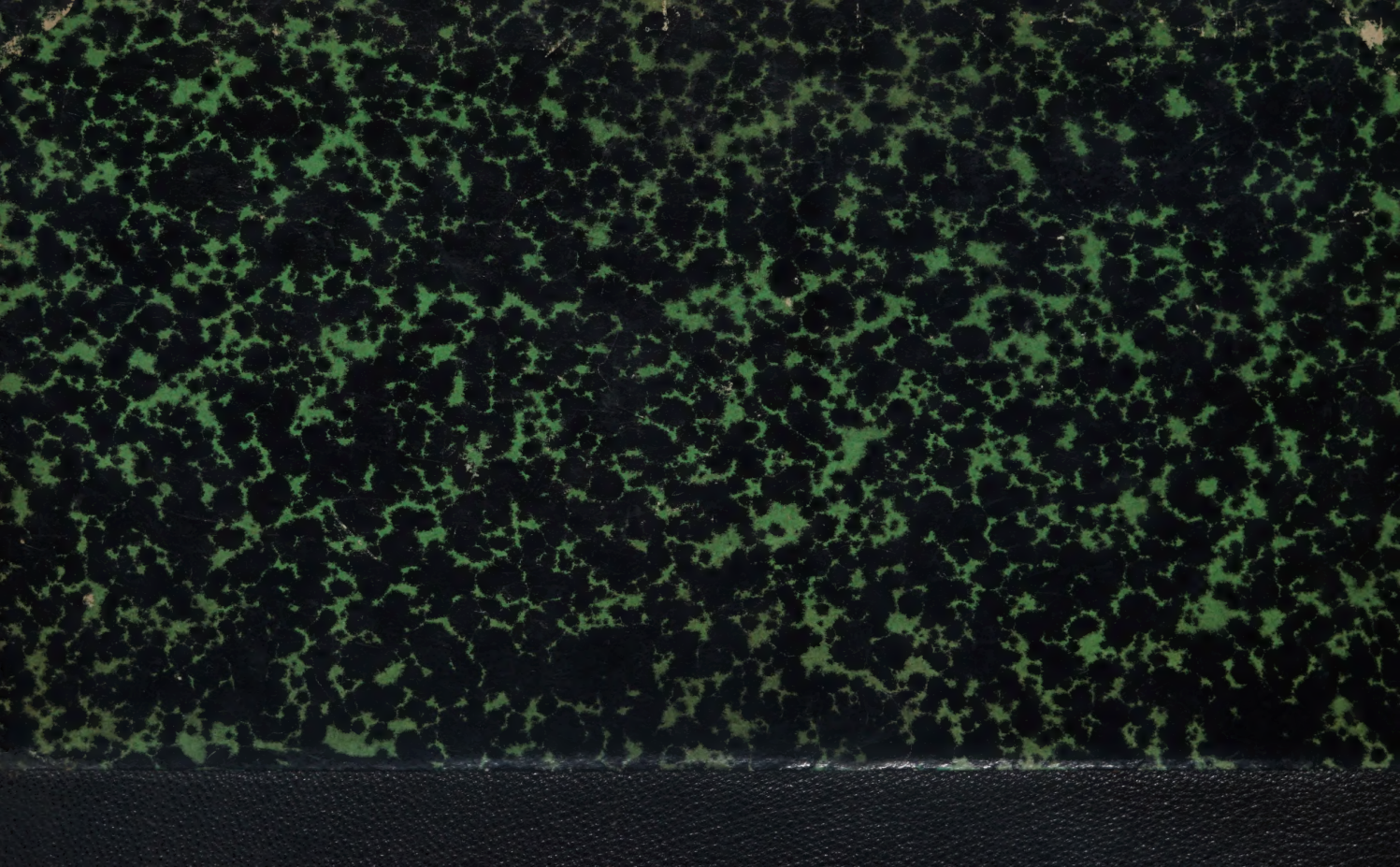


PERIODICAL
ML5
.M85

No. 30
59.
1918.

A.S.S.

PRICE INCREASED TO FOURPENCE.

THE MUSICAL TIMES

No. 899

Price 4d.

FOUNDED 1844

JANUARY 1, 1918.

SPENCER PIANOS

GRANDS · UPRIGHTS · PLAYERS

Sole Agents

MURDOCH·MURDOCH & CO

Piano & Player-Piano Experts

461 & 463 OXFORD STREET

And at BRIGHTON · PORTSMOUTH · SOUTHAMPTON
FOLKESTONE · DOVER · CHATHAM
BIRMINGHAM · CAMBRIDGE

ARCHIBALD RAMSDEN, LTD.,

12, Park Row, Leeds. 103, New Bond St., London.

OLD STYLE OF LID.

THE ALTERATION CAN BE MADE WITHOUT THE REMOVAL OF THE PIANO.

PATENTED IN AMERICA.

*The following well-known Makers are fitting the Patent Three Compartment Lid to grand pianos :—*

ALLISON
BRINSMEAD
CECILIAN
CHALLEN
CHAPPELL
COLLARD
CRAMER
J. & J. HOPKINSON
MARSHALL & ROSE
STEINWAY
STROHMENGER
WEBER (ORCHESTRELLE)

THAT AWKWARD CORNER.

NEW STYLE.

THREE COMPARTMENT TOP LID.

PATENTED 1915 No. 5039.

PATENTED IN FRANCE

PATENT THREE COMPARTMENT TOP LID FOR GRAND PIANOS

FOUNDED 1837.

AGENTS THROUGHOUT THE WORLD.

GRANDS-UPRIGHTS.

AWARDS for Good Tone:

LONDON - - - 185
PARIS - - - - 186
LIMA - - - - 187
CHRISTCHURCH, N.Z. 188
LONDON - - - 188

PLAYER-PIANOS

SHOWROOMS:
ALLISON PIANO FACTORY, LEIGHTON ROAD, KENTISH TOWN, LONDON, N.W.-5

ESTEY ORGANS
ESTEY PIANOS

ONLY ONE GRADE OF EACH.
THE HIGHEST POSSIBLE.

Largest Stock of Organs in the World.

DESCRIPTIVE CATALOGUE POST FREE. CORRESPONDENCE INVITED.

Estey Organ Co.
- 12 -
RATHBONE PLACE,
OXFORD STREET,
LONDON, W.

WELL-KNOWN SONGS ARRANGED FOR SMALL BANDS.

DE GROOT & THE PICCADILLY ORCHESTRA

(Arranged by MONS. DE GROOT, Musical Director, Piccadilly Hotel, London).

VOL. I. (SIX SONGS).

A SUMMER NIGHT (GORING THOMAS).
MY HAVEN OF DREAMS (KATHARINE BARRY).
I'LL PRAY FOR YOU (ED. ST. QUENTIN).
CROSSING THE BAR (ED. LOCKTON).
LITTLE PRINCESS, LOOK UP! From "AMASIS" (PH. M. FARADAY).
WHEN THE STARS WERE YOUNG (PAUL A. RUBENS).

VOL. II. (SIX SONGS).

INVITATION (KATHARINE BARRY).
I LOVE YOU, MA CHÈRIE (PAUL A. RUBENS).
DOUGLAS GORDON (LAWRENCE KELLIE).
MY LITTTLE GOLDEN RING (WILLIAM G. JAMES).
MY HAPPY GARDEN (KATHARINE BARRY).
A LOVELY LITTLE DREAM (S. COLERIDGE-TAYLOR).

INSTRUMENTATION.

PIANO CONDUCTOR. 1/- each vol.
VIOLIN I. & II. (on one part two staves.) 8d. each vol.
ORGAN OR HARMONIUM. 8d. each vol.
VIOLONCELLO. 4d. each vol.
VIOLIN SOLO. 4d. each vol.
DOUBLE-BASS. 4d. each vol.

Price: COMPLETE SET 2/6 EACH VOL.

PRICES NET CASH.

METZLER & Co. (1909) Ltd.
(ESTABLISHED 1788).
42, GREAT MARLBOROUGH STREET, LONDON, W.-1.

# THE MUSICAL TIMES

*AND SINGING-CLASS CIRCULAR.*

FOUNDED IN 1844.

PUBLISHED ON THE FIRST OF EVERY MONTH.

*No.* 899.—*Vol.* 59.
*Registered at the General Post Office for Canadian Postage.*

JANUARY 1, 1918.

*Price* 4*d.*; *Postage* 1½*d.*
*Annual Subscription, Post-free,* 5*s.*



## ROYAL CHORAL SOCIETY.

ROYAL ALBERT HALL.

Patron: HIS MAJESTY THE KING.
Conductor: SIR FREDERICK BRIDGE, C.V.O., M.A., MUS.D.

SATURDAY, JANUARY 5, AT 2.30

MESSIAH - - - HANDEL

MISS CARRIE TUBB.
MISS DILYS JONES.
MR. WALTER HYDE.
MR. HERBERT BROWN.

SATURDAY, FEBRUARY 2, AT 2.30

THE DREAM OF GERONTIUS

ELGAR.

MISS PHYLLIS LETT.
MR. GERVASE ELWES.
MR. FREDERICK RANALOW.

FULL CHORUS AND ORCHESTRA.

AT THE ORGAN: MR. H. L. BALFOUR.

Stalls, 8s. 6d.; Arena, 7s.; Balcony (Reserved), 4s. 9d.; (Unreserved), 3s.; Gallery (Promenade), 1s. 3d.

## ROYAL ACADEMY OF MUSIC.

YORK GATE, MARYLEBONE ROAD, LONDON, N.W.-1

Instituted 1822. Incorporated by Royal Charter, 1830.
Patron: HIS MAJESTY THE KING.
President: H.R.H. THE DUKE OF CONNAUGHT, K.G.
Principal: Sir A. C. MACKENZIE, Mus. Doc., LL.D., F.R.A.M.

LENT TERM commences January 7th, 1918.
Entrance Examination, January 4th, at 2.
Fortnightly Concert, Saturday, January 19th, at 3.
Lectures by Dr. H. W. Richards, January 23rd and 30th, at 3.30.
A Junior Department is now open.
Prospectus can be obtained on application.

P. QUARRY, Acting-Secretary.

## THE ROYAL COLLEGE OF MUSIC.

PRINCE CONSORT ROAD, SOUTH KENSINGTON, S.W.-7
(Incorporated by Royal Charter, 1883.)

Telegrams—"Initiative, Southkens, London." Telephone—"1160, Western."

Patron: HIS MAJESTY THE KING.
Director:
Sir C. HUBERT H. PARRY, Bart., C.V.O., D.C.L., M.A., Mus. Doc.
Honorary Secretary: M. MUIR MACKENZIE, Esq.

The EASTER TERM will commence on Monday, January 7th, 1918.

Entrance Examination, Thursday, January 3rd, 1918.

The *next Examination* for *Associateship*, A.R.C.M., will take place in April, 1918.

Syllabus and Official Entry Forms may be obtained from The Registrar.

THE ROYAL COLLEGE OF MUSIC PATRON'S FUND (Founded by Sir S. Ernest Palmer, Bart.). For the encouragement of British Composers and Executive Artists.

Particulars may be obtained from the Registrar of the College.

CLAUDE AVELING, Registrar.

## THE ASSOCIATED BOARD

OF THE R.A.M. AND R.C.M.

FOR LOCAL EXAMINATIONS IN MUSIC.

*Patron: HIS MAJESTY THE KING.*

LOCAL CENTRE EXAMINATIONS (SYLLABUS A).

Examinations in Theory held in March and November at all Centres. In Practical Subjects in March-April at all Centres, and in the London district and certain Provincial Centres in November-December also. Entries for the March-April Examinations close Wednesday, February 6th, 1918.

SCHOOL EXAMINATIONS (SYLLABUS B).

Held throughout the British Isles three times a year, viz., March-April, June-July, and October-November. Entries for the March-April Examinations close Wednesday, January 30th, 1918.

Theory papers set in Examinations of past years (Local Centre *or* School) can be obtained on application. Price 3d. per set, per year, post-free.

The Board offers annually SIX EXHIBITIONS tenable at the R.A.M. or R.C.M. for Two or Three Years.

Syllabuses A and B, Syllabus in Ear-Training and Sight-Singing, Entry Forms, and any further information, may be obtained post-free from—

JAMES MUIR, Secretary,

Telegrams: "Associa, London." 15, Bedford Square, London, W.C.-1

## GUILDHALL SCHOOL OF MUSIC,

JOHN CARPENTER ST., VICTORIA EMBANKMENT, E.C.-4

Established by the Corporation of London.

PRINCIPAL . .. .. LANDON RONALD.

COMPLETE MUSICAL EDUCATION at an inclusive fee.

PRIVATE LESSONS are given in all musical subjects and STAGE TRAINING in Elocution, Gesture, Stage Dancing, and Fencing.

The Orchestra conducted by the Principal and his Assistants.

Prospectus and Syllabus of Local Centres and Local School Examinations (open to general public), free.

H. SAXE WYNDHAM, Secretary. Tel. Central 4459.

## THE ROYAL COLLEGE OF ORGANISTS.

Examination Regulations, List of College Publications, Lectures, &c., may be had on application.

H. A. HARDING, Hon. Sec.

Kensington Gore, S.W.-7

## ROYAL MANCHESTER COLLEGE OF MUSIC.

Patroness: HER MAJESTY QUEEN ALEXANDRA.
President: Sir THOMAS BEECHAM, Bart.
Principal: Dr. ADOLPH BRODSKY.

The New COLLEGE SESSION will open on Tuesday, October 2.

Special Houses of Residence recommended for Students.

Students are required to enter upon a complete course of Musical instruction, and are not admitted for a shorter period than one year.

Fee for the year, £30. Special fee for Organ Course, £20, and for Wind Instrument Course, £15.

Systematic Course for the Training of Teachers included in the curriculum.

The Prospectus, with Scholarship information Diploma Regulations, and Entry Forms, on application.

Opera Class—Miss MARIE BREMA. Organ—Dr. THOS. KEIGHLEY.

STANLEY WITHERS, Registrar.

CHRISTMAS ORATORIO (BACH). PARTS IV., V., and VI. will be given at St. Anne's, Soho, with full orchestra and organ, on Saturday afternoon, January 12, at 4 p.m. Tickets may be had by sending stamped addressed envelope to The Rector, 28, Soho Square, W.-1. North and South Galleries free and unappropriated.


152 3

## BIRMINGHAM & MIDLAND INSTITUTE.

SCHOOL OF MUSIC.

Visitor.. .. .. Sir EDWARD ELGAR, O.M., Mus. Doc., LL.D.
Director .. .. GRANVILLE BANTOCK, M.A.

SESSION 1917-1918.

The Session consists of AUTUMN TERM (September 24 to December 22); WINTER TERM (January 21 to April 13); SUMMER TERM (April 15 to June 29).

Instruction in all branches of Music, Students' Choir and Orchestra, Chamber Music, Students' Rehearsals, and Concerts.

Prospectus and further information may be obtained from—
H. M. FRANCIS, *Secretary*.

## MANCHESTER SCHOOL OF MUSIC.

FOUNDED 1892.

Principal: ALBERT J. CROSS, A.R.A.M.

All Branches of Music taught. Day and Evening Lessons.
Full Orchestral Class, Intermediate and Elementary String Orchestras, Opera, Ensemble, Elocution, Choral, and Harmony, &c., Classes.
Winter Term begins on January 7.
Single Subjects taught. Prospectus from 16, Albert Square.

## UNIVERSITY OF DURHAM.

Examinations for degrees in Music are held as follows: Matriculation, January, July, and October; First Mus. B., March and September; Mus. B. and Mus. D., September only.
For particulars, apply Secretary of Examinations, University Offices, Durham. Copies of former Examination Papers, 1s. 6d. per set.

## THE LONDON COLLEGE FOR CHORISTERS.

6 and 7, BLOMFIELD CRESCENT, PADDINGTON, W.-2
Founder and Director: MR. JAMES BATES.

Solo Boys and Chorus Boys supplied at short notice for Church Services, Concerts, &c. Telephone Paddington, 5990. Sec., E. B. GOLDING.

## VICTORIA COLLEGE OF MUSIC,

LONDON
(Under the direction of the Victoria College Corporation, Ltd.)
INCORPORATED 1891.
18, BERNERS STREET, OXFORD STREET, LONDON, W.-1
President: THE MOST HON. THE MARQUIS OF ANGLESEY.
Board of Examination:
Principal: J. H. LEWIS, D.C.L., F.E.I.S., Mus. Doc.
Chairman: J. M. BENTLEY, Mus. Doc., Cantab., Hon. F.R.A.M.
Hon. Director of Studies: CHURCHILL SIBLEY, Mus. Doc., F.I.G.C.M.
ROBERT FOX FREW, Mus. Doc. Dunelm.
Rev. NOEL BONAVIA-HUNT, M.A. Oxon.
Secretary: H. PORTMAN LEWIS.

Metropolitan Examinations in all subjects, including the Diplomas of A.V.C.M., L.V.C.M., F.V.C.M., also for the Teachers' Professional Diploma in the Art of Teaching, April, July, and December.

Local Theoretical Examinations, July and December.

Practical Examinations are now being held at the various Centres.

Gold, Silver, and Bronze Medals are offered for Competition.

Local Secretaries required for towns not represented.

Dr. Churchill Sibley gives personal lessons at the College.

All communications to be addressed to The Secretary, Registered Office, 11, Burleigh Street, Strand, W.C.-2

## INCORPORATED GUILD OF CHURCH MUSICIANS.

Founded 1888.

Incorporated pursuant to Act of Parliament XXX. and XXXI. Victoria, Cap. cxxxi., § 23.

*President:* THE RT. REV. BISHOP J. E. C. WELLDON, D.D., DEAN OF MANCHESTER.

ASSOCIATE (A.I.G.C.M.), LICENTIATE (L.I.G.C.M.), FELLOWSHIP (F.I.G.C.M.) EXAMINATIONS in London and at approved Provincial Centres in April, July, and December.

January 17th, 1918.—Annual Meeting.

March 7th, 1918.—*Lecture*, "The Legal Status of the Church Musician," by T. J. Salwey, Esq., J.P.

*Chairman*: The Rev. W. J. J. Cornelius, M.A., C.F.

COMPETITIONS, 1918.

SILVER MEDALS are awarded for the best ANDANTE for the ORGAN, and a SHORT ANTHEM with Bass Solo.
BRONZE MEDALS for the best VESPER HYMN, DOUBLE CHANT, and KYRIE.

Organists (Members) have the FREE use of the Register of Vacant Appointments.
Calendar (*gratis*) and further information of DR. LEWIS, Warden, 18, Berners Street, London, W.-1

## LONDON COLLEGE OF MUSIC.

GREAT MARLBOROUGH STREET, LONDON, W.-1

Patron: HIS GRACE THE DUKE OF LEEDS.

BOARD OF EXAMINATION.

DR. HORTON ALLISON, Mus. D. Dublin; Mus. B. Cantab.; F.R.A.M.
DR. ARTHUR S. HOLLOWAY, Mus. Doc. Oxon.; F.R.C.O.
DR. F. J. KARN, Mus. Bac. Cantab., Principal.
G. AUGUSTUS HOLMES, Esq., Director of Examinations.

EXAMINATIONS—LOCAL AND HIGHER.

The NEXT EXAMINATION for Certificates in Pianoforte, Violin, Singing, Elocution, Organ, Theory of Music, &c., will be held in London and at over 450 Local Centres throughout the United Kingdom in APRIL. Last day of Entry, March 15.

SYLLABUS, and Forms of Entry, may be had on application to the Secretary. The period for which THE 1917 SYLLABUS is available HAS BEEN EXTENDED, and the same will remain in force UP TO AND INCLUDING DECEMBER, 1918.

The HIGHER EXAMINATIONS for the Diplomas of Associate (A.L.C.M.) and Licentiate (L.L.C.M.) take place in April, June, July, and December, and for the Diplomas of Associate in Music (A. Mus. L.C.M.), Licentiate in Music (L. Mus. L.C.M.), and Fellowship (F.L.C.M.), in June, July, and December.

LOCAL CENTRES may be formed in districts unrepresented, either in the United Kingdom or abroad; particulars on application.

In the Educational Department students are trained under the best Professors at moderate fees. For full information apply,
A. GAMBIER HOLMES, Secretary.

Telegrams: "Supertonic, Reg. London." Telephone: 3870 Central.

# THE TECHNIQUER

(The Master Key to Technique).

A GYMNASTIC APPARATUS FOR DEVELOPING THE HAND.

*Testimonial from T. H. Yorke-Trotter, Esq., M.A., Mus. Doc., Principal of the London Academy of Music.*

"I have seen the 'Techniquer,' and have tried its effects on some of my pupils. I believe it to be an excellent instrument for improving the stretch, and for giving flexibility. By its use a *player's technique is sure to be improved, and much valuable time saved.*"

Used also and cordially recommended by Charles Macpherson, Esq., F.R.A.M. (Organist of St. Paul's Cathedral), Charles F. Reddie, Esq., F.R.A.M., Professor and Examiner at the R.A.M., and by many other distinguished musicians.

Particulars and prospectus from the Secretary, MISS COOPER, 33, Orchard Street, W.-1.

Send for "Hand Development" by Mr. R. J. Pitcher, 7d. post-free.

# PIANO PEDALS with Octave Coupler

This wonderful invention supersedes all Piano Pedals, and is a Master Patent.

THE CATHEDRAL, MANCHESTER,
Nov. 8, 1910.

DEAR MR. MALKIN,

I think your Patent Pedal Attachment, which you have fitted to my Steinway, is simply splendid. I find the action absolutely silent and its touch beautiful.—Yours truly,

R. H. P. COLEMAN, F.R.C.O., Sub-Organist.

Terms:—Cash, or instalments of 8s. per month.

*Write for Lists, Prices, and Clients' Opinions, and References to*
THE MALKIN PATENT PEDAL CO., LTD.,
Works—Hanley, Staffs. NEWCASTLE-UNDER-LYME.

# MR. W. H. BREARE

VOCAL ADVISER AND TEACHER OF SINGING
TO STUDENTS AND THE PROFESSION.

Author of "Vocalism," "Elocution: Its First Principles," "Vocal Faults and their Remedies." Now Published: "Vocal Technique: How it feels to Sing." 3s. 6d. each, post 3s. 10d.

"The most complete guide to singing in English."—"Lancelot," in the *Referee*.

"One of the sanest of sane expositions."—*Musical Courier, N.Y.*

"Is a reliable expert in all branches."—*Gentlewoman*.

"A magnificent guide to both teachers and students."—*Eastern Morning News*.

"Do not hesitate to commend."—*Glasgow Herald*.

"His technical knowledge is minute, wide and accurate: what he has to say is well worthy of consideration by public singers and music teachers."—*Aberdeen Free Press*.

"Common-sense in all he utters."—*Leeds Mercury*.

"Is an acknowledged authority. . . ."—*Western Morning News*.

"I have not the slightest fear of contradiction when I say that no one knows more about the voice and vocal production than Mr. W. H. Breare."—"Counterpoint," in the *Newcastle Journal*.

Address: "HERALD" BUILDINGS, HARROGATE.

# The drudgery of "practising" abolished

All necessity for "Keyboard Drudgery" has been abolished by my "From Brain to Keyboard" System. Instead of spending years in wearisome "practising" for several hours daily, you need give only a few minutes for a few months twice daily.

The mastery of the piano which my System will give you is unattainable by the slow and laborious "practice" methods, even though you spend years in diligent drudgery.

This is possible only by the aid of the well-known System

# "From Brain to Keyboard"

## Macdonald Smith's System of Touch and Technique.

Improvement starts with the very first lesson and success is certain whatever your age or proficiency. The lessons are given by post and will be carefully adapted to your individual requirements, my personal attention being given to each student. No apparatus or special notation is used.

Sir Frederick Bridge, C.V.O., has strongly recommended my System, the advantages of which, he stated, he could cordially endorse from his own personal experience. Over 9,000 successful students testify to its wonderful value.

*SEND FOR MY ILLUSTRATED BOOK:*

*"Light on Pianoforte Playing."*

This book fully explains the principles and advantages of the methods used in my Postal Course, and should be read by pianists of all grades of proficiency. When replying, please send 3d. for part war time cost and postage, and state whether average or advanced pianist.

## M. MACDONALD SMITH,

19, BLOOMSBURY SQUARE, LONDON, W.C. 1

THE CENTRE FOR MODERN MUSIC.

Extensive Stock of English, French, Italian, Russian, and Spanish Modern Music.

Publishers of Wassili Safonoff's New Formula for the Piano Teacher and Piano Student.

## J. & W. CHESTER

11, GREAT MARLBOROUGH STREET, LONDON, W.-1.
(First Floor).

## WIGMORE HALL STUDIOS

(Late BECHSTEIN HALL).

THE best Accommodation in London for MUSIC TEACHERS, providing every possible convenience. Magnificent Entrance Hall, Electric Lift, Waiting Lounges and Lavatories on each floor. Luxuriously furnished, lighted by Electricity, and Horizontal Grands in every Studio. Moderate inclusive charges.

WIGMORE HALL STUDIOS, 32-40, Wigmore St., London, W.-1

THE MUSIC TO

J. M. BARRIE'S

# THE LITTLE MINISTER

BY

## A. C. MACKENZIE.

(Op. 57.)

### THREE DANCES

(Entr'actes).

| | s. | d. |
|---|---|---|
| Full Score, MS. | | |
| String Parts | 4 | 0 |
| Wind Parts (Full Orchestra) | 11 | 0 |
| Wind Parts (Small Orchestra) | 7 | 0 |
| Arrangement for Pianoforte Solo | 2 | 6 |

### OVERTURE.

| | s. | d. |
|---|---|---|
| Full Score, MS. | | |
| String Parts | 4 | 6 |
| Wind Parts | 10 | 0 |
| Arrangement for Pianoforte Duet | 2 | 6 |

London: NOVELLO AND COMPANY, Limited.



## PROFESSIONAL NOTICES.

GLADYS E. PARRIS (SOPRANO).
Open for engagements for Concerts, Dinners, Masonics, &c. Thoroughly trained voice. Fees moderate.
81, Barcombe Avenue, Streatham Hill. S.W.-2.

MR. ALEX. C. FLAMBE (TENOR).
Concerts, &c., Stainer's "Crucifixion."
67, Ashbourne Avenue, Mitcham, Surrey.

MR. ERNEST A. FLAMBE (BASS).
Available for Concerts, Oratorio, &c., "Messiah," "Elijah," "Judas Maccabæus," &c. Stainer's "Crucifixion." For vacant dates, address 67, Ashbourne Avenue, Mitcham, Surrey.

## MISS MARION WATKINS

(MEZZO-SOPRANO).
Teacher of Singing, Violin and Pianoforte. Concerts, At Homes, &c.
37, FOREST ROAD, DALSTON, E.-8.

## MR. SAMUEL MASTERS

(TENOR).
Address—164, Bank Buildings, Ewell Road, Surbiton.

MISS DORA LACEY (CONTRALTO, also ORGANIST) is OPEN to ENGAGEMENTS. 21, Kingsmead Road, Tulse Hill, London, S.W.-2

MUSICAL REVISER TO MESSRS. NOVELLO FOR THIRTY-THREE YEARS.

## COMPOSERS' MSS.

REVISED AND PREPARED FOR PRINTING.
H. ELLIOT BUTTON, "Harewood," Ardwick Road, N.W.-2
Reference to the following composers kindly permitted:—
Sir C. HUBERT H. PARRY, Bt., C.V.O., Sir EDWARD ELGAR, O.M.
Sir FREDERICK BRIDGE, C.V.O., Dr. WALFORD DAVIES.

DR. ALLISON instructed by Post Candidates who OBTAINED DEGREES OF MUS.D. and MUS.B. at Oxford, Cambridge, Dublin, London, and Durham Universities, Diplomas of F.L.C.M., L.Mus.L.C.M., A.R.C.M., F.R.C.O. (1916), and L.R.A.M. Gold Medals, Silver Medals, Scholarships, Prizes, "Honours," and Pass Certificates (of the Colleges of Music) to the number of *eight hundred and eighty*. Dr. Allison is willing to teach those who neither require nor desire to pass examinations. Harmony, Counterpoint, Orchestration, and Analysis of Composition by Post, to correspondents anywhere. Personal instruction in Theory, Singing, Organ, and Piano. 24 Park Range, Victoria Park, Manchester.

REVISION OF MUSICAL COMPOSITIONS.
Dr. Horton Allison, 24, Park Range, Victoria Park, Manchester.

SPECIAL CORRESPONDENCE COURSES:—
(1.) L.R.A.M. Paper Work.
(2.) A.R.C.M. Paper Work.
(3.) Graduated Courses of Study in Rudiments, Harmony, Form, &c.

L.R.A.M. Exams. 1910-17 .. 116 Correspondence Pupils successful.
A.R.C.M. ,, 1914-17 .. 23 ,, ,, ,, ,,

MR. E. H. BIBBY, Mus. Bac., L.R.A.M., A.R.C.M.,
c/o FORSYTH BROS., Deansgate, Manchester.

DR. CUTHBERT HARRIS, Mus. Doc. Dunelm., F.R.C.O. SPECIALIST IN CORRESPONDENCE TUITION. 357 Successes in Mus. D., Mus. B., F.R.C.O. and A.R.C.O., &c. MSS. revised and arranged for publication. 3, De Burgh Park, Banstead, Surrey. Telephone, Burgh Heath, 346.

MISS H. HEALE COACHES for all EXAMINATIONS in MUSIC (at private residence or at West-End studio), in Pianoforte, Harmony, Counterpoint, Fugue, Form, Orchestration, "Teaching," Modulation, Transposition, &c. For Terms, &c., apply Dunraven House, 41, Albert Bridge Road, S.W.-11

MR. C. T. HEAVISIDE, SOLO PIANIST:—"The selections . . . were given in a masterly manner."—*Torquay Directory*. VACANCIES for PUPILS (including 'Cello). 27, Torwood Street, Torquay. Responses, &c. (C. T. H.), 4d. net, of the Composer, Torquay.

DR. ARTHUR S. HOLLOWAY, Mus. D. Oxon., 13, Roseleigh Avenue, Highbury, N.-5, continues to PREPARE CANDIDATES for the various Theoretical Examinations. Music of any description revised or arranged. LESSONS in COMPOSITION, by post if desired.

DR. F. J. KARN (Mus. Bac. Cantab.; Mus. Doc. Toronto) continues to give lessons in Harmony and other Theoretical subjects, and prepares for all Musical Examinations. Compositions revised and Analyses written. Candidates prepared by Dr. Karn have gained the Mus. Bac. and Mus. Doc. degrees at the Universities and diplomas from the Musical Colleges.
Address 106, Haverstock Hill, London, N.W.-3

MADAME LARKCOM, F.R.A.M., Professor of Singing, R. A. Music. Private Pupils received at the Wigmore Hall Studios, 40, Wigmore Street, W.-1

DR. LEWIS, Mus. Doc., F.E.I.S., Warden, Incorporated Guild of Church Musicians, gives LESSONS, Personally or by Post, in HARMONY and COUNTERPOINT. 18, Berners Street, Oxford Street, W.-1

DR. LEWIS' TEXT-BOOKS:

HARMONY. (2 vols.) 5s. each, net.
COUNTERPOINT. 5s. net.
DOUBLE COUNTERPOINT AND CANON. 5s. net.
FUGUE. 1s. 6d. net.
ELEMENTS OF MUSIC. 2s. 6d. net.
DEVELOPMENT OF ANGLICAN CHURCH MUSIC. 2s. net.
PRONOUNCING VOCABULARY OF MUSICAL TERMS. 6d. net.
DICTIONARY OF MUSICAL TERMS. 6d. net.
MATERIAL OF MELODY. 3d. net.
IMPROVISATION. 1s. 6d. net.
The above, complete, will be forwarded (carriage paid) for £1.

ARTHUR MANGELSDORFF, L.R.A.M., A.R.C.M., Pianist (Specialist), coaches for Pianoforte Diplomas. Paper Work by Correspondence. 497, Coventry Road, Birmingham.

L.R.A.M.—ARTHUR MANGELSDORFF has had September, 1917, Successes. He begs to state that he is a British-born subject. Address as in other advertisement.

MISS F. HELENA MARKS PREPARES for L.R.A.M. and other Examinations. Pianoforte, Harmony, "Form and Teaching," &c. Lessons (oral or by correspondence). Pupils received and visited for the Pianoforte. Many recent successes, L.R.A.M., &c. Pianoforte Classes, 10, Matheson Rd., West Kensington.

DR. H H. L. MIDDLETON, Mus. Doc., F.R.C.O., L.R.A.M., A.R.C.M. Twenty-five years' experience in Private Tuition and Coaching for Degrees. More than 500 of Dr. Middleton's Pupils have obtained Degrees at the Universities, R.A.M., R.C.M., and R.C.O. Address, 60, Berners Street, W.-1

MISS MARGARET YOUNG, L.R.A.M., A.R.C.M. (Pianoforte Teacher), A.T.C.L. (Pianoforte and Vocal Teacher). Correspondence Lessons, Theory, Harmony, Form, Art of Teaching. Successes at R.A.M. and T.C.L. Metropolitan Examinations. Compiler, Musical Terms (English first), Novello, 4d. Bawburgh Vicarage, Norwich.

LADY desires APPOINTMENT as PIANOFORTE TEACHER in School or Private Family, non-resident. Good testimonials and references. Florence Tilling, A.L.C.M., 9, Moreton Place, Belgravia.

THERE will be VACANCIES in a Choir School in the country in January. Board, Lodging, and Education free. Evelyn Countess of Craven, Ashdown Park, Shrivenham.

ALTO AND BASS REQUIRED, St. Simon's, Cadogan Square, Chelsea. £12 each. Light duties. Write "H. B.," 63, Oakley Street, Chelsea, S.W.-3.

WANTED, ORGANIST and CHOIRMASTER for the United Congregational Church, Ebenezer, Dewsbury. Apply, stating qualifications and salary required, to C. H. Chadwick, Myrtle Bank, West Bark Street, Dewsbury.

ORGANS (New and Second-hand) for SALE.—Electric and pneumatic action up-to-date. Built or reconstructed. Bedwell & Son. The Cambridge Organ Works, Cambridge.

SEVERAL TWO-MANUAL ORGANS, with pedals, various sizes, suitable for CHURCHES, COLLEGES, &c., built on entirely new principles of specially constructed action, recently introduced, at minimum of cost. Apply W. E. Richardson & Sons, Organ Builders, Manchester, S.W.

CHURCH ORGAN WANTED.—Second-hand. 2-Manuals, about 20 Stops. Pedals. Within reasonable distance of Birmingham. Apply, with terms, 26, Reservoir Road, Birmingham.

DOUBLE-MANUAL HARPSICHORD FOR SALE. Magnificent instrument, in handsome satinwood case and perfect playing condition. Can be seen in London, at any time, by appointment. "Clavecin," c/o Novello & Co., Ltd., 160, Wardour Street, W.-1.

CHURCH MUSIC by B. Luard-Selby, published by Winthrop Rogers, Limited, 18, Berners Street, London, W.-1. Magnificat No. 1, 3d. Anthem, "The Lord hear thee," 2d.

*ELEVENTH THOUSAND.*

BENEDICITE, OMNIA OPERA.—Set to Music by W. H. HOLLOWAY, L. Mus. T.C.L. Price 2d.
"A varied and tuneful setting."—*Manchester City News.*
London: NOVELLO AND COMPANY, Limited.
Manchester: HIME AND ADDISON.

# SHORT PRELUDES
FOR THE
# ORGAN.

These Short Preludes are intended for use chiefly as Introductory Voluntaries to Divine Service, more especially in those churches where the time allowed for such is, of necessity, somewhat limited.

| No. | | |
|---|---|---|
| | BOOK I. | |
| 1. | Andante Grazioso | Thomas Adams |
| 2. | Andante | W. G. Alcock |
| 3. | Largamente | George J. Bennett |
| 4. | Andante Religioso | Myles B. Foster |
| 5. | Andantino | Alfred Hollins |
| 6. | Adagio Cantabile | Alfred Hollins |
| 7. | Larghetto | Charles J. May |
| 8. | Andante con Moto | John E. West |
| 9. | Andantino quasi Allegretto | John E. West |
| 10. | Andante | W. Wolstenholme |
| | BOOK II. | |
| 1. | Andante con Moto | Thomas Adams |
| 2. | Con Moto | W. G. Alcock |
| 3. | Moderato | H. A. Chambers |
| 4. | Marziale, poco Lento | Myles B. Foster |
| 5. | Moderato | Alfred Hollins |
| 6. | Andantino | Alfred Hollins |
| 7. | Adagio | Charles J. May |
| 8. | "Hymnus"—Andante e Sostenuto | John E. West |
| 9. | Andante Serioso | John E. West |
| 10. | Adagio | W. Wolstenholme |
| | BOOK III. | |
| 1. | Moderato e Legato | Thomas Adams |
| 2. | Moderato | W. G. Alcock |
| 3. | Andante con Moto | George J. Bennett |
| 4. | Andante | H. A. Chambers |
| 5. | Grazioso molto Espressivo | Myles B. Foster |
| 6. | "Song without Words"—Con Moto | Alfred Hollins |
| 7. | Andante | Alfred Hollins |
| 8. | Andante Dolente | John E. West |
| 9. | Andante Pastorale | John E. West |
| 10. | Adagio | W. Wolstenholme |
| | BOOK IV. | |
| 1. | "Elevation"—Andante e Legato | Thomas Adams |
| 2. | Andante Religioso | Myles B. Foster |
| 3. | "Simplicity"—Andante | Barry M. Gilholy |
| 4. | Largamente | R. G. Hailing |
| 5. | "Dialogue"—Andante Grazioso | Charles H. Lloyd |
| 6. | Andantino | Arthur W. Marchant |
| 7. | Con Moto Moderato | William Sewell |
| 8. | Andante Amabile | William Sewell |
| 9. | Andante | Clement M. Spurling |
| 10. | Andante Sostenuto | F. Cunningham Woods |
| | BOOK V. | |
| 1. | "Invocation"—Andante Grazioso | Thomas Adams |
| 2. | Andante con Moto | Percy E. Fletcher |
| 3. | Poco Adagio | Myles B. Foster |
| 4. | Andante Espressivo | Ignace Gibsone |
| 5. | Adagio | Alfred Hollins |
| 6. | Poco Lento | Charles H. Lloyd |
| 7. | Andante Dolente | Arthur W. Marchant |
| 8. | Andantino con Tenerezza | William Sewell |
| 9. | Andante con Moto | Clement M. Spurling |
| 10. | Adagio Molto | F. Cunningham Woods |
| | BOOK VI. | |
| 1. | Dolente | Edmund T. Chipp |
| 2. | Andante Sostenuto | Myles B. Foster |
| 3. | Andantino | R. G. Hailing |
| 4. | Con Moto | Alfred Hollins |
| 5. | "Communion"—Cantabile | J. Lemmens |
| 6. | Andante Religioso | Arthur W. Marchant |
| 7. | Lento | Charles J. May |
| 8. | Larghetto | Albert Robins |
| 9. | Adagio e Mesto | William Sewell |
| 10. | Andante Affetuoso | William Sewell |

Price One Shilling Each Book.

London: NOVELLO AND COMPANY, Limited.

*JUST PUBLISHED.*

# HIAWATHA'S WEDDING-FEAST

(Op. 30, No. 1.)

AND

# THE DEATH OF MINNEHAHA

(Op. 30, No. 2.)

COMPOSED BY

## S. COLERIDGE-TAYLOR.

ARRANGED FOR PIANOFORTE SOLO

BY

JOHN POINTER.

PRICE THREE SHILLINGS AND SIXPENCE EACH.

LONDON: NOVELLO AND COMPANY, LIMITED.

# THE MONTHS

TWELVE SKETCHES FOR THE PIANOFORTE

BY

## FREDERIC H. COWEN

IN FOUR BOOKS.

PRICE TWO SHILLINGS EACH.

CONTENTS:—

| | BOOK 1. | | BOOK 3. |
|---|---|---|---|
| January. | Lullaby for the New Year. | July. | Butterflies. |
| February. | (St. Valentine) Flirtations. | August. | Mid-day Rêverie. |
| March. | Boreas. | September. | Harvest Hymn. |
| | **BOOK 2.** | | **BOOK 4.** |
| April. | In Springtime. | October. | Autumn Evening Song. |
| May. | Italian Serenade. | November. | Civic Procession in the Olden Time. |
| June. | Birds. | December. | Christmas Morn. |

ARRANGEMENTS FOR SMALL ORCHESTRA BY THE COMPOSER.

| | | | | | |
|---|---|---|---|---|---|
| No. 2. | February. | String Parts (5) ... | 4s. 0d. | Wind Parts, &c. ... ... ... | 2s. 9d. |
| No. 6. | June. | String Parts (4) ... | 1s. 0d. | Wind Parts, &c. ... ... ... | 2s. 6d. |
| No. 9. | September. | String Parts (5) ... | 2s. 6d. | Wind Parts, &c. ... ... ... | 5s. 0d. |
| No. 12. | December. | String Parts (5) ... | 2s. 3d. | Wind Parts, &c. ... ... ... | 4s. 6d. |

LONDON: NOVELLO AND COMPANY, LIMITED.

# TRINITY COLLEGE OF MUSIC

(INSTITUTED 1872.)

President:
THE RT. HON. THE EARL OF SHAFTESBURY, K.P.
Chairman of Board:
SIR FREDERICK BRIDGE, C.V.O., M.A., MUS. D.
Director of Studies: C. W. PEARCE, MUS. D.
Director of Examinations: E. F. HORNER, MUS. D.

*January 15th.*—Lent Term begins.
*January 23rd, at 3 p.m.*—Students' Invitation Concert.

The College provides INSTRUCTION and TRAINING in all Musical Subjects: Instrumental, Vocal, and Theoretical. The lessons are arranged to meet the convenience of both day and evening students. Any number of subjects—from one to the Full Course—may be entered for. The College is open to beginners as well as to the more proficient student.

Approved complete Courses for the University of London Degrees in Music under recognised Teachers of the University.

Students are prepared also for the Degrees of other Universities, the Examinations of the Royal College of Organists, Trinity College of Music, &c.

The ORCHESTRAL, CHORAL, the OPERATIC, and CHAMBER MUSIC CLASSES are open also to sufficiently competent persons who are not College students for other subjects.

All modern systems of Technique (whether for the Pianoforte, Violin, or other instrument) and of Vocal Training are taught by qualified professors.

The Class for Training Boys for Cathedral Choirs is held on Saturday mornings.

Tuition in the Rudiments of the Theory of Music, Harmony, Counterpoint, Form, Instrumentation, Composition, and the Art of Teaching is also given by Correspondence.

Students not older than 16 years are admitted to the JUNIOR SCHOOL at reduced fees.

There are Thirty Scholarships tenable at the College and open to all British subjects up to certain age limits, and the Bambridge Pianoforte Scholarship, value £100 per annum; also Eighteen Scholarships which provide complete preparation for the Degree of Bachelor of Music of the London University and are open only to Students who have satisfied the Matriculation requirements of that University.

Particulars of the Teaching Department, with list of Professors, Fees, Scholarships regulations, &c., and the Syllabuses of the Higher and Local Examinations, on application to the undersigned.

C. N. H. RODWELL, Secretary.

Mandeville Place, Manchester Square, London, W. 1.

# CHORALE PRELUDES FOR THE ORGAN

BY

C. HUBERT H. PARRY.

FIRST SET.

ORIGINAL COMPOSITIONS FOR THE ORGAN (NEW SERIES), No. 1.

CONTENTS.

1. CHORALE PRELUDE on "Dundee."
2. CHORALE PRELUDE on "Rockingham."
3. CHORALE PRELUDE on S. S. Wesley's "Hampton."
4. CHORALE PRELUDE on the "Old 104th."
5. CHORALE PRELUDE on "Melcombe." [omnium."
6. CHORALE PRELUDE on "Christe Redemptor
7. CHORALE PRELUDE on "St. Ann's."

SECOND SET.

ORIGINAL COMPOSITIONS FOR THE ORGAN (NEW SERIES), No. 45.

CONTENTS.

1. CHORALE PRELUDE on "Croft's 136th."
2. CHORALE PRELUDE on "Martyrdom."
3. CHORALE PRELUDE on "St. Thomas."
4. CHORALE PRELUDE on "St. Mary."
5. CHORALE PRELUDE on "Eventide."
6. CHORALE PRELUDE on "St. Cross."
7. CHORALE PRELUDE on "Hanover."

Price Three Shillings and Sixpence each Set.

London: NOVELLO AND COMPANY, Limited.

# BROADWOOD PIANOS

# BOSWORTH EDITION

The best English Edition of the Classics and the World's Best.

Send to-day for lists comprising: Beethoven's and Mozart's Sonatas, Chopin's Waltzes, Mazurkas, &c., and works by Bach, Brahms, Schumann, Tschaikowsky, &c. Moderate prices. Clear, beautiful engraving.

1918 NOVELTIES.

JOY MINUET.
BY ARTHUR ISON.
A new composer who has real talent for tune.
Once played impossible to forget.

DREAMS OF HOPE.
TELLIER.
A second "Plainte d'Amour" by this popular Composer.

THREE COUNTRY DANCES.
LAURA G. LEMON.
The real thing; have tune and great merit.

DANSE ARABESQUE.
Pianoforte Solo. Violin and Pianoforte.
HAROLD HENRY'S
Latest and best, following "Dream Rêverie."

SPRING'S THANKSGIVING.
Song by CRAIG MALLIN.

LOVE'S YOUNG DREAM.
Intermezzo. VINCENT THOMAS.

BOSWORTH & CO.,
8, HEDDON STREET, REGENT STREET, LONDON, W.-1

Publishers of the Five Great Piano Methods:
"BERINGER'S TUTOR," "WARD'S PROGRESSIVE TUTOR," "HEMY'S TUTOR," "WICKINS' RAPID METHOD," "MOORE'S FIRST PRINCIPLES."

JUST PUBLISHED.

# STABAT MATER

SET TO MUSIC

FOR FEMALE VOICES

BY

GIOVANNI BATTISTA PERGOLESI.

ENGLISH VERSION

BY

W. G. ROTHERY.

Price One Shilling and Sixpence.

Tonic Sol-fa (in the *Press*).

London: NOVELLO AND COMPANY, Limited.

# The Musical Times

*AND SINGING-CLASS CIRCULAR.*

JANUARY 1, 1918.


## ADVANCE IN PRICES.

The price of this journal is advanced from threepence to fourpence and the Annual Subscription Post free will be increased from four to five shillings.

With the exception of folio songs, and books already issued at over twenty-one shillings, all the Novello publications are increased in price as from this date.

The alterations in prices will be as follows :

| Former Prices. | Advanced Prices. |
|---|---|
| One penny ... | Three halfpence |
| Three halfpence ... | ... Twopence |
| Twopence ... | ... Threepence |
| Threepence ... | ... Fourpence |
| Fourpence ... | ... Sixpence |
| Sixpence ... | ... Eightpence |
| Eightpence ... | ... Tenpence |
| Ninepence ... | ... One shilling |
| One shilling ... | One and fourpence |
| One and sixpence | ... Two shillings |
| Two shillings ... | Two and sixpence |
| Two and sixpence | ... Three shillings |
| Three shillings ... | ... Four shillings |
| Three and sixpence | Four and sixpence |
| Four shillings ... | ... Five shillings |
| Four and sixpence | Five and sixpence |
| Five shillings ... | Six and sixpence |
| Six shillings ... | Seven and sixpence |

All other publications priced at twenty-one shillings or less will be increased approximately twenty-five per cent.

NOVELLO & Co., LTD.

## SOME PLAIN WORDS.

BY F. CORDER.

I am going to be very disagreeable and say things which my readers, and even my much-enduring editor, will find it hard to put up with. But there is always the satisfactory retaliation open to them of calling me a pessimist or an oculist or some name like that. And after that nothing matters.

After nearly three-and-a-half years of war it seems reasonable to take stock of the musical situation and see how we stand as regards national art. Understand, by this expression I do not mean the music of the vulgar, which goes on at the same level in all times and lands. Readers of the *Musical Times* will comprehend that I desire to consider only cultured music, such as we would have our children learn and such as we pretend to listen to with respect (generally coming away before the end of the concert). During these forty months what has the nation done—what has the Government done—what have the publishers—the performers—the critics and writers—the composers done—to cultivate and further the progress of this kind of music? Reader, will you kindly pause here and try to think for yourself a moment what sort of answer you would give to these queries? Do you think you could frame an encouraging one? If so, no one would be gladder to hear it than I.

### I.—WHAT IS THE PUBLIC DOING?

That section of the nation which interests itself in good music—it is, of course, not a large one—seems to me to have pursued the even tenor of its way. While the young men and women have been mostly swallowed up by the all-devouring monster of war, there has been a singular and notable increase in the number of children learning the pianoforte. Actual ear-training and musical understanding remain at their usual low ebb, being only cultivated to any extent in the musical institutions. These latter, working under very difficult conditions, have naturally suffered, but not to the extent that might have been expected. The attendance at high-class concerts has also been so good as to engender the suspicion that it is more a matter of mere habit than of actual enjoyment. There has been a slight attempt on the part of concert-givers to exclude German music, but no one will consent to part with Wagner, and Strauss had been abandoned before the war, because he was too expensive. The proportion of native instrumental works in programmes has been precisely what it always was—almost negligible. Still are English works like muffins—only to appear once and only when quite fresh, preferably half-baked. Will some one please contradict if I am mis-stating the facts? Excepting Sir Edward Elgar's glorious 'Carillon,' what new instrumental work has had a second performance in London during these three and-a-half years? How many not-new works have been performed at all? And will anybody produce a shred of evidence that the inclusion of an English instrumental work in a programme is now any less of a damper to the audience than it was formerly? Look down the advertisement columns of concerts in the daily papers and tell me what you think. Furthermore has the British public that buys good pianoforte music made any attempt to interest itself in native productions? The answer to this question is emphatically in the negative. It buys its Beethoven and Chopin as heretofore and has shown admirable perseverance in obtaining foreign modern works at great difficulty—such as transcriptions by d'Albert and Busoni (only attainable by roundabout means through neutral countries), but all the efforts of the Society of British

Composers to popularise even the most modern English pianoforte or violin music have had little result. After forty years of varied experience I can assert emphatically that the English prejudice against native instrumental works is all but invincible.

II.—WHAT HAS THE GOVERNMENT DONE?

This is a subject upon which I must touch but lightly, for obvious reasons. I have heard that the Board of Education is interesting itself in the training of music-teachers, a matter which I should have thought was amply provided for by the chartered schools of music. The fact that these schools pursue their good work undismayed by the withdrawal of their slender pecuniary support from the Government speaks more highly for their devotion than it does for the national wisdom. Much mere jugglery has occurred with regard to foreign music-publishing firms in London, but practically the matter remains where it always did: there is no kind of protection for the native as against the foreigner in any department of music.

III.—WHAT HAVE THE PUBLISHERS DONE?

Here again I write with hesitating pen. Probably no professional musician has scantier relations with publishers than myself; so that I view the matter quite dispassionately. One cannot get away from the fact that during the whole 19th century the London publishers—with the conspicuous exception of Messrs. Novello, who almost confined themselves to the production of choral music—treated good instrumental music as a negligible factor. Examination of the catalogues—the huge catalogues—of our other firms, great and small, will show little else but an amazing mass of triviality. And a large proportion of even this was from foreign pens; the native productions were mostly hack-work of the very lowest. For many years not a pianoforte or violin sonata or piece of chamber music was published at all, save at the composer's expense. Personally I could name at least a dozen really talented young men from among my pupils who succeeded in getting the always unwilling ear of a publisher, only to be forced to write down and down, ever at a lower level, with the eternal 'Oh, that is too good for our people!' dinned into their ears. Is there a brighter side to this picture? If so I shall be very happy to have it presented to me. What concerns us at the present moment is, Has this matter improved since the War? Have our English composers been encouraged to try and supplant—not Beethoven and Chopin, of course—Grieg, Sinding, Sibelius, Tchaikovsky, Poldini, Moszkowsky, and Debussy, to name only a few? Publishers have been said—I know not with what truth—to spend large sums in pushing some worthless song or dance-piece into popularity. I never heard of one (with the exception above-named) that would accept a piece of decent music except under strong protest and when unable to refuse an influential client. It was this fact that forced a group of serious musicians in 1903 to found the Society of British Composers, the very existence of which should make our nation blush.

To be just, all publishers have lately been obliged to suspend their operations almost entirely. But before this stringency occurred I failed to detect any patriotic attempt anywhere to cope with the future situation. Even in those musical quarters where English music was most desirable and desired—namely, the public examinations—there was found enormous difficulty in obtaining it. And as to retail shops, the majority of them have never heard of good English music, and sooner than trouble to inquire where any piece is published will tell you it is out of print. I have heard much swagger about 'commercial boycotts' and 'capturing the enemy's trade' after the war; but how is this to be brought off if our publishers have nothing to offer the public in place of the works of Brahms, Max Bruch, and Popper?

IV.—WHAT HAVE THE PERFORMERS DONE?

For almost the first time I observed the other day a strong protest by a critic against a young singer who gave the typical recital—'groups' of songs by Schumann, Brahms, French, and Italian composers, with a few English items stuck at the end as if in disgrace. Yet this is and ever has been the normal thing for pianists as well as singers. The native items must never be anything but brand new, by a brand new composer—preferably one who can be triumphantly proclaimed as 'never had a lesson in his life.' The numerous young performers of my acquaintance (I decline to call them 'artists') when I scold them for this behaviour always declare that they would be only too pleased to play English works, but alas! they don't know any—they were never taught any. Will I show them some? I endeavour to comply, and they never even open the copies. A programme not on stereotyped lines is unthinkable. The simple fact in that they want their audience to listen to them, and not to the music they perform. And the occasional giving of an English concert advertised as such only emphasises the fact that native music is always to be a kind of freak.

Imagine that in any civilized country a composer of repute should find it necessary to spend good money in advertising to the following effect:

> Josef Holbrooke will Play To-Night in Huddersfield, for British Prisoners of War in Germany. Temperance Hall Concerts (also for this purpose) at Leeds, Harrogate, Hull, Derby, Sheffield, Newcastle, Birmingham, &c.
>
> The Public are asked to note.
>
> At all Concerts given by Mr. Josef Holbrooke for the last sixteen years, British composers have always been represented, not as a curiosity, but as a matter of course, not once but repeatedly.

I look back at the humiliating competitions that have been instituted by well-meaning amateurs from time to time, and sigh to think of the waste and futility of it all. I look at the advertisements of our few orchestral concerts and feel ashamed of those who are supposed to draw them up. And I observe the gallant attempt to carry on a scheme of serious opera in English against the flood of musical nonsense at the theatres, and wistfully wonder whether it will ever occur to people that there are three or four English composers—living men—who have shown themselves able to write good operas; nay, who are known to have some on hand. But the latest thing Sir Thomas Beecham has done is to declare that there are no English operas, and to *offer* to offer a reward for one. Again I demand am I mis-stating or exaggerating these matters?

V.—WHAT HAS THE PRESS BEEN DOING?

England has never had a journal devoted to music which could be described as weighty and independent. There is not a public for it. But the *Musical Times* (don't blush, Mr. Editor) has gone near to fill the place of such a paper for a great number of years. To a periodical which includes on its staff all our principal critics and musical writers, one naturally turns to seek for utterances which shall prove that England is now waking up and is determined to make the most of her composers. Will anyone turn over the leaves of the last three volumes of the *Musical Times* and find me

any trace of such utterances? Is it or is it not a fact that at this vital moment there has been rather less than more regard paid to the claims of English music? I will put it no stronger than that. Able articles on abstract theoretical matters, rapturous appreciation of Russian and French composers, articles on many interesting matters I find, but except for the usual kindly notices of new works I discover no word of the tendency I have referred to. And if not in the *Musical Times*, where shall we seek such encouragement? In saying these things I feel rather like Mr. Hannibal Chollop in 'Martin Chuzzlewit,' when he affirms that 'Our people must be cracked up,' but if our absurd native modesty is to make us neglect our obvious duty at a time like this, there is little hope for us. Apart from this matter I find that musical critics in general can hardly be said to have done their 'bit' during this war-time. Debarred from a consideration of modern German music, they have turned with increased enthusiasm to French, Italian, Spanish, and Russian music, which formerly interested them very little—anything rather than renew their acquaintance with despised English music to see whether perhaps some of that too may not be better than they thought. To descend from generalities to actual facts, will anyone point out to me any appreciation of, or even mention or quotation of, a work or theme by any of the following composers: Arthur Sullivan, A. C. Mackenzie, C. H. H. Parry, C. V. Stanford, F. Corder, F. H. Cowen, Edward Elgar, and Edward German?

Save in connection with the production of a new work, every critic leaves these names unmentioned, as if he were ashamed that their owners should exist. Is he?

One other point of humiliation. I am sometimes written to by provincial musicians who desire to lecture on English music, and frankly confess that they know none. I supply them with information, but these lectures can hardly possess much solid value: not even so much as those of the people who lecture on Scriabin.

### VI.—WHAT ARE THE COMPOSERS DOING?

The answer to this is very simple. Our older composers are little regarded, and work on just as if nothing were happening. Our younger ones are in the experimental stage, and, finding that Debussy and Stravinsky are supposed to be the fashion, make frequent and futile attempts to be 'futuristic' on these lines—with conspicuous ill-success, I am glad to say. For nothing can save us unless we stick to our national style—the style of Purcell, Arne, Macfarren, and Sullivan. To those not too proud to stoop there may be a commercial success in the future in the department of educational music; as things are, there is little opportunity. There is an extraordinary and deplorable slump even in our one department of choral music, in spite of the grand achievements and real successes of Elgar and others. The gallant attempts to revive an interest in chamber-music do not meet with much response from a public which has never really warmed to that form of art. On this head I must point to a recent incident. Some players professing to give English concerts of such music announced that they were sorry at their very first concert *to have* to fall back on Brahms and Schumann, but they could not find an English Trio *that had never been performed before*. How sad!

On reading over what I have written I admit that it is pretty depressing; but I must say that I could have pitched it very much stronger had I wished. I am no mere grumbler. For most of the grievances here stated I, and doubtless many other people, seek earnestly and untiringly some remedy; but it is necessary in the present stern juncture that we should face our shortcomings. Little use is it to talk about 'capturing the enemy's trade' while we behave as I have indicated. The persistent disregard of native possibilities by those who have been bred up to regard German music as all-in-all is the ground-bed of our faults and failures. Once change this, and

> Naught shall make us rue,
> If England to *herself* do rest but true.

One last word. So long ago as August, 1877, I uttered in the Press a somewhat similar remonstrance to the above, with the sole result of drawing down upon myself a storm of personal abuse. In February, 1903, I returned to the charge with a very similar result. For the third and last time I arraign my countrymen; but before anyone again empties the vials of his wrath upon me I demand that he shall state exactly what he individually has done for the cause of English music during the past three years. Will you kindly enforce this stipulation, Mr. Editor?

---

We are glad to give prominence to Mr. Corder's views because their publication may tend to stimulate the performance of British music. Although the situation as described is dolorous, we think there are some consolations. But before we try to show that there is another side of the case we should like to ask

### WHAT ARE ACADEMIES AND THE POWERFUL EXAMINING BODIES DOING?

Below are programmes of concerts given by students during the Autumn term. We submit these lists in no censorious spirit, but simply as evidence of the trend of things in places of light and leading. It must be admitted that the outlook of musical students should be broad and cosmopolitan and informed by historical perspective.

#### ROYAL ACADEMY OF MUSIC STUDENTS' CONCERTS.

**November 5, 1917.**

First, Second and Last Movements from String Quintet in G minor (No. 3) .. .. .. *Mozart*
First Movement from Sonata in G minor—Pianoforte .. *Schumann*
Songs .. .. 'Romance' / 'Mandoline' .. .. *Debussy*
Caprice (MS.)—Pianoforte .. .. .. .. .. *Eva Pain*
First Movement and Scherzo from Pianoforte Quartet in E flat .. .. .. .. .. .. .. *Mackenzie*
Two Songs (MS.) 'Water-lily' / 'Dream Maid' *Arthur Laurence Sandford* (Sir Michael Costa Scholar)
Barcarolle—Pianoforte .. .. .. .. .. *Chopin*
Musical Recitation 'Queen Mab' (Words by Thomas Hood.) / 'The Confession' (Words by Thomas Ingoldsby.) *Mackenzie*
Scena and Duet .. 'Tu la sorte dell' armi' (*Aida*) .. *Verdi*
Courante / Minuettes I. & II. from Suite in G—Violoncello .. *Bach*
Scherzo—Two Pianofortes .. .. .. .. *Saint-Saëns*

**November 21, 1917.**

Tema con Variazioni, from Trio for Pianoforte, Violin, and Violoncello (Op. 50) .. .. .. .. *Tchaikovsky*
First Movement from Sonata in C minor (Op. 111)—Pianoforte .. .. .. .. .. .. *Beethoven*
Songs from 'The Life of a Rose' .. .. .. *Liza Lehmann*
'Unfolding.' 'The Storm.'
'The Bee.' 'The Farewell.'
'Rosa Resurget.'
Rondino in E major—Violin .. .. .. .. *Vieuxtemps*
Sonata in A—Pianoforte .. .. .. .. .. *Mozart*
Le Jardin Mouillé—Harp .. .. .. *Jacques de la Prèsle*
Songs .. .. 'Te souviens-tu' / 'La Paquerette' .. .. *Godard*
Andante Espressivo / Allegro con Fuoco (MSS.) from Pianoforte Sonata in E flat minor .. .. *Hazel Perman* (Student)
First Movement and Allegro Moderato from Quartet in F major (No. 23)—Two Violins, Viola, and Violoncello *Mozart*
Songs .. .. 'The Soldier's Wife' .. *Rachmaninov* / 'The Dreary Steppe' .. *Grechaninov*
Invitation à la Valse—Two Pianofortes .. .. *Weber-Corder*

December 11, 1917.

Allegro—from Concerto in E flat (Op. 73) (First Movement)—Pianoforte .. .. .. .. .. *Beethoven*
Duet .. .. 'Fu la sorte dell' armi' (*Aïda*) .. .. *Verdi*
Concerto (Op. 35) (First Movement)—Violin .. *Tchaikovsky*
Air .. 'Let the bright Seraphim' (*Samson*) .. *Handel*
Concert Variations (Op. 71)—Pianoforte .. .. *Stanford*
Song (MS.) .. .. 'Too-Koo' .. *Arthur L. Sandford* (Sir Michael Costa Scholar)
Concerto in E (Op. 71) (First Movement)—Violin .. *Vieuxtemps*
Songs (MSS.) .. { 'Doubting' .. .. / 'A Romance' .. .. / 'The Fiddler's Fiddle' } *Edmund T. Jenkins* (Orchestral Scholar)
Polacca—Pianoforte .. .. .. .. .. *Weber—Liszt*

ROYAL COLLEGE OF MUSIC STUDENTS' CONCERTS.

No. 616, November 8, 1917.

Quartet for Strings, in F major, Op. 41, No. 2 .. *Schumann*
Songs .. (*a*) 'In a rose bush I was born' *arr. by Korbay*
(*b*) 'Creation's Hymn' .. .. *Beethoven*
Duet for Two Pianofortes .. .. .. .. *Clementi*
Violin Solos.. .. (*a*) Poem .. .. *Fibich—Kubelik*
(*b*) Polonaise in D .. .. *Wieniawski*
Songs .. .. (*a*) 'Charming Chloe' .. *E. German*
(*b*) 'Leezie Lindsay' .. *Old Scottish*
Pianoforte Solo .. Prelude and Fugue .. .. *Taneiev*
Organ Solo .. Toccata, Adagio, and Fugue, in C major *Bach*

No. 617, November 13, 1917.

Overture .. .. 'Barber of Seville' .. .. .. *Rossini*
Concerto for Clarinet and Orchestra, in A major .. .. *Mozart*
Song .. .. .. 'La Captive' .. .. *Berlioz*
Symphony No. 5, in B flat .. .. .. *A. Glazounov*

No. 618, November 22, 1917.

Sonata for Pianoforte and Violin, in D minor, Op. 27 *T. F. Dunhill*
Songs .. .. (*a*) 'Night and Dreams' / (*b*) 'Impatience' .. *Schubert*
Violoncello Solos (*a*) Chant du Ménestrel .. *Glazounov*
(*b*) Scherzo .. .. .. *James Friskin*
Song .. .. Miniature Ballads .. *W. Y. Hurlstone*
Trio for Pianoforte and Strings, in F minor .. .. .. *Dvorák*

No. 619, November 29, 1917.

Quartet for Strings, in B flat, Op. 130 .. .. .. *Beethoven*
Pianoforte Solos .. (*a*) Romance in F sharp .. *Schumann*
(*b*) Polonaise in A flat .. .. .. *Chopin*
Sonata in A major (with Pianoforte accompaniment) .. *Handel*
Organ Solo .. Allegro appassionato and Finale from Sonata No. 1 .. .. *Basil Harwood*

No. 620, December 10, 1917.

Overture .. .. 'Medea' .. .. .. *Cherubini*
Air .. .. 'Voi, che sapete' (*Figaro*) .. .. *Mozart*
Concerto—Pianoforte, No. 4, in G major .. .. *Beethoven*
Scene .. .. .. 'Ave Maria' .. .. *Max Bruch*
Symphony .. 'Harold in Italy' .. .. .. *Berlioz*

TRINITY COLLEGE OF MUSIC STUDENTS' CONCERT.

December 14, 1917.

Overture .. .. 'Genoveva' .. .. *Schumann*
Symphony Espagnole, for Violin and Orchestra (Op. 21) .. *Lalo*
Song .. .. 'Where Corals lie' .. .. *Elgar*
Flute Solos .. { (*a*) 'Clown's Lament' / (*b*) 'Scherzo Brillante' } .. *G. Dorlay*
Unfinished Symphony .. .. .. .. .. *Schubert*
Concerto for Pianoforte and Orchestra in B flat—No. 2 (Op. 19)—*Allegro con brio* .. .. .. .. *Beethoven*
Songs .. .. { (*a*) 'The Almond Tree' / (*b*) 'The Noblest' } .. *Schumann*
Violin Solo .. Introduction and Rondo Capriccioso *Saint-Saëns*
Overture .. 'Merry Wives of Windsor' .. *Nicolai*

THE ASSOCIATED BOARD 1918 EXAMINATIONS.

Summary of Test-pieces.

Fifty-three pieces by Foreign composers.
Nineteen by British composers.

THE I.S.M. 1918 EXAMINATIONS.

Two hundred and ten pieces by Foreign composers.
One hundred and ninety-three by British composers.

(A commendable programm

Some people may think that, in view of contemporary cosmopolitan art and our inheritance of the classics, British music figures quite fairly in these selections. But if this view is accepted, it must also be accepted n the concert halls and the country generally.

The casual reader of Mr. Corder's article might be induced to conclude that British music of all kinds—except the vulgar—is generally neglected. But surely this is not true. Every day a score of cathedrals resound to the strains of native music, and week by week tens of thousands of churches hear scarcely anything else. The innumerable small choral Societies—now so sadly depleted—in ordinary times live almost exclusively on British music old and new. It is notable that all this choice of music is not made because it is British, but because it is cared for as music. Does the public listen to 'Hiawatha,' 'The Dream of Gerontius,' 'For the Fallen,' and many other compositions that might be named, from patriotic motives or because they like the music? The fact is that if the British composer will provide the right kind of good stuff the public, the critics, the performers, the conductors, the concert-givers, and the publishers will give it a sincere welcome. First catch your music!

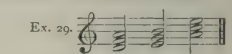
## PRINCIPLES OF MODERN COMPOSITION

BY G. H. CLUTSAM.

(*Continued from December number, page 541.*)

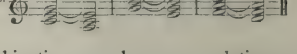
The minor triads formed on the second, third, and sixth intervals of the diatonic scale:

Ex. 29.



have formed a permanent relationship respectively with the natural triads on the sub-dominant, dominant, and tonic intervals. The presence of two constituents common to each, has probably determined this association:

Ex. 30.



The combinations are known as relative majors and minors in respect of each other. The tonality of C major has invariably been commandeered for all illustrative matters in theory and harmony, probably because the white notes on the pianoforte have afforded an easy opportunity of testing the material The general result is that the student becomes tempted in his earlier efforts only to think and calculate in the one tonality.

I will not further maintain the conventional idea in these articles, for it is indispensable that whether the examples given are primitive or complex, any probable student of these principles should master the relationships of all combinations in all possible keys, and a well-varied outlook on the subject from the outset has considerable advantages.

The old musicians realised instinctively the principles of the natural harmonic series long before these were investigated, but their methods are not necessarily a starting-point for modern study. The interval that definitely determines the constitution of any chord is the third. There are only major or minor thirds. Any augmentation or diminution of the degree as from a fundamental is impossible. The extreme interval *can* occur but in so doing the fundamental is immediatel transformed. The effect of the major third is more significant and more definite than that of the minor. Both are elements in any extensive chord-structure that do not require undue prominence. For instance, an E will carry its power of completion through almost any weight of C's and G's that may be maintained against it. The minor third, in this case E♭, is not nearly so poignant in its effect. From this natural characteristic an important quality may be deduced. In any distribution of simple triads, an over-insistence of the third (the major especially) affects the balance of the structure and the *perspective* of the harmony.

The matter of *perspective* will be considered later on. The principle applies also to dominant chords wherein the major third is irrevocably permanent. I gave in my first article (November) a form of harmonization of the major scale in which the tonic, dominant, and sub-dominant served as fundamentals for the triads :

Ex. 31.

There is an awkwardness in the succession from the sixth to seventh step that has been recognised since four-part harmony came into existence. The two *real* consonances, octaves and fifths, are heard in sequence in parallel parts. In the matter of octaves, it is obvious there is a duplication that removes the passage from any claim to a progression in four-parts. The fifths have been banned by theorists, but no satisfactory explanation of the interdiction has been offered. It can be taken, broadly, that they are not convenient for use in concerted vocal music, or when there is no note in common sustained between the chords in which they occur. They are mainly unpleasant in any grouping of triads, however extended, that is based on *successive steps* of the scale. The old masters, however, did not appear to object to these consecutives if they could avoid them by subterfuge. Bach, possibly hoping the different timbre of the voices would nullify the effect, had no compunction in dodging octaves—for one instance—in the following fashion :

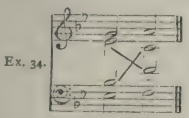
Ex. 32.

The bold jaunty skip in the tenor part renders the cadence interesting, but it is a shocking compromise. Bach was never scrupulous! Another cadence that was anything but uncommon in the treatment of the *fifth* question, might illustrate the point :

Ex. 33.

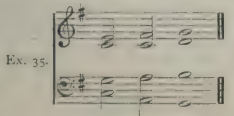
And before Bach's time even the arrangement in Ex. 31 was maintained in its entirety by evasion :

Ex. 34.



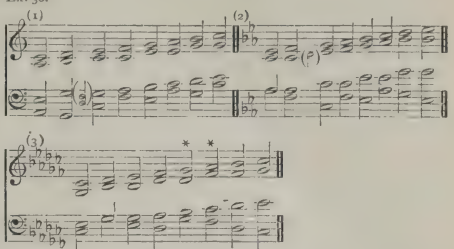
But, as I have previously shown, the difficulty in the last example was more generally avoided by a different consideration of the final cadence, *i.e.* :

Ex. 35.



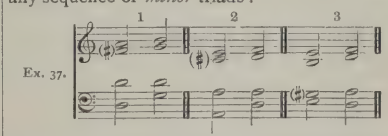
In conjunction with this, and chords of the relative minor, the possibilities of harmonization of the scale are of course liberally extended. Here are three variations in the closest possible form :

Ex. 36.



It is a very good rule, for a start, that in this type of close harmony, which is generally laid out for vocal purposes, the bass should not have any greater skip than a fifth. It will be noticed that the fifth and sixth steps of arrangement No. 3, in Ex. 36, have precisely those chords in conjunction that appeared inadmissible in the sixth and seventh steps of Ex. 31, and the effect is good. An easy rule is deducible : *No two chords in three or more 'voices' can be happily associated when the structure of each is identical.* This of course only applies to consecutive scale-chords based on fundamentals. In the dominant series there is, under many conditions, no such restriction, and, with authoritative examples extant, it is possible to deliberately ignore the rule even in the elemental instance. The ascending scales in Ex. 36 can return to their starting-point on precisely the same harmonies, and there are a few variations, following the rule given above, that might be profitably tested. Any two consecutive steps, either way, of this harmonic arrangement of the scale, form a perfect or an imperfect cadence, *i.e.*, the approach to and attainment of a state of repose or quasi-repose. The exception is of course in the event of the weak triad at the seventh step becoming a final. This grouping is Dominant, and cannot assert a point of repose. In the mass of music written in the Polyphonic period, these chords are predominant—a very apt word, as it happens. Composers, however, in following the suggestions of the early singers in modal scales, found variations that considerably amplified their resources. They *sharpened the thirds* of the first in any sequence of *minor* triads :

Ex. 37.

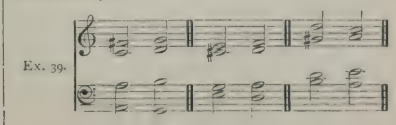


and in so doing added, by shape-imitation and inference, three further *dominant* triads to their material :

Ex. 38.

and the rule in the model as to their bases was maintained, *i.e.* :

Ex. 39.



The natural association of the discarded with the added note in these combinations, however, was scarcely to be denied; instances of four distinct constituents in a chord became innumerable, and fuller anticipations of both major and minor triads were firmly established:

Ex. 40.

The resolution of the seventh upwards was much more common under polyphonic than under harmonic conditions.

The possibilities of alternation between the two forms of dominant were freely utilised.

The recognition of 'shape-imitation' in chords indorsed a similar treatment of groups of chords and initiated the possibilities of sequence:

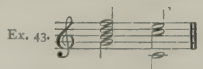
Ex. 41.

Sequence is an exact 'shape-imitation,' on other fundamentals, of a passage, brief or lengthy, that has preceded it. It takes no cognisance, in the scale-form, of the distribution of whole- or half-tones, or of its dominant, modified or complete. The completion of the dominant by its actual root was an indication of a sensing by composers of an extension of the harmonic series. On G the following chord was produced:

Ex. 42.

The G is the vitalizing companion of the nondescript weak triad produced under mediæval conditions. Completed, the chord exercises the prerogative of deciding the tonality or scale of the moment by its predilection towards a fixed resolution, and the irresistible desire of the third (B) to resolve upwards, and the seventh (F) downwards, was soon appreciated. Under normal or exact conditions the resultant tonic was left in an enfeebled condition, that is, deprived of its fifth:

Ex. 43.



Before inversions were understood the difficulty was avoided by methods that were plastic enough in the polyphonic era, but that required revision when harmony came to its own. The inclination towards a complete harmony after resolution was not to be resisted by the adherent to contrapuntal rules affecting the progress of parts, and the third was suffered to proceed to the root-note or the seventh to the fifth:

Ex. 44.

Always an arbitrary seeking for a complete resting-place!

It may have been observed that all the harmonic material so far considered is based on the ascending cycle of fifths:

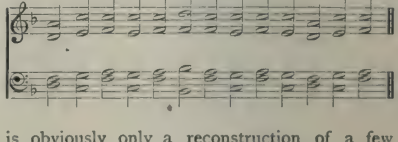
Ex. 45.

and the accidentals F♯, C♯, and G♯ have only accentuated the tendency. On the principle I have previously laid down, modulations in the upward direction provoke a secure return to the defined *general* tonality. In the descending cycle the 'pull' towards a further descent held a controlling rein. The latitude, for instance, of a B♭ in the C scale—securing the F tonality—was seldom exceeded. Its great virtue was to pull the weak triad *b*, *d*, *f* into line with the companion major triads. References to the works of Josquin des Prés, Vittoria, Orlando di Lasso, Palestrina, and others of various nationalities, including our own early masters of Cathedral and secular music, Gibbons, Byrd, Tallis, &c., will maintain the remote sensing of the principle.

There are only a few things further to be enunciated, when the modern student will find himself in full control of all the material that served to produce the masterpieces of the 16th, 17th, and early 18th centuries. Of course he will inevitably be told that the devotional or any other sort of feeling presumed to inspire these works, will be lacking; but the glamour of age, that exercises such a fantastic power in unpractical or unanalytical criticism, should neither enhance nor detract from the sensation of what is really beautiful or effective. Sound cannot be affected like paint on canvas, paste, or the want of it, on china, or any of those qualities that give a fictitious value to veritable antiques even if they happen to be veritable.

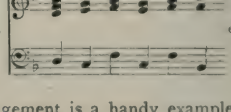
In the case of music the veritable material of the antique is at hand for the asking, and there is no reason why a fairly intelligent student should not be able to reproduce the old designs to a perfection that would confound its critics if they were left uninformed of its origin. Of this material I have already disclosed the essentials. Naturally, within the particular limits of these articles, it has not been possible to be dogmatically exhaustive. I have seen the following passage instanced as 'very beautiful':

Ex. 46.



This is obviously only a reconstruction of a few chords in our *close* scale series. The middle parts have simply been inverted; the alto becomes the tenor part and vice-versa:

Ex. 47.

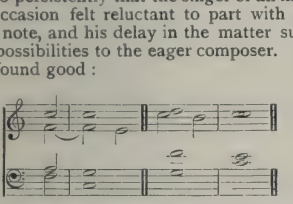


etc.

The arrangement is a handy example of *extension* in the distribution of inner parts. The pattern is

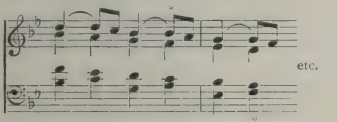
consistent throughout. Ex. 46 is of course a very poor specimen of a tune as it stands. The blocks of chords, however, were rhythmically divided, some repeated, some sustained to greater length, and the required flow of the thing, to the Latin words, would probably sound very effective as a simple choral effort. It is probable that the next point I have to consider—*suspension*—was the invention, like the leading-note, of the vocalist. Some of the chords were held or repeated so persistently that the singer of an individual part on occasion felt reluctant to part with his own particular note, and his delay in the matter suggested a host of possibilities to the eager composer. Suspension was found good :

Ex. 48.



In the first of the above instances the suspension is *prepared;* in the second, *presumed.* The most frequently prepared or presumed note was the third, and a good general rule, maintained to the present day, is that the third shall not be present in any part of a chord in which it is being anticipated, *unless* the passage happens to be *sequential* or *contrapuntal :*

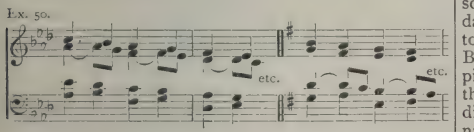
Ex. 49.




Under contrapuntal conditions the duplication is generally in the bass. The appearance of the third in the bass will, in a moment, be examined.

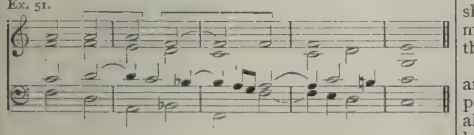
Both the root and its fifth can be suspended without the limitations reservedly placed on the third :

Ex. 50.




Here is a compact example from Palestrina of the combined work of suspension and sequence :

Ex. 51.



Where the sequential passage concludes, at any stage of its progress, on the weak triad, as in the foregoing examples, chords arise that involve fundamental support not previously shown in scale harmonization. After *extension* in middle parts with upper and fundamental notes intact—already, if briefly, noticed—it is necessary to consider the *inversion* of the complete triad ; that is, the appearance of another constituent, other than the root, as a support to the chord.

*(To be continued.)*

## SONG WITHOUT WORDS.

By Edward J. Dent.

Whether song is derived from speech, or speech from song, is a question that has never yet been definitely solved by any of the most learned researchers into human origins. Yet we constantly meet in books on music with statements which suggest that the writers were incapable of conceiving primitive man except to a pianoforte accompaniment. We are told that man began to sing because he heard the birds do so ; but although the spectacle of Siegfried trying to imitate a bird's voice with a reed is not so unreasonable, it is absurd to imagine that the human larynx was evolved as the result of listening to song-birds, except possibly in countries where the peacock is indigenous. The legend of Hermes striking 'the chorded shell' may serve as a symbolic account of the first musical instrument maker, but not of the first musician. It is quite common to meet with people who take the view that music cannot have been invented until someone had invented the instruments on which to play it. I can only compare them to the town lady whom I once heard remark in a country inn : 'I can't think how people ever get anything to eat here : there are no shops!'

To conceive of music as derived from speech has more reasonableness ; but we must still be careful that we do not inadvertently assume the existence of a fully-organized language, from the rhythms of which music is to be derived. We are often under the impression that in certain countries and in certain periods speech was complex while music was still primitive ; but this generally means that we understand the language and not the music. It may also mean that we have copious literary documents and very few musical ones surviving. Thirdly, it may mean that the musical temperament of that time and country expressed itself in forms which we do not now regard as musical. Thus the Greek language possessed what is called a *tonic accent*—that is, a sense of pitch-relation between the syllables of words. We are conscious of some sort of tonic accent in our own language at the present day : but it is very vague and ill-defined, and it belongs to the shape of sentences rather than to single words. But a language possessing an elaborate system of pitch-values is in itself music, especially if we add to that a sense of rhythm so subtle as to be extremely difficult of appreciation by modern ears. Hence it is natural to suppose that the music which the Greeks differentiated so far from speech as to require a special musical notation for it, and instruments on which to make the sounds, was not the whole of their musical self-expression : for a large part of what we should rightly regard as purely musical conceptions—melody, rhythm, and form—were to be found in their poetry.

There may be some people who hold that poetry and music are essentially one and the same : that primitive man evolved them simultaneously, and that although they have been separated in later ages, the highest artistic expression has been achieved by those peoples who were able to make them coincide. As an artistic ideal, such a principle ought certainly to be kept in remembrance, even if neither poets nor musicians are at the moment inclined to pursue it. But it is also quite clear that music and poetry have diverged widely in the course of the world's history, and that both of them can claim to be considered as full-grown and independent arts.

There is therefore no reason why the human voice should be tied down to one principle or the other. We speak without singing : we recognise poetry as

a beautiful thing without the aid of music; why, therefore, should we not sing without words? The prejudice against it is unnatural and unreasonable. To say that music is meaningless without words is to deny the existence of music as an art altogether; and if we may listen to 'absolute music' played by machinery—for every instrument is in the literal sense a machine—why not when produced by the human voice?

When Percy Grainger's 'Colonial Song' was first performed in public, people thought it ridiculous that a singer should stand up in the Queen's Hall and vocalise a melody to the accompaniment of an orchestra. Yet the history of music shows us that singing without words has been a common practice in all times. Plainsong is full of long, florid passages, sung without words. There may be a legal fiction of singing them to a single syllable of some word that precedes or follows, but the actual effect is pure vocalisation. By this means the Alleluia was enabled to develop itself into a formal musical structure, since it was independent of words. Dr. Frere tells us that 'the tropes and other developments of the sort disappeared because of their liturgical impropriety.' But liturgical proprieties and improprieties are no concern of the musician; and even down to the days of Handel and Berlioz such useful words as Hallelujah and Amen have offered occasion for the most elaborate constructions in fugue. The mediæval discants were sung either without words or with one syllable of text to half a page of music.

When we arrive at the madrigalian era we may learn interesting lessons in musical form from a comparison of passages set to words with those sung to the *fa la la*, which to many people is the characteristic feature of a madrigal. In the large majority of cases we shall find that while the passages with words are so set as to make the insertion of modern bar-lines with their customary accents impossible, the *fa la* sections fall naturally into bars, whether of three or of four beats. This is at first sight paradoxical. For the one great drawback of singing without words is that a voice has very great difficulty in producing any sort of dynamic accent or *ictus* unless it is helped by the explosion of an initial consonant. Hence the man in the bath, when he sings to himself, always sings some meaningless syllables without which it is impossible for him to give his tune even such rudimentary phrasing as he requires to make it recognisable to himself. The madrigal writers seem to have felt that the kind of music which is independent of bar-lines was more emotionally expressive, and therefore tended to set their lyrical words in that style; and the consonants of these words came to have very little value as *plectra* of the vocal chords when the phrases were treated contrapuntally and the syllables spread out over long chains of suspensions and other musical devices. On the other hand, the employment of the syllables *fa la* gives to the rhythmical sections a maximum of accent combined with facility of execution unhampered either by the admixture of other vowels and consonants or by literary suggestion. For this reason the *fa la* passages are often the most interesting portion of a madrigal, because they give the composer the opportunity of developing his thought on purely musical lines. Instances may be found in Tomkins's Ballets, 'Fusca, in thy starry eyes,' and 'See, see the shepherds' queen.'

Much more elaborate examples of florid singing without words are to be found in some Italian madrigal writers, notably in Luzzasco Luzzaschi, who composed madrigals for a select company of accomplished professional singers. Even those composers who are regarded as the typical representatives of the declamatory school would occasionally burst forth into *coloratura* which is all the more effective by its startling contrast with the general *parlando* style. Some examples will be found in Caccini's 'Nuove Musiche,' and another very remarkable case is the solo of Orfeo in Monteverdi's opera of that name, when announcing himself in the infernal regions.

The 17th and 18th centuries are notoriously dominated by vocal *coloratura*. Our best historians happen to have arisen in an age that was influenced largely by the Wagnerian reaction against Rossini, Bellini, and Donizetti, and there has been little sympathy shown for pure vocal writing, and little discrimination in forming judgments on the classical exponents of the *bel canto*. Certainly it is easy enough to find examples of the most blatant vulgarity in the florid airs of the 18th century, even in the works of such respected composers as Handel and Pergolesi. But there is gold as well as ashes to be unearthed from all this débris of forgotten operas, and if singers would have the enterprise to go to libraries and explore Stradella, Scarlatti, Leo, Vinci, and Rinaldo di Capua for themselves, instead of repeating over and over again the few airs which have been dished up with modern harmonies by popular singing-masters, they would discover that *coloratura* is a thing of infinite variety and beauty, a means of expression that can illustrate every shade of passion and emotion.

'Why waste time over any of these people except Bach and Mozart?' asks the serious-minded musician. Because in order to understand Bach and Mozart properly we must understand the composers on whom they formed their styles. There is a further reason why Mozart is not sufficient in himself, and that is that practically all Mozart's well-known songs belong to his *comic* operas. Every soprano learns 'Voi che sapete' and 'Batti, batti,' but 'Idomeneo and 'La Clemenza di Tito' (except for 'Non più di fiori') are sealed books to most singers. Gluck is useless, for he has no sense of style at all. It is bad enough for singers to be brought up on Wagner, but to be brought up on Moussorgsky (and Gluck is little better) is sheer demoralisation. I never go to the Opera without wishing that every musician in the place, including the band and the conductors, could be put through a stiff course of Rossini—not the Rossini of the 'Barbiere' and 'Cenerentola,' delicious as they are, but the composer of 'Semiramide,' 'Otello,' and 'La Donna del Lago.' They might then learn to aim at, if not to acquire, that Palma Vecchio-like breadth and dignity which Tetrazzini alone of modern singers seems to possess. To regard *coloratura* as frivolous is absurd: no singer can be said to have grasped the significance of *coloratura* at all who does not feel that it is pre-eminently the expression of stateliness and magnificence.

Apart from the operas of Rossini and his imitators, singing without words was in bad odour in the 19th century. Over the *bouche fermée* effects of Gounod's sacred music—if Bellini treated the orchestra like a big guitar, Gounod treated the chorus like a big harmonium—and the trivial vulgarities of the German male-voice part-song it is better to draw a veil. Some interesting experiments in choral writing have been tried by Berlioz ('Faust'), Dvorák ('Spectre's Bride' and 'Stabat Mater'), and Elgar ('Caractacus'); but it is always open to question whether all these composers, in their attempts to make singers perform the function of tom-toms, would not have done better to let them sing *fa la la* like the madrigalists, instead of reeling off literary words in the manner of a patter-song.

The present century has seen more serious efforts to utilise voices for pure musical expression. It is

essential that wordless voices should still be the voices of human or more than human beings. Verdi's employment of the chorus behind the scenes in the storm-music of the last Act of 'Rigoletto' is effective on the stage, but it belongs to much the same category as Gounod's *vox humana* effects. Debussy's 'Sirènes' are directly and humanly expressive. In England interesting experiments have been tried by Vaughan Williams and Percy Grainger. Vaughan Williams in his choral settings of folk-songs uses not only the *bouche fermée* but other varieties of vocal colour, and produces some extremely beautiful effects. There is in fact nothing unnatural or inartistic about singing with lips closed: everyone hums to himself at certain times. It is only when voices are made to hum dull successions of notes, meaningless in themselves and significant only as contributing to blocks of harmony, that the effect is tawdry and vulgar.

Percy Grainger has gone on his way regardless of conventional prejudices. It gives one a shudder to look at the score of his 'Marching Song,' and heaven help the conductor and chorus who have to rehearse it week by week in cold blood! It must be even more discomforting than Jannequin's 'Bataille de Marignan.' And I am not quite sure whether its actual musical material is really strong enough to carry it off. It is written for chorus, and has no words, except that such syllables as *pom-pom-pom* and *diddle-diddle-dum* are printed under the notes, with the very sensible direction that singers are at liberty to sing either these or any other nonsense syllables that they may find convenient. The nonsense syllables are disconcerting only because we are not accustomed to see them written down. We have accepted *fa la la*, and, latterly, *ri-tooral-li-lay* as literary conventions: they belong to the 'pastoral' and 'bucolic' categories, and are guaranteed respectable in any society. But respectable is the last thing Percy Grainger wants his music to be. The way to look at it is not to be 'put off' by these queer syllables, but to regard them as directions for style, like *p* and *f* or any other marks of expression; the really essential thing is not the words but the feeling of a great crowd possessed by the singing impulse.

It is the same feeling, only on a higher plane, that appears in the 'Colonial Song.' I will confess that I listened to it, when it was performed at the Queen's Hall a few years ago, fully prepared to scoff, and yet found myself moved by it rather against my normal judgment. I can only account for my unwilling conversion by the fact that it had no words, so that I was at the mercy of the purely musical and purely vocal appeal, unhindered by any literary criterion.

On such lines as these it may be possible for a new artistic movement to be developed. A declamatory style will not go with modern harmony at present. For a declamatory style means the substitution of rhetoric for melody; and therefore it can only be employed against a background of harmonies so familiar and easy of comprehension as to supply the place of melody to some extent as a connecting thread. The difficulty and strangeness of modern harmony necessitates a melodic line of unusually strong character to determine the form of a phrase and the principle of construction. To give this line to a human voice, especially to a voice unimpeded by words, is to intensify it to its utmost emotional power.

If this is true of solo voices, what might not be achieved with voices in combination, either solo voices or in chorus? As I suggested in a previous paper, voices must be trained to face music of a new kind, with intellectual difficulties hitherto too often ignored. But if the composers can evolve something new, the singers will always manage to follow them eventually. Mozart and Wagner were both considered unsingable in their day. Beethoven is still considered unsingable; but people sing him in spite of that. We might even get as far as an opera without words. Plays without words are not unknown, and musical plays without words are an established convention. An opera without words would solve many difficulties, and might eventually lead us to see that the principles of opera are not identical with those of drama. An opera should deal with just those emotions which words cannot express. A wordless opera, instead of borrowing a plot with a maximum of incident, like 'Tosca' or 'Fedora,' would have to be based on some story that everybody knows, such as the legend of Orpheus, so that there should be no need of tiresome explanations on the stage. And we should then get rid of the *milk-punsch o wisky?* business in opera (*è un facile vangelo*, as Consul Sharpless says himself), the unnecessary realistic touch which merely serves to make all opera appear the more unnatural and absurd.

## Occasional Notes.

SAINT-SAËNS ON OPERA.

Dr. Saint-Saëns made use of the opportunity afforded him by the revival of 'Henry VIII.' at the Paris Opéra to launch one of his characteristic manifestoes against the vagaries of ultra-modernity and anti-national influences on music. He writes as vigorously and entertainingly as ever. He begins by admitting that 'Henry VIII.,' which is more than thirty-five years old, has arias, quartets, ensembles, &c. ('What an abomination!' he exclaims). He does not repent, he says, and protests that he sees no reason for recanting the gospel he has always preached that the orchestra was not meant to drown the human voice, which alone should tell the hearer what the composer means. He points the moral with a story of a lady who during certain passages in 'The Ring' was explaining to him what was being shouted on the stage, and explained it all wrong.

A SLIGHT MISTAKE.

The revival was a symbol of the Entente, and therefore of interest to us here. Many of us remember the performances at Covent Garden some years ago, and our respectful wonder at the librettist's ideas of London topography and the introduction of Scotch tunes as typical of Tudor taste in minstrelsy.

SIR THOMAS BEECHAM AS EDUCATIONIST.

Sir Thomas Beecham has been phenomenally active recently by word and deed. When he speaks he generally startles, and he is rarely amiable. He is the new president of the Royal Manchester College of Music, an institution with the output of which he was not long ago much dissatisfied. But at the annual meeting of the College held on November 30, in stating the reasons that induced him to accept the office he had more than once refused, he said:

> The first reason was that the conditions for the performance of music in Manchester had turned out to be most satisfactory from his point of view. Secondly, for the first time in the history of the country there was a possibility of putting the whole of primary musical education upon a proper basis. We had a Minister of Education who loved music and intended to do something for it,

and we might look forward to an entirely different attitude towards the subject on the part of the Board of Education. With a sympathetic Minister of Education it was possible to work miracles in the musical education of the country, and of that work colleges with progressive and enlightened ideas could be the focus and the centre. A third reason why he accepted the invitation was that it came through Dr. Brodsky, for whom he had conceived a great personal affection.

He added that :

As president of the College he hoped to place some practical suggestions before the education authorities in the immediate future. Music could only be imparted by a judicious appeal to the faculties of musical perception and imagination, and he appealed for some more comprehensive and definite way of developing musical faculties than the singing class, which had served as a pitiable apology for musical education in the schools for three-quarters of a century.

So the singing class is a pitiable apology! And this is what two or three generations have been endeavouring to promote. One's curiosity is whetted to know what practical substitute Sir Thomas will propose for this joy and pride of so many thousands of schools.

---

OPERA IN LONDON.

Another function at which Sir Thomas held forth was that of the complimentary dinner given to him at the Criterion Restaurant on Sunday, December 9, by the O.P. Club. This event marked the appreciation of musicians and others of the pioneer work in the promotion of Opera in English accomplished by the guest. There was a distinguished audience, not only of musical folk but representatives of society. Sir Thomas R. Dewar, who presided, wittily said that in these times of control Sir Thomas Beecham was the greatest controller of sharps and flats in the country. Sir Alexander Mackenzie said they were astonished at the boundless activities Sir Thomas Beecham achieved at a time when all art enterprises bristled with difficulties. Sir Thomas in reply said :

Speeches had been made as if Grand Opera were an accomplished fact, and that in some way that result had been brought about owing to his efforts. His efforts had been considerable, but he regretted to say that Grand Opera in English was by no means established. They had to go a long way before it would be. An excellent beginning had been made, and since the beginning had been going on for about fifty years, it was high time they saw results. English Opera depended upon the faith of the English public in their own musicians, the steady encouragement that they gave them by going to hear them, and on the instant cessation, on the part of the Press, of all sorts of scepticism. The Press at this moment was the greatest enemy of all progress. He grumbled with the Press every time he got on his feet, and he should continue grumbling until he saw something better. In the provinces, which he was in the habit of upholding—and very properly, too—things were much better. They would get no help from the State. Therefore it devolved in this democratic country upon the enlightened public to do that which should be performed by the Government. He had seen for years and years that the people of this country really loved music, and wanted more of it. Since the war his conviction had been strengthened—the love of music and the enthusiasm for it had increased. London was going shortly to lose the opportunity of being the first to establish a permanent organization. It was a thousand pities that one should have to go outside the capital of the country to start a great art movement, which concerned the lives of hundreds of thousands of people. He considered it a disgrace ; but they had to face the fact that very likely that would be the case. There was more than one town outside of London which showed a disposition to initiate a new artistic movement, although he personally did not wish to see that distinction pass away from the capital of the country.

Whatever may be the outcome of all this ferment it is clear that Sir Thomas Beecham is stirring the country in a remarkable way.

---

# Church and Organ Music.

## A MUSICAL MAMMOTH FOR PHILADELPHIA.

When will the limit in monster organs be reached? Many of us think that from a purely musical point of view a well-planned instrument of about a hundred stops should satisfy all requirements. But the competition in mere size goes on, though, as may be expected, the only builders able to take a hand are on the other side of the Atlantic. Perhaps they, like our English builders, may soon be more usefully engaged.

Meanwhile the scheme for 'what is considered the largest organ in the world, and at the same time a really unique one,' has recently been published in the *Diapason*. From a description equal in length to eight columns of the *Musical Times*, we take a few particulars likely to interest English organists.

The instrument is being built by the Austin Organ Company, and will be placed in the Public Ledger building, Philadelphia. As the hall seats less than 3,000 people, there seems to be no call for a specially large instrument. (The organ in St. George's Hall, Liverpool, contains ninety-nine stops ; St. Paul's Cathedral, 77 ; Sydney Town Hall, 128 ; the Centenary Hall, Breslau, 187 ; and the Liverpool Cathedral instrument will have 167.)

The usual type of organ case will be absent. Instead there will be 'a beautiful marble colonnade at the rear of the stage,' the columns of which will be about ten feet apart. Through these the pipes of the main organ will be seen 'in a sort of chiaroscuro.' The pipes will be decorated in such a way that 'a mysterious and beautiful vista will greet the eye.'

The organ on the stage is only a part of the scheme, as there is one in the dome and another in the gallery. The main organ contains 161 speaking stops, and the dome and gallery 62 and 60 respectively. All three have four manuals and pedals. There is also (attached to the main organ) a 'special string organ' of 24 stops. The grand total (excluding the strings) is therefore 283 speaking stops, thus beating Breslau (reputed at its erection in 1915 to be the largest in the world) by the handsome margin of 96!

Apart from the 'mysterious and beautiful vista' very little of the organ will be visible, 'but,' says the account, 'a flood of pervasive rich and majestic organ tone will be heard on all sides of the listener,' as may well be the case when nearly three hundred stops are involved.

The various divisions are played from a console near the stage. They may be used separately, together, or in portions. The various manual and pedal organs may be employed interchangeably, thus giving scope for great variety.

The String organ will be in its own swell-box, and 'marvellous effects are expected to be possible through this novel and beautiful portion of the organ.' All the swell-boxes are fitted with double shutters.

We are told that the arrangement of the mechanical devices for registration is a marvel of ingenuity and compactness. 'It may be safely affirmed that never before has an equal number of stops, pistons, and pedals been placed under control of a single performer.'

The safety of the affirmation will be realised when we give the totals of these accessories. There are forty couplers, ninety adjustable pistons, thirteen 'key cheek pistons,' five balanced swell pedals (*pace* Mr. Tonking!), twelve combination pedals, four *sforzando* pedals, four pedal combinations, three crescendo pedals, besides such trifles as

automatic starters, controls, telephones, &c. Last, but not least if its name is lived up to, is :

'Big Ben bell.'

When we examine the list of stops, we find ourselves wondering how many of the 283 will really be heard. For example, on the Great manual of the main organ there are four open Diapasons of 8-ft., three 8-ft. Flutes, and three 4ft. Flutes. There is likely to be very little tonal difference between the various stops of the same name, and we know that three flutes of equal pitch do not produce three times as much power as one. There is a good deal of duplication in the scheme, as is inevitable if so many stops have to be got in. Thus the main Swell organ contains two Viola Celestes, two Voix Seraphiques, and two Salicional Celestes, all of 8-ft. pitch, as well as two Celestinas of 4-ft. These celestial features are hardly balanced by the terrestrial, there being but one Vox Humana. It goes without saying that there is also a Tremulant.

The word 'celeste,' by the way, occurs altogether thirty-two times ! Even the Pedal has a share—three Violes of 16-ft.

Like most other specifications, this one is remarkable for its confusion of tongues. English, French, German, and Italian contribute the bulk, but there are occasional raids on classical sources, and the results are mixed freely. Thus we have Doppel Flute, Vox Seraphique, Flute overte (*sic*), Flauto major, Dolce Flute, Wald Flute, Horn Celeste, Diapason phonon, Flauto Angelique, Hautboy. We have also French Horn followed by Cor Anglaise.

Among less familiar registers are Nitsua (an inversion of the builder's name), Philomela (a pretty and suggestive title), Stentorphone (also very suggestive, and not without menace), Viole Ætheria, Ocarina (we little thought to find that humblest of wind instruments so honoured), and Celestial harp.

In the way of gravity, the various pedal organs should supply all and even rather more than is necessary. There are five 16-ft. stops, and a Contra Quintaton of 32-ft. in the dome, five 16-ft. stops and a Resultant (32-ft.) in the gallery, and a Gravissima (64-ft.), Double Diapason (32-ft.), Contra Bourdon (32-ft.), and Contra Viole (32-ft.), with eleven 16-ft. stops, in the main organ. There is also a 32-ft. Contra Bourdon on the main Great manual—the first manual 32-ft. we have met with.

We should like fuller particulars of the 'special String organ.' We are told that it consists of 'twenty-four sets of strings,' all of 8-ft. pitch. Are we to read this literally, or is it merely the builders' flowery way of describing a collection of stops of the gamba family? In any case, we think it is a pity that all the stops (or strings) are of 8-ft. pitch.

For the blowing of this brobdingnagian conglomeration of mechanical ingenuities (only a sesquipedalian sentence fits the case) there are three electric 'Orgoblos' (hideous name !) of 40-horse power, two 3-horse power motors, and two 125-ampère generators.

A young friend of a statistical turn of mind tells us that the horse power exerted by the orgoblos is sufficient to raise three million nine hundred and sixty thousand pounds at the rate of one foot per minute. We take his calculations on trust, and have declined (without thanks) an eager offer to let us have the sum worked out in grains.

## CHOIR-TRAINERS' LEAGUE.

At the first annual meeting, held on December 4, at Messrs. Novello's, 160, Wardour Street, the president, Dr. Buck, said that it had been decided that the League should be described as 'an association of persons engaged in Church music who are desirous of promoting efficient choir-training and suitable organ accompaniment,' thus establishing both the terms of membership and also the objects of the Society. It was not a Society that any one intended to make money out of, nor was it an examining body, and membership was not confined to the Church of England. He stated that some work had been done in the way of getting together certain recommendations for the guidance of choir-trainers, and instanced the following four : (1.) That all vowels, long and short, should be practised till good tone could be got on any one of them that happened to occur ; (2.) That confining the tone-practices to 'oo' and 'ah' was bad ; (3.) That full practices should be entirely unaccompanied whenever possible ; (4.) That the practising of scales should be chiefly downwards.

Mr. Francis Burgess, the chairman of the League, pointed out that in the matter of selecting Church music the League had decided at one of its earliest meetings that all work of that kind should be left alone, since there was already another Society that gave detailed and special attention to the subject.

Mr. A. Wills, choir-trainer and organist at St. Peter's, Fulham, read a paper on 'The Organist and Choirmaster and his Difficulties.' He pointed out that those difficulties called for his being amiable, patient, sympathetic, earnest, and tactful. His own preference was to work with a priest who was really musical, and he recognised the desirability of making a point of always getting orders from the vicar direct. If a man could not obey, he could not govern. He pleaded for quiet in-voluntaries, and reminded his audience that people were in the habit of spending a few moments in private prayer when they came into church, and that therefore nothing should be done to disturb them. Choirmen were much more likely to join a choir where good work was put into the junior section than they were where insufficient attention was given to that part of the choir-trainer's duties. It was an advantage to select boys from county schools, as in these days something was often done there by way of voice-training, the production of good tone, and singing at sight. He was fortunate enough to be able to get his boys three days a week for a short time in the dinner-hour, in addition to two evening practices. He made a point of being in touch with parents, thus having his way smoothed beforehand when any misconduct was sufficiently serious for him to see that the matter was known 'at home.' Boys were wonderfully apt in taking the measure of the man put over them. A small prize for the boy who showed most progress he considered a very good thing, as the money they got was so small as only to be properly described by the word honorarium. Regarding the men, he recommended that the choir should be treated as a sort of mutual improvement Society, and he held that if the choir-trainer treated them as gentlemen they would always respond in the same way, especially if due use were made of that excellent quality, 'tact,' which he described as 'getting the most out of another with the least friction.' He considered it worth while sometimes to remind the vicar to give a word or two of praise to a choir if it had done well on some special occasion. A useful discussion followed, in which one of the ladies present took part.

## ORGAN MUSIC IN THE COLONIES.

Mr. Alexander McConachie recently gave some excellent recitals at Christ Church, St. Kilda, Melbourne, playing Wesley's Choral Song and Fugue, Hollins's Concert Overture, Bach's Prelude and Fugue in D and Toccata and Fugue in D minor, Boëllmann's 'Gothic Suite,' Saint-Saëns's third Rhapsody, a batch of short modern Russian pianoforte pieces, &c. An interesting feature was the singing of the boys of the choir in two solos from the 'St. Matthew' Passion. The programmes were provided with well-written notes.

Mr. Maughan Barnett's recitals at Auckland Town Hall show, as usual, catholic taste. There are plenty of light items, vocal and instrumental, and a liberal proportion of transcriptions, but the people who are attracted by these features are given an opportunity for making acquaintance with fine organ music of the best type,—*e.g.*, Gigout's Toccata, Franck's Fantasia and Pastorale, two movements from Widor's Symphony in D, five movements from Lemare's first and second Symphonies, Wesley's Larghetto, Choral Song, and Fugue, Wolstenholme's Fantaisie Rustique, besides excellent examples by Dubois, Guilmant, Hollins, Harwood, Bonnet, &c.

## A FAMILY QUARTET.

A correspondent sends us the following :

'At St. Bees Priory Church, Cumberland, on Sunday evening, November 25, the verse movement ("O pray for the peace of Jerusalem") in Goss's anthem "Praise the Lord, O my soul," was sung by *the members of one family*, Mr. J. Wearing and his three sons, the parts, in order of seniority, being arranged as follows : Alto, bass, tenor, soprano. One son (tenor) is in the Army, but happened to be home on leave for a few days, or this unique combination could not have been realised. The anthem was given in its entirety.—Yours faithfully, F. J. LIVESEY.'

Among the numerous organ recitals given in aid of War funds, those at Peterborough Cathedral deserve mention. They began in the autumn of 1914, have been well attended, and have been the means of raising a substantial sum. Among the players have been Dr. Mann, Dr. Keeton, Mr. H. W. Holloway, Dr. A. W. Wilson, Mr. T. H. W. Armstrong, and other well-known organists. That the programmes have been excellent goes without saying.

Choir Festival services were held at the Halifax Place Chapel, Nottingham, on November 18. The anthems were 'The Lord hath done great things for us' (West) and 'Whoso dwelleth in the secret place of the Most High' (Martin). In the afternoon the choir gave Barnby's 'The Lord is King.' The soloists were Miss Emmie Warner, Madame Ethel Parkin, Mr. J. Franklin Pearson, and Mr. Joseph Asher. Mr. E. M. Barber was the conductor, and Driver C. E. B. Dobson (R.F.A.) the organist.

At the Memorial Service for the late General Sir Stanley Maude, held in St. Paul's Cathedral on December 4, the band of the Coldstream Guards, under Major Mackenzie Rogan, played Beethoven's Funeral March, 'O rest in the Lord' (cornet solo), Handel's 'Largo,' Guilmant's 'Marche Funèbre and 'Chant Seraphique,' Chopin's Funeral March, and Handel's 'Dead March.' No British music at this solemn national tribute!

ORGAN RECITALS.

Mr. J. K. Zorian, St. Sebastian's, Mellor—Andantino in G minor, *Franck;* Marche Solennelle, *Borowski;* Lamentation, *Guilmant;* Grand Chœur in A, *Salome.*

Mr. Ezra Edson, Cawthorne Parish Church, Barnsley—first Sonata da Camera, *Peace;* Sonata No. 3, *Mendelssohn;* Fugue in G (Pastoral Sonata), *Rheinberger.*

Dr. F. W. Wadely, Carlisle Cathedral—Sonata in G, *Rheinberger;* Andante in B minor (Sonata No. 4), *Bach;* Preludes on 'Rockingham,' *Parry,* and 'St. Michael,' *West.*

Mr. Robert Ellis, Dyserth Parish Church—Andante in G, *Smart;* Serenade, *Widor;* Overture in G, *J. C. Bridge.*

Mr. W. J. Lancaster, Bolton Parish Church (two recitals)—Concert Overture, *Wolstenholme;* Arabesque and Carillon, *Vierne;* Fantasy Prelude, *Chas. Macpherson;* Funeral March and Hymn of Seraphs, *Guilmant;* Adagio and Toccata, *Widor.*

Miss Elaine Rainbow, Victoria Hall, Ealing—Grand Chœur, *Hollins;* Postlude-Cantique, *Dubois;* March in B flat, *Silas.*

Mr. Henry Hackett, Parish Church, Burton-on-Trent—Grand Fantasia in F minor, *Mozart;* The Curfew, *Horsman;* Toccata in B minor, *Batiste;* Chant sans Paroles, *Hackett.*

Mr. Alfred Bentley, St. Oswald's, Guiseley—Sonata in A minor, *Rheinberger;* two Choral Preludes, *Brahms;* Toccata and Fugue in D minor, *Bach;* Variations de Concert, *Bonnet.*

Mr. Fred Gostelow, Luton Parish Church—Overture in E flat, *Faulkes;* Cantilène, *Salome;* Suite Gothique, *Boëllmann;* 'The Answer,' *Wolstenholme.*

Mr. George Rathbone, Burton Parish Church, Westmorland—Prelude on 'Rockingham,' *Parry;* Fugue in E flat, *Bach;* Cortège, *Debussy;* Choral Song and Fugue, *Wesley.*

Mr. J. Matthews, St. Stephen's, Guernsey—Concert Overture in C minor, *Hollins;* Andante (from String Quartet), *Debussy;* Overture to 'Die Meistersinger.'

Mr. W. W. Starmer, St. John the Baptist, Shedfield—Overture, *Arne;* Evening Song, *Bairstow;* Processional March, *German;* 'In Paradisum,' *Dubois;* Fantasia in D minor, *Starmer.*

Mr. Cyril Pearce, Unthank Road Baptist Church, Norwich (Russian programme)—Kieff Processional, *Moussorgsky;* Romance, *Arensky;* Novellette, *Cui;* Short Preludes, *Scriabin* and *Gliere.*

Mr. Arthur S. James, St. Peter's, Rickmansworth—Cantilène, *Driffill;* Lied, *Wolstenholme;* March, *Purcell;* Largo, *Dvorák.*

Mr. Herbert Hodge, St. Nicholas Cole Abbey (three recitals)—Grand Chœur in G and Cantilène in A minor, *Salome;* March from 'Le Prophète,' *Meyerbeer;* Adagio in E (Op. 35), *Merkel;* Sonata in E flat minor, *Rheinberger;* Air with Variations in A, *Hesse;* Bridal March, *Parry;* Fugue in E flat, *Bach.*

Mr. Arthur Kitson, St. Margaret's, Durham—Pièce Héroïque, *Franck;* Choral Prelude, 'Come now, Saviour of the Gentiles,' *Bach;* Prelude from 'Dream of Gerontius,' *Elgar;* Légende, *Vierne;* Finale from 'From the New World' Symphony, *Dvorák.*

Mr. George Pritchard, St. George's, Altrincham (three recitals)—Allegro Maestoso e Vivace (Sonata No. 4), *Mendelssohn;* Scherzo in C minor (Sonata No. 5), *Guilmant;* Allegretto in E flat, *Wolstenholme;* Toccata in C, *Bach;* Cantilène Pastorale in B minor, *Guilmant;* March in B flat, *Silas;* Fugue in D major, *Bach;* Nocturne in E flat, *Dunhill;* Finale in French style, *Bridge.*

Mr. W. Henry Maxfield, St. John's, Altrincham—Maestoso in D, *W. G. Wood;* Pastorale in E, *Lemare;* Air and Chorus ('Arm, arm ye brave!' and 'We come'), *Hanael-Best.*

Dr. Edgar Faulkner, the Cathedral, Bombay—Prelude and Fugue in C minor, *Bach;* Improvisation, *Renkiauf;* Andante Espressivo (Symphony in E), *Sullivan;* Grand Chœur, *Guilmant.*

Rifleman J. R. Buffel, St. Martin-in-the-Fields, Liverpool—Dithyramb, *Harwood;* Nocturne, *Bairstow;* Sonata No. 2, *Driffield;* Meditation and Toccata, *d'Evry.*

Driver C. E. B. Dobson, Central Mission, Nottingham—Concert Allegro, *Mansfield;* Prayer and Cradle Song, *Guilmant;* Pastorale in B flat, *Dobson.* St. Michael's, Chirbury—March on a Theme of Handel, *Guilmant;* Spring Song, *Hollins;* Romance, *Pullein.* St. John's Wesleyan Church, Shrewsbury — Grand Chœur, *Wheeldon;* Pastorale in B flat, *Dobson;* Postlude in D, *Smart.*

Mr. Herbert Gisby, St. Thomas's, Regent Street (nine recitals)—Andante (Sonata, Op. 12), *Sibelius;* Ballad in D minor, *Brahms;* Allegro Risoluto, Andante (Sonata No. 5), *Merkel;* Scherzo, *Wolstenholme;* Capriccio and Idylle (Sonata No. 18), *Rheinberger;* Lied, *Wolstenholme;* Phantasie (Sonata No. 18), *Rheinberger;* Elevation, *Saint-Saëns;* Finale (Sonata No. 18), *Rheinberger;* Allegro (Sonata No. 9), *Merkel;* Moment Musicale, *Moszkowski;* Grand Chœur in G minor, *Hollins;* March in G, *Luard-Selby;* Legende and Finale Symphonique, *Guilmant;* Concerto Grosso, *Corelli.*

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool (six recitals)—Variations on an original theme in G minor, *Stuart-Archer;* Fantasia, *Best;* Fantasia on 'St. Anne,' *Parry;* March ('Ariane'), *Guilmant;* Fantasia and Fugue on 'Ad Nos,' *Liszt;* 'St. Francis preaching to the birds,' *Liszt;* Finale from Sonata, *Reubke;* Suite No. 1, *James Lyon;* Elegy No. 2, *Lloyd;* 'L'Arlesienne,' Suite No. 1, *Bizet;* Finale Jubilante, *West;* Prelude and Fugue in G minor, *Montague F. Phillips;* Recessional March, *Ellingford.*

Mr. John Pullein, St. Mary's Cathedral, Glasgow (three recitals)—Prelude and Fugue in E minor, *Bach;* Sonata in A minor, *Rheinberger;* Preludes on 'Martyrdom' and 'Croft's 136th,' *Parry;* Choral No. 3, *Franck;* Scherzo in A flat, *Bairstow;* Fantasy Prelude, *Farrar;* Improvisation-Caprice, *Jongen;* Prelude and Cortège, *Debussy;* Allegretto in A major, *Saint-Saëns;* Andantino and Finale, *Wolstenholme.*

Dr. H. Holloway, St. Stephen's, Bournemouth (two recitals)—Novellette, The Water-Nixies, At Daybreak, On a Nile boat, Berceuse, Allegretto, Lento and Scherzo (Symphony No. 1), *Holloway;* Funeral March, *Guilmant;* Clair de Lune, *Karg-Elert;* Intermezzo, *Hollins;* Impromptu, *Arensky;* Scherzo, *Holloway.*

APPOINTMENTS.

Mr. Ernest Allsopp, alto vicar-choral at York Minster. (Mr. Allsopp enlisted at the beginning of the war, became sergeant of a Machine Gun Section, and was wounded at the Dardanelles.)

Mr. M. B. Hill, organist and choirmaster, Tewkesbury Abbey.

Mr. R. T. Main, organist and music-master of St. Cuthbert's College, Worksop.

# Correspondence.

## WAGNER, AND STYLE IN COMPOSITION.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

[The following lively letter derives some of its interest from the locality whences it comes. We shall expect soon to hear from Jerusalem. Capt. T. B. McG. does not realise how difficult it is to proportion our notices of events, especially when they have to do with repeat performances.—ED., *M.T.*]

SIR,—Every month I receive a copy of the *Musical Times*, and every month I read it, frequently finding therein compensation, in some sort, for having been cut off from music since I came to this benighted land nearly two years ago.

I have always admired your paper (and I have known it many years) for what I may call its sane progressiveness. It is, therefore, somewhat disconcerting to find in the 'Liverpool' column of your April issue the following :

> 'It is useful to remember that Mr. Frederick Dawson pointed out in his recent lecture that in the matter of style all Wagner really did was to re-state to modern illustrations what others had written hundreds of years previously. But as Mr. Dawson said, "Wagner is not the only German whom we have found out to be a thief."'

Judging by the result of the plébiscite* which called forth the above-quoted contribution to musical criticism, very few would be found to agree. But no matter how far-fetched such an opinion might be, I for one would be delighted to see it put forward for consideration, if accompanied by some show of reasoning designed to exercise an intellectual appeal.

But no ! The criticism is offered in its complete nakedness ; and the expressions 'it is useful to remember,' and 'but as Mr. Dawson said,' imply that your correspondent agrees with Mr. Dawson.

'In the matter of style all Wagner really did, &c.' Is it meant that those others, hundreds of years previously, had written their ideas in music? If so, quote them ! If not, and literature is referred to, why not just as well say 'thousands of years previously'? It may even be doubted whether any master has ever done more than 're-state to modern illustrations' ideas previously expressed ; that is, to express the influence of the everlasting world-problem on the spirit of the age in which he worked. He certainly could do no more 'in the matter of style.'

No one who has been on active service as long as I have can entertain a love for our major enemy, but I confess I am not tempted to declare that Wagner is a thief, or to talk glibly and distinctly unconvincingly of 'Strauss and later Germans.'

In this one article six lines are given to this example of sweet reasonableness, while nine are devoted to local 'fluttering' on the question of 'what to wear' ; but Edward German's song is adversely dismissed in seven words, and Holbrooke's Toccata in five !

If the 'later Germans' are philosophically mad, we occasionally appear to have been bitten by a somewhat similar dog.

Baghdad,
Mesopotamia,
Sept. 16, 1917.

Yours faithfully,
T. B. McG.

* 4,632 votes for, and 182 against, the inclusion of 'Tannhäuser' in an operatic series.—[ED., *M.T.*]

## THE ATTITUDE OF BRAHMS TO ENGLAND.

Lieut. S. L. Hordle, writing from France upon Sir George Henschel's letter on the attitude of Brahms to this country, says that to musicians it is only the character of a composer as a musician that matters and not his political or nationalistic bias. The works of Beethoven, Mendelssohn, and others are the inheritance of the world, not merely of a nation. Agreed !

## THE ALLEGED STUPIDITY OF SINGERS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I have been a reader of (and a subscriber to) the *Musical Times* for some years, and naturally value it very much. It is in fact a unique periodical, and because my parents (and people) were English, I presume I have a racial sympathy for the British view-point, &c. In the October issue I especially enjoyed an article by Edward J. Dent on 'The alleged stupidity of singers,'—only, after a considerable experience as a teacher of singing, I must say that the stupidity is not so much *alleged* as *real* !

Hoping we shall be through with the horrors of war within reasonable time, and that the dear old *Musical Times* may weather the storm.—Yours, &c.,

SAMUEL RICHARDS GAINES,
*(Teacher of Singing, Columbus, Ohio.)*

[Mr. Gaines sends us some programmes of music performed by his singing pupils and others. They show a catholic taste. We take it as granted that these performers do not count in Mr. Dent's category.—ED., *M.T.*]

A Corporal in the R.E., Irish Division, writing from France, asks whether Mr. Dent has studied the lyrics of the singing-poet Robert Burns, who adapted his words so beautifully to old airs. Fortunately for our circulation in Scotland and elsewhere the genius of Burns was never questioned.

## MUSIC IN PUBLIC SCHOOLS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In view of the efforts that are being made to further the cultivation of good music in schools, it may interest your readers to see the programme of a short concert given in the Speech Room of Rugby School on December 9.

This was one of the three Sunday evening concerts which are arranged by the boys themselves every term. The standard of the music given speaks for itself, and as one of those present, I may say that the playing of the boys was extraordinarily good.

The whole of the programme was sustained by them, with the exception of the vocal quartets. The boys are free to attend these concerts as they please, and the fact that quite two-thirds of the School (together with a large number of masters and friends) were present, speaks well for the interest in and the appreciation of good music. The programme is subjoined :

ORGAN SOLO.

Prelude and Fugue in A minor .. .. .. .. .. *Bach*
Slow movement from Sonatina in F major, for 'cello and pianoforte .. .. .. .. .. .. .. *Gurlitt*

VOCAL QUARTETS.

(*a*) 'The Sacrifice' .. .. .. .. .. .. *Fuss*
(*b*) 'The Rifleman' .. .. .. .. .. .. *Otto*

PIANOFORTE SOLOS.

(*a*) Study in D flat major (Op. 25, No. 8) }
(*b*) Study in G flat major (Op. 10, No. 5) } .. .. *Chopin*
First movement from Sextet in G major, for strings (Op. 36).. .. .. .. .. .. .. .. *Brahms*

Yours faithfully,

ONE OF THE VISITORS.

[Rugby has long ago earned a great reputation for its music. We should have thought even more of the concert if it had included at least one piece of British music. What is likely to be the effect on the boys of this conspicuous exclusion of native art and conspicuous inclusion of German art?—ED., *M.T.*]

Dr. C. H. Lloyd's suggestions (December, page 549) as to the fitting of the hymn 'For all the Saints' to Barnby's tune have brought us letters which we regret we are unable to deal with this month.

# Reviews.

A large quantity of music has been sent us for review. There is so much of interest that we are sorry we have not space to deal with it so fully as it deserves. It must suffice if we give mere titular details, with an occasional comment.

CHURCH AND ORGAN MUSIC.

In 'Welcome, Yule!' and 'I sing the Birth,' by C. Hubert H. Parry (Novello's Part-Song Book, Nos. 1,324-5) we have two new settings of old words. Both are for unaccompanied singing, and contain spirited and telling music in which choirs will revel.

There is a call to-day for Church music for boys' voices. Two good examples for S.S.A. are Hugh Blair's 'Before the ending of the day' and Charles Macpherson's 'Jesu, Lord of life and glory' (Novello's Chorister Series, Nos. 54 and 55). The second is the more difficult, and, in spite of the slenderness of the resources employed, sounds a deeply impressive and poignant note. We are specially struck by the close of each verse, with the petition set to a simple vocal phrase over a striking organ part.

From J. & W. Chester come two organ pieces by Joseph Jongen—'Chant de Mai' and Menuet-Scherzo. Both are full of harmonic and rhythmic interest, the latter piece especially. We commend them to recitalists on the look-out for music thoroughly modern and original.

PIANOFORTE MUSIC.

M. Jongen has also published through Messrs. Chester an Impression 'Crépuscule au Lac Ogwen,' a piece of elusive character, not particularly difficult but requiring a good deal of taste and discretion in order to bring out fully its wistful charm.

Short easy pieces are 'Old English Worthies,' a set of ten attractive tunes by such composers as Jeremiah Clarke, John Stanley, Matthew Camidge, &c., edited by Alec Rowley, and two sketches, 'In the Sunlight' and 'Rocking Song,' by Harry Farjeon. We are particularly pleased with the old English tunes. Alec Rowley is responsible also for 'A Chinese Suite,' consisting of three pieces, 'The Moon River,' 'In the Temple' (with well-contrived gong effects), and 'Dragon Dance.' As is perhaps to be expected, the exoticism is a little conventional, but the Suite is attractive and well written. It is only moderately difficult.

A much tougher proposition is a set of four Characteristic Pieces by Frank Bridge, entitled 'Water Nymphs,' 'Fragrance,' 'Bittersweet,' and 'Fireflies.' These clever works call for more extended notice than we can find room for, and we must be content with merely bringing them to the notice of pianists with a liking for the pungent and bizarre. All these sets of pieces are published by Winthrop Rogers, Ltd.

# Obituary.

We regret to record the following death:

Many solo performers and orchestral players throughout the country will learn with regret of the death of John Wallace, manager of the Glasgow Choral and Orchestral Union, which took place somewhat suddenly on December 11. For over forty years Mr. Wallace was associated first with the Choral Union, then with the Scottish Orchestra, and finally, on the amalgamation of these two bodies, with the Choral and Orchestral Union whose Scottish Orchestra ranks among the finest bands in the country. In his official capacity Mr. Wallace came into intimate contact with most of the great orchestral conductors of the time, these including Sullivan, Manns, Tausch, Henschel, Cowen, Elgar, and Mlynarski, and he was well-known to practically every great solo-vocalist and instrumentalist before the public for almost two generations. Mr. Wallace, who was by profession a solicitor, was at one time one of the best amateur tenor singers in the city. He was a man of great tact, sound judgment on matters musical, and genial personality, and his death is a distinct loss to musical art not only in Glasgow but throughout Scotland.

MR. E. EVANS'S LECTURES AT ÆOLIAN HALL.

The fifth lecture of the series was devoted to Scriabin, who, said Mr. Evans, was little known outside his country until the iconoclastic methods of his later style focussed attention. To illustrate Scriabin's earlier music Miss Lilias Mackinnon played Opp. 8, 11, 13, 17, 21, and his later style was exemplified by Op. 57. The last lecture, given on November 30, was one of the most attractive of the series. The subject was 'Songs of Old France,' a dozen or more of which were performed in the most fascinating style by Mlle. Raymond Collignon. Her voice is not a strong one; if it were, probably she could not have acted so exquisitely with it. Her singing is a sort of musical speech in which every shade of mood is characterised. In order to appreciate her performance one must see her mobile face, her wonderful eyes, the play of her lips and the ease and grace of her gestures, which are never exaggerated. Mr. Evans believes that the accompaniments of folk-songs should be artistic and modern. Those brought forward were written by S. O. Goldsmith, Edward Moullé, Guy Weitz, and Gustave Ferrari.

Mr. Evans is of opinion that there is a great deal of loose talk about folk-song. To credit the enthusiasts one would think that the agricultural labourer of the past grew perfectly made tunes in his allotment. Though he may have possessed greater refinement before the board schools came to vulgarise him, it overtaxes one's credulity when one is asked to believe him the creator of songs which bear traces not merely of intuitive genius but of trained musical thinking. More probably all folk-songs, except an infinitesimal proportion, were in their original form made by professional musicians, though admittedly some of these were of humble standing. The fact that their names have been lost has little importance. Who would remember off-hand the names of the composers of present day music-hall songs, which would form the basis of folk-songs of the future but for their being standardised by the cheap printing-press and the barrel-organ? In the absence of these modern institutions, variants grew up in bewildering profusion, and these variants record not the inventive genius of the people but their musical taste, and it would be absurd to assume that this was always irreproachable. Nothing hinders the true appreciation of folk-song so much as the exaggerated sanctity attributed to every local corruption of a text which any competent scholar can reconstitute with ease. If one listens carefully to our Cockney street-singers singing some popular song of the day, one will quickly discern the source of a number of variants.

Another obstacle to the true appreciation of these songs arises from the fanatical plea on behalf of doubtful authenticity. It is maintained that they must be harmonized only in the manner fashionable in organ-lofts when Queen Victoria was a young woman. Anything more in keeping with the feeling of to-day is rejected as an anachronism, regardless of the fact that the favoured style is equally anachronistic in relation to the date when this song came into existence.

To the modern ear this method of harmonization is as frumpish as any other fashion that has out-lived its day, and its effect is to present folk-song not as living music but as an archaic survival. It thus arouses the wrong kind of interest, which is artificially stimulated by the plea of authenticity instead of being allowed to grow naturally from the artistic effect of the songs themselves, enhanced by legitimate resources at the disposal of the musician of to-day. Of course the harmonization should always support and not impede the effect, but subject to that it is as legitimate to expend artistic effort on an old tune as upon an old play. Unfortunately, no arrangement has hitherto proved possible by which the harvest of the collector's enthusiasm can be made accessible to the modern composer, who is generally too occupied to become a collector on his own account. In other countries folk-songs is a national inheritance. In England it is, mainly, a field for dilettantism. In describing the French songs which constituted Mlle. Collignon's programme of illustrations, Mr. Evans pointed out that some were unquestionably of aristocratic origin before they reached the people, and others were made by expert song-writers for the people. Some originated in the Church, and of most the original tune basis could easily be distinguished from popular accretions. Ultimately, Mr. Evans argued, the great value of folk-song rested, not upon sentimental considerations, but upon the indications it afforded of the type of song which popular opinion deemed worthiest to survive.

# THE TRANSLATION OF SONGS AND OPERAS INTO ENGLISH.

BY N. DE V. HART.

*(Concluded from December number, page 551.)*

Rule 5.—With regard to this rule, as indeed with regard to all the rules, it is by no means necessary, or even advisable, invariably to obey it. But it frequently happens that some special effect in the music would be destroyed if the translation did not prolong the syllables over one or more notes in a manner corresponding to that of the original. Thus the vocal and musical effect of the phrase from Vulcan's song from Gounod's 'Philémon et Baucis':

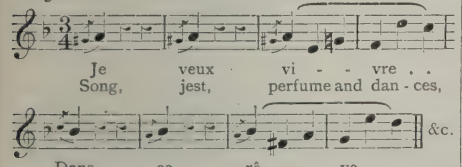
Ex. 4.

Sans é - cou - ter le re - ste, loin du se - jour cé - les - te Moi, je fuis.
I . . dare no long - er stay, But with hea-vy, hur-ried step I haste a - way.

would be completely lost if the distribution of the syllables of the translation did not coincide with the composer's distribution of the syllables of the original. The translation here given, which is the one usually sung, is by no means an ideal one (for example, the shifting of the comma one note back at the word 'but' is rather clumsy), but the translator has made at least some effort to obey Rule 5. Imagine what the effect would have been if he had placed one word on each note of the descending scale, or if, in the third bar, he had not given one word to each of the heavy, thumping C sharps and D's!

It would seem that no translator could, in like circumstances, make so egregious a mistake; but the conventional desire to write rhymed verse will lead to the most surprising results. Take, for example, Mr. H. B. Farnie's translation of the 'Waltz Song' from Gounod's 'Romeo et Juliette':

Ex. 5.

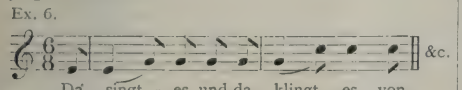


Je veux vi - - vre . .
Song, jest, perfume and dan - ces,
Dans ce rê - - ve. . .
Smiles, vows, love-la-den glan - ces.

This song is of the *prima donna* type, and requires perfect *bel canto* for its execution. Here, if anywhere, one would have thought, the translator would have paid particular regard to the vocal and musical effects. The composer has set the words very lightly to the music, and the outstanding effect of the song, an effect on which the delicate rhythm depends, is the device of putting three notes to one syllable in certain symmetrically-recurring phrases. The translator has seen fit throughout the song to put one word to almost every note, and has thus not only lamed the rhythm and marred the symmetry, but has multiplied the vocal difficulties to such an extent as to make it quite impossible to get the beautiful mixture of *staccato* and *legato* singing to which the original lends itself so admirably.

The example I have just given is rather an extreme case: the mistake is usually made on a smaller scale. For example, in Mrs. R. H. Elkin's translation of Schumann's 'Aus alten Märchen winkt es,' from the 'Dichterliebe,' which is on the whole a good piece of work, a slight error of judgment is found:

Ex. 6.



Da singt - es und da klingt - es von
And all around floats a mys - tic sound As
There's sing - ing and there's ring - ing, Glad

This phrase is intended by the composer to be sung with a rapid *portamento*, or *glissade*, of the voice from the E *vâ* the first G to the second G on the words *singt es*, and again from the first G of the last bar *vâ* the first C to the second C on the words *klingt es*. By putting in an extra syllable, the translator has rendered impossible this vocal effect, for which the composer has made special provision. In this one phrase, but hardly anywhere else, the translation of Mr. Percy Pinkerton is to be preferred: 'There's singing and there's ringing, &c.' This not only avoids a breach of Rule 5, but it is nearer the meaning and rhythm of the original words.

We now come to the singer's requirements. These have already been incidentally referred to, because the factors that go to make up a good translation dovetail into each other in such a way that it is impossible, even in analysis, to keep them quite separate.

Rules 6 and 7.—The first thing to be pointed out with regard to these rules is that the English language possesses, from the point of view of the singer, too many consonants and too few vowels. Every consonant means a momentary interruption of the flow of sound. In any phrase, therefore, which demands an extremely *legato* style of delivery, the translator should endeavour to avoid the use of words containing many consonants or double-consonants. It is the many monosyllables, which abound in English, beginning and ending with groups of consonants, that particularly require watching in this regard.

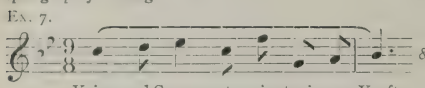
The French Symbolists and Mysticists, and the Modern English Schools of poetry which have founded themselves on Symbolism and Mysticism, have taught us that vowels and consonants have an æsthetic value in the combination and grouping of them, quite apart from the meaning of the words in which they occur; and that they can, by their mere sound, create an atmosphere, or *Stimmung*, as surely as the music itself. In view of the many and varied requirements that he has to satisfy, no great subtlety or faithfulness in this respect can be demanded of the translator of songs; but there are times when certain vocal or declamatory effects can be executed by the singer only if the translator has provided him with the necessary vowels and consonants. There are brilliant and dark, closed and open, broad and pinched vowels; and there are hard and soft, murmurous and resonant, sharp and dull consonants; and sometimes in particular instances it is necessary for the translator to take this into consideration.

For example, to translate the first phrase of Schumann's 'Ich grolle nicht,' which phrase recurs throughout the song, by 'I murmur not,' is to take from the singer all power of delivering the phrase with the declamatory force it requires. The soft nasal *m's* create at the outset an atmosphere of gentle melancholy which is far removed from the heart-broken, forcible anguish of the poem, and which the harsh, guttural *g* and rolling *r* of *grolle* convey so perfectly. To translate *grolien* by 'to grieve,' as has been suggested, betters things a little; but it is not quite the meaning of the German, and the vowel-sound is too pinched. 'I grumble not' is the best translation, for it contains just the right consonants, reproduces the dark vowel-sound of *grollen*, and is the exact sense of the German. The one objection to 'I grumble not' as a translation is that the word 'grumble,' for some mysterious reason, has something of the atmosphere of colloquialism about it, and seems to many people to be unpoetic. It is, however, a legitimate and purely-English

word, and I venture to think that its slightly homely sound is not unsuited to the deliberate uncouthness and force of Heine's poem.

Sometimes the repetition of a particular vowel or consonant, or a particular grouping of them, constitutes the main effect of a phrase or sentence. This is most noticeable in Wagner's book of the 'Ring,' the alliteration of which, as a general rule, must be reproduced. Mr. Jameson's magnificent translation should be studied on this point. But even he occasionally forgets that what may appear to be sufficiently alliterative to the eye, may fall short of what the singer requires for the correct delivery of a specific phrase. Mr. Jameson's translation of the famous 'Winter stürme wichen dem Wonnemond,' from 'Die Walküre,' is all that could be desired from every point of view, except in one short, but highly important, phrase, where he has not given the singer a sufficient number of hard vowels for the reproduction of the effect desired by Wagner. Mr. Jameson translates 'Keim und Sproß entspringt seiner Kraft' by 'Bud and shoot spring up by his might':

Ex. 7.



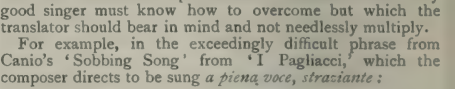
Keim und Sproß ent-springt sei - ner Kraft.
bud and shoot spring up by his might.
grass and shoot up-spring at his call.

This is inadequate. The hard, scintillating *k's* cannot be represented by the cotton-wool-like *b* and the gentle *m*, nor the purposely many-consonated *entspringt* (five consonants in succession, with no vowel between) by the weak word 'spring up,' while the sharp, pinched vowel of *-springt* cannot be replaced by the broad vowel of 'up.' It is curious to observe that the translator has placed the vowel of 'spring,' which was just the vowel required for the high F, on the lower and unaccented note C. The phrase is, admittedly, a difficult one to translate, and a complete reproduction of its brilliancy and force is impossible; but I think that a better version than Mr. Jameson's can be found. The words *Keim* and *Sproß* are so closely allied in meaning that it is clear that in placing them in juxtaposition Wagner was not so much considering the separate idea contained in each as he was their consonantal and vowel values when sung. Consequently, a slight departure from the literal meaning of the words, if it succeeds in retaining the required consonants and vowels, is not only permissible but it will be nearer the spirit of the poem, which is here almost onomatopœic, than will a very literal rendering such as Mr. Jameson's. I suggest the following: 'Grass and shoots upspring at his call.' The *k* of *Keim* is reproduced by another guttural, *g*, which, though it is not so sharply brilliant as the *k*, is nearer to it than the *b* of 'bud.' The word 'grass' also contains the rolling *r* which runs through the whole phrase of the original. The *k* sound of *Kraft* is reproduced by the hard *c* of 'call' which, though it lacks the rolling *r* and the sharp *t* of *Kraft*, is the best word available without straying too far from the meaning of the original. The vowel of 'spring,' it will be observed, now falls on its right note, and by means of the *p* of 'up' and the *spr* of 'spring,' I have retained in identically the same spot four out of the five successive consonants mentioned above. Mr. Jameson's translation reads infinitely better than mine and is more literal, but I submit that any singer will prefer mine on the ground that it makes it possible for him to get nearer to the vocal effect which Wagner contemplated.

The question of vowels is most important, from the singer's point of view, in the case of high notes and notes on the extreme limits of registers. Where these occur the translator's care should be not to make the task of the singer harder than the composer himself has chosen to do. In the case of an extremely high note, an open vowel is preferable to a closed one, unless the note is to be sung *pianissimo*, when a closed vowel actually aids the singer in mixing in the head resonance which is necessary in the production of pure soft notes. The consonant that precedes a very high note is also a matter for consideration. A consonant pronounced with the lips, teeth, and the tip of the tongue—such as *m*, *n*, *f*, *r*, *b*, *p*, *d*, *v*, *l*—is an aid to the production of a high note; gutturals—such as *k*, *g*, *ch* (as in the German word *ich*); sibilants—such as *s*, *z*, *sh*, *ch*—tend to throw the voice to the back of the throat, and are actual hindrances to production—hindrances which every good singer must know how to overcome but which the translator should bear in mind and not needlessly multiply.

For example, in the exceedingly difficult phrase from Canio's 'Sobbing Song' from 'I Pagliacci,' which the composer directs to be sung *a piena voce, straziante*:

Ex. 8.

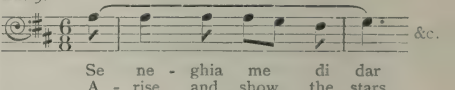


sul tuo a - mo - re in fran - to!
for the love that is end - ed!

the *fr* and the *nt* of the word *infranto* help the singer to hurl forth the *fortissimo* high second A and the G which follows it. The translator has made a sibilant *s* precede the A, and thereby not only deprived the voice of the support lent to it in the original by the *fr*, but introduced a consonant with a tendency to throat production, and so actually added a difficulty to a phrase which was already sufficiently formidable.

Rule 9.—This rule not only affects the singer, but, as we saw when we were considering Rule 2, its breach often results in the loss of unity of the musical phrase. The rule is especially important in songs which require *bel canto* treatment. It is not always necessary to distribute the syllables in a manner precisely similar to that of the original, but care must be taken never to check the flowing enunciation of words in phrases which demand *legato* singing. The current translation of the Serenade from 'Don Giovanni' commits just this blunder:

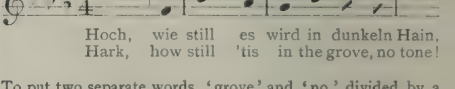
Ex. 9.



Se ne - ghia me di dar
A - rise, and show the stars

The song, as a whole and in detail, requires the most sustained *legato* singing. The pause that must, if the singer is to make the sense clear, be made after the invocation implied in the word 'Arise' renders it impossible to enunciate the whole phrase as an even-flowing unit. Again, there is the same fault in the translation of Franz's 'Stille Sicherheit':

Ex. 10.



Hoch, wie still es wird in dunkeln Hain,
Hark, how still 'tis in the grove, no tone!

To put two separate words, 'grove' and 'no,' divided by a comma and requiring a pause to make the meaning plain, on the notes E and D, on which in the original the one word *Dunkeln* falls, is to break, quite unnecessarily, the continuity of the whole phrase. No singer can sing the English words as here given with the smoothness and quietness which the musical phrase demands.

Rule 10.—This rule is so obvious as to require little comment. A singer must be understood by his audience, and no translator has the right to force on him involved constructions and parentheses which, clear though they may be to the eye of a reader, are difficult of comprehension when sung and prolonged over several bars or phrases. Such simplicity as is compatible with the spirit of the original poem is what the translator should aim at.

Rules 11, 12, 13 and 14.—The literary requirements have already been dealt with in detail in the course of discussing the other factors. This was rendered necessary by the fact that nearly all the errors which have been pointed out were found to be due, directly or indirectly, to the disproportionate importance given to the literary aspects of translating by the traditional methods. Now I, too, am in a sense prepared to assign great importance to these aspects; but I believe that a mechanical and slavish adherence to the literary form

of the original poem, except when the composer has himself followed it very closely, defeats its own ends. It is, as every translator knows, extremely difficult to reproduce literary form in detail, even in a translation which is to be read and not sung. When the many musical and vocal factors come into play, as they do in songs, the task is not merely difficult: it is impossible. Something must be given up. The conventional method is to consider mainly the literary aspects, and to leave the fate of the music and of the singer more or less to chance. This results, curiously enough, in translations which, when sung, grate on the nerves of any person possessed of poetical instincts. The words of the translation may read quite well, but when forced on to the music in a manner regardless of the rhythm and phraseology of the composition, or of the physical and technical requirements of the singer, the effect is usually far from that which the translator imagined when he complacently read over the stanzas which on paper seemed so neat and accurate. He finds the singer giving a strong accent to words that have only a slight accent when read; he hears unimportant words fervently prolonged on the key-note of the phrase; he hears sentences haltingly and jerkily delivered; and he watches the singer struggling painfully with technical difficulties, and spitting forth at intervals mouthfuls of spluttering consonants. The whole thing, he discovers, sounds lame, heavy, and forced. He shrugs his shoulders, and says, 'Ah, well! It just shows how far even good translations fall short of the original.'

When he reads this article he will perhaps realise that if he concentrated his attention first on the spirit of the poem, then on the music of the song, and finally on the vocal effects and the requirements of the singer, the literary form would suffer less than he imagines, even if the translation be read; and that a translation which sounds flowing, easy, and spontaneous on the lips of a singer, and which fits the musical phrases as a glove fits the hand, even if it lacks some of the literary frills, offends the poetical ear of a listener far less than a translation which is formally perfect but which is pinned down on the music as washing is clothes-pegged on a line.

## MR. W. W. STARMER ON 'CARILLONS' (LIVERPOOL).

Mr. W. W. Starmer gave a lecture on 'Carillons' to the local members of the I.S.M. on December 8. His highly interesting address was illustrated by fine lantern-slides as well as by deftly-played pianoforte examples of original music for carillons. The address was especially timely in view of the suggestion that has been made that the new Liverpool Cathedral with its magnificent central tower should be provided with a carillon worthy of such a building, for which a bequest has been set apart for the bells under the will of the late Mr. Thomas Bartlett. On this matter Mr. Starmer said:

I feel that before leaving the subject of carillons I must mention an important matter concerning bells which I am sure is of the greatest interest to everyone here. You are building in this city a most noble Cathedral which when completed will be one of the finest structures in the world. For the Cathedral, bells of unusual size and excellence will be required. The late Mr. Thomas Bartlett—who left a large sum to the building with special provision for the bells—employed me to advise him as to the latter, and I probably know more than anyone what his particular desires were concerning the bells. The sum he left for the purpose will be sufficient under normal conditions to provide for the finest ringing peal of twelve bells in existence, and the probable cost was based on the weight of the tenor bell being seventy-five to eighty hundredweights. In addition to the peal of twelve, a large Bourdon bell to weigh not less than thirteen tons was included in the estimate, and it was thought that as the money provided would not be required for some considerable time it would accumulate sufficient interest to increase the weight of the Bourdon so as to exceed that of Big Ben. I however put forward as an alternative to the Bourdon bell a scheme for a carillon of four octaves. This idea fascinated and interested him very much, so much so that he could not make up his mind which he preferred. This being the case he ultimately decided to name a sufficient sum which should be spent at the discretion of the authorities, when the tower was ready for the bells. I provided him with every necessary detail of these three schemes, but as far as I am aware he left no definite instructions as to how his gift for the bells was to be specifically dealt with. In this I think he was wise, because owing to the great fluctuation of the prices of copper and tin—the components of bell-metal—it would be impossible to estimate the probable cost, say ten years hence, and now of course the exigencies of war increase the difficulty. However, his great desire was to make the new Cathedral supreme in the matter of bells, and as I understand that already a suggestion has been made that a carillon should be installed in the grand tower suited to the magnitude and dignity of the building, surely this would be exactly in accordance with the wishes of the donor of the bells. At any rate, I sincerely hope that such a project will receive the serious consideration of the Cathedral authorities, for the magnificent central tower will be an exceptionally fine 'setting' for such an instrument. The great height of the tower offers a very particular advantage, as the chamber containing the bells of a large carillon should never be less than 120 feet above the ground level.

People are apt to confuse carillon-playing and change-ringing, but there is a wide difference between them. In many towers, and especially in those of short (or low) proportions, when change-ringing is being practised—that is, when the bells are being rung in full swing—the volume of sound from the peal is almost deafening, particularly in the immediate vicinity of the tower. I daresay most of those present can call to mind more than one church where such is the case. With the carillon the bells hang stationary, and the movement of the clappers is limited, and what I might term the exceedingly *robust* tone of change-ringing is not possible. A full, rich sound, however, can be produced, and with an artist at the clavier the power of the tone can be reduced to the most delicate *pianissimo*. But the auditor must not take up his position too far from the tower if he wishes to hear the music at its best. I know of one place in Great Britain where there is a carillon of thirty-seven bells. At its inauguration some of the people went two or three miles out of the town to hear the bells, with the result that they were grievously disappointed. Five hundred yards from the tower would have been a more satisfactory distance. I well remember the first time I heard the magnificent carillon of Malines played by the greatest carillonneur, Josef Denyn. It sounded to me like a gigantic harpsichord, although he was playing on bells ranging from eight tons to a weight which must be reckoned in pounds.

Now the finest carillon in the Kingdom is at Queenstown Cathedral, Ireland, and consists of forty-two bells weighing seventeen and-a-half tons. For tone and accuracy of tune they are the finest set of bells in Europe of that weight and compass. As the population of Liverpool is at least a hundred times as great as that of Queenstown, little Queenstown seems to me to point a moral as to what is expected from Liverpool's citizens!

The carillon should be complete in itself and quite distinct from the ringing peal. The reasons for this are: (1.) The scale of the bells for carillon use is quite different from that for ringing purposes; and (2.) Even if this were not so, the constant disconnection of the clavier action is a great trouble and most unadvisable on account of the minute regulation of the touch, which is imperative, and which would have to be adjusted every time the clappers were disconnected.

The salient points in favour of a carillon are:

(1.) The position of the tower; (2.) The height of the tower, both exceedingly important factors for the best musical effects of the bells. Such conditions would allow their sounds to travel in all directions without hindrance, and as there are no buildings in close proximity the unpleasant reflection of sound would be avoided.

It would remain for this great city to produce or discover an artist worthy of the carillon. I might say, a Best of the clavier, to elicit the best from the bells. Lastly, I am confident that nothing would have pleased the late Thomas Bartlett, the donor of the bells, more than a fine carillon so well placed.

---

We understand that Mr. Herman Klein is the new musical critic on the *Saturday Review*.

## APPEALS TO AND FOR MUSICIANS.

Appeals for the aid of beneficent schemes brought into being by the exigencies of the War are constant and urgent. Where there is so much to enlist our sympathies it is very hard to withhold assistance, and to most of us, surrounded as we are by imperative personal ties and calls, it is harder still to give. But notwithstanding our sense of these difficulties, we venture to plead for two organizations whose operations affect the cause of music and musicians. At no other time in the history of our art than the present has music proved to be of such tremendous moral force and support to enduring mankind. This being so, we trust that many of our readers will find themselves able to help in some way one or both of these well-tried schemes. It will be noticed that one appeal is *to* musicians generally, and the other *for* musicians who have been hit by the War.

### THE Y.M.C.A.

To-day it is superfluous to describe in detail the great national work of the Young Men's Christian Association. Hundreds of thousands of our Forces in this country and abroad have been blessed by and have fervently blessed its ubiquitous and sympathetically devised activities. Faced with the urgent necessity for more funds to carry on its mission, the promoters are asking the public for £500,000, and they appeal to every industry and profession to help them. They ask the musical profession and amateurs to endeavour to raise £5,000 for the specific purpose of providing additional musical facilities for the members of H.M. Forces in the 2,000 huts and centres at home and abroad. The money realised will therefore be practically ear-marked for the promotion of music. It is suggested that the Fund be raised by:

(*a*) Direct contributions;
(*b*) Concerts, lectures, recitals, entertainments, &c.;
(*c*) Collections at musical gatherings.

It must be noted that under the War Charities Act, 1916, it is necessary that any one arranging for a charity concert, &c., should hold an authorisation from the Society to be benefited. In this case application should be made to Mr. J. Percy Baker, Y.M.C.A., 12 and 13, Russell Square, London, W.C.-1, stating date, time, and place of entertainment, and giving all particulars for the purposes of the entertainment tax regulations.

Dr. H. Walford Davies has kindly undertaken to be the hon. treasurer of this fund. All communications to him should be addressed as above to Russell Square. A committee of the Editors of musical journals has been formed for the purpose of promoting this appeal.

Individual subscriptions of £2 2*s.* and upwards will be acknowledged in all the journals represented, as no one journal is to be specially associated with the fund.

### THE PROFESSIONAL CLASSES WAR RELIEF COUNCIL (MUSIC SECTION).

The work of this council has numerous ramifications, and its members consist of about seventy or more men and women eminent in their various spheres. We are concerned here with the section devoted to musical matters. The general music committee includes practically all the leaders in the profession, but the executive committee which actually carries on the work is a smaller body of about a dozen members presided over by Sir Hubert Parry, who devotes much time to its labours. The two main objects of the music committee are to promote the performance of music in hospitals and camps, and to give employment to professional musicians. During the three years of its existence over

TEN THOUSAND ENGAGEMENTS

have been given to professional performers, and one way and another about £15,000 has been expended over music. This large sum has been raised in a variety of ways, the general committee of the council making grants to the music committee. Generous donations have been made by sympathisers, concerts in aid of the funds have produced substantial sums, and the Red Cross Society has made grants conditional on the committee giving concerts in hospitals all over the country. The committee is aware that it is not reasonable to expect much personal support from professional musicians—except from those who happen to be fairly prosperous — but it may be possible for many of our readers to obtain funds by organizing concerts and perhaps to influence the direct assistance of amateurs and the wealthy, who must know what a boon music is just now to the community. It must be noted that under the War Charities Act permission to collect or to give concerts on behalf of the funds must be obtained from the council. This regulation is necessary in order to prevent fraud and also to check expenditure. All money obtained should be sent to the treasurer, the P.C.W.R. Council, 13 and 14, Prince's Gate, London, S.W.-7, specifying that it is for the Music Section. The secretary of the Music Committee is Mr. W. G. Rothery (address as above).

## Miscellaneous.

In our December issue, page 569, we announced that the Leighton House Society had resolved to wind up. Since our announcement appeared we have been informed that Mrs. Russell Barrington, the trustee of Leighton House and president of the Society, 'has decided that the good work of the Society shall be continued,' and M. Emile Le Vliege has been appointed musical director. Later on we received the following statement:

> The committee of the Leighton House Society, which will be *definitely wound up* on December 31, desire it to be known that they are in no way connected with any Society which may be formed in the future in connection with Leighton House. (December 3, 1917.)

Mr. Charles Roby, the well-known bandmaster—we give him this plain designation for the last time—has experienced an eventful week lately. On November 27 he was promoted to the rank of Lieutenant and Director of Music, Royal Marines (Chatham Division), and on November 29, after three days' examination, his name was posted in the Sheldonian as passed for the Oxford Mus. Doc. degree. There were seven candidates, but only Lieutenant Roby was successful.

The first of a course of five lectures on 'Musical Publications during the Commonwealth and Restoration' was given at the University of London (South Kensington), by Sir Frederick Bridge, on December 5. The remainder of the series will be given at 5 p.m. on Wednesdays, February 6, March 6, March 27, and April 24. Tickets are free. They are obtainable from the Registrar, as above. A stamped addressed envelope should be sent.

Mr. W. W. Cobbett, whose practical encouragement of the composition of chamber music has brought forward a mass of new and valuable compositions, now offers a prize of twenty guineas for the best violin by a British maker. The instrument must be entirely the workmanship of the competitor, and must have been made in the last decade. Mr. Cobbett's address is 34, Avenue Road, London, N.W.-8.

Works to be submitted under the regulations of the Carnegie United Kingdom Trust scheme for the publication of musical compositions for 1918 must be received by the secretary of the Trust, Dunfermline, not later than February 1 next. Copies of the regulations can be had on application to the secretary.

## MISS SCHLESINGER AND 'NATURAL INTONATION.'

### A DEMONSTRATION.

In our issues of July and August last, Miss Kathleen Schlesinger gave her views of the ancient origin of the major and minor scales and the harmonic potentialities of the unusual scale-degree relations involved in her speculations and deductions. Her conclusions were discussed by Dr. Froggatt and Mr. Fox Strangways in our October issue, and in the same issue Miss Schlesinger replied to their criticisms. In the course of her article Miss Schlesinger said :

> The infinite possibilities of harmony in natural intonation will afford scope and stimulus for the creative musician ; every Tropos is a mine of wealth, bearing its own characteristic hall-mark. Some of this new material can, indeed, be made available for keyboard instruments by a method of approximation which possesses the advantage of enriching the resources of the material at command and of suggesting new methods for the expression of ideas in music.

We have now to record that Miss Schlesinger, in spite of obvious technical difficulties, has had the courage of her convictions in bringing her gospel of 'natural intonation' to the test of the ear. On November 28, at Steinway Hall, she and her coadjutors gave under the auspices of the H.P.B. Lodge of the Theosophical Society, what was described as the 'first public performance of ancient and modern compositions in the natural intonation of the Ancient East.' In this novel enterprise she had the assistance of an oboist, a violin soloist, a string quartet, a horn player (all members of the Queen's Hall or London Symphony Orchestras), a pianist, Kithara players, and two trained boy choristers. The following was the programme presented :

FIRST PUBLIC PERFORMANCE OF MODERN COMPOSITIONS IN NATURAL INTONATION.

Kithara Solos .. .. .. .. .. *Kathleen Schlesinger*
(*a*) Pindar's First Pythian Ode (Fragment in the Later Hypodorian Mode).
(*b*) Processional Hymn.

Vocal Duet .. .. .. .. .. .. *Elsie Hamilton*
Pindar's First Pythian Ode (Fragment in the Later Hypodorian Mode).
Arranged for Treble and Alto Voices (Greek Words).
With Oboe obbligato and accompaniment on the Kithara.

'Vers la Lumière' .. .. .. .. *Elsie Hamilton*
Trio in the 22 Tropos on the C String (Intonation approximated to that of the Modern Keyboard).
For Oboe, Viola, and Pianoforte.

'Phantasy' .. .. .. .. .. *Elsie Hamilton*
Duet in the 22 Tropos on the D String (Natural Intonation).
For Oboe and Solo Violin, with String Quartet Accompaniment.

Vocal Solos in the 22 Tropos. (Natural Intonation) .. .. .. .. *Dr. Harold E. Watts*

'L'Arbre Mystique' .. .. .. .. *Elsie Hamilton*
Septet in the 28 Tropos, on the C String. On the Rāg Mālkos (Natural Intonation).
For Flute (Solo Violin), Oboe, Horn, and String Quartet.

Folk-Songs (Norwegian) :
(*a*) 'Baantuli' } (In the later Hypodorian Mode).
(*b*) 'Liti Kjersti' }
(*c*) 'Aa, Ola, Ola ! min ejen Ungje'
In the 22 Tropos, on the E String (Natural Intonation).
Accompanied on the Kithara.

(*d*) Welsh, 'Lliw Gwyn Rhosyn yr Haf.' { *Collected by Dr. Alfred Daniell*
In the 22 Tropos, on the G String (Natural Intonation).
With String Quartet Accompaniment.

(The Folk-Song Accompaniments composed by Miss Elsie Hamilton.)

It will be seen that the pianoforte, with its equal temperament, was used for Miss Hamilton's Trio, so here at least there was no offer of 'natural intonation.' The appeal consisted partly in the unconventional melodic themes and the Modal treatment. The Trio was said to have been conceived in 'natural intonation,' although presented in, shall we say, degenerate equal temperament. For our part we were content to listen to it as it was presented, for it showed that Miss Hamilton has a pretty gift of composition. The Septet was another story. Apparently the highly-skilled performers who played it were endeavouring to temper their intonation to what they conceived to be the scale of the 28 Tropos, and the result was often not at all agreeable. Whether it was that the intonation attempted was simply guess-work we cannot say. But it is very difficult to believe that performers accustomed in all their musical work to play without thought any variety of intonation could do otherwise in these circumstances. The fact is that, as auditors, we cannot expect to educate our ears to new tonal relations unless they are presented to us by instruments of fixed pitch tuned accurately to the 'tropos' used and capable of sustaining sounds. We bear in mind that the ear is very accommodating in the matter of intonation. Within certain limits it is content to take the will for the deed, and to tolerate departures from any theoretical intonation. If it were otherwise we could not listen, without much more distress than we do under existing conditions, to an opera, a full orchestra, or even to a great deal of the solo singing presented to us. Our musical environment gives us mainly two intonations, the just and the equally tempered. We get the former when a fine vocal quartet party or first-rate choir comes upon a 'well-voiced' major chord—one of the most luscious experiences that musical performance ever affords. We also get it sometimes from finely played brass instruments ; but the organist and the pianist never get it, unless perchance their instrument is out of tune. But, as was said above, we habitually ignore slight departures from the ratios of theoretical intonation, and, as it were, re-adjust things in our generous and accommodating brain. Perhaps we can do the same with the new-old intonation. But first we must know how it sounds in a pure form. Probably at this demonstration we got near to the ideal in the folk-song performed by the two boys (who came from Mr. Bates's school for choristers). Certainly the musical result here was novel and interesting.

The performance was preceded by some explanatory remarks by Miss Schlesinger. We think she paid her audience too great a compliment in assuming that the facts she dealt with and the nomenclature she employed were already associated in their minds with definite ideas. Explanations of a much more elementary nature, closely and logically built up, are necessary in dealing with such complex material before a general audience, or even before a musical audience to whom the subject is new.

---

## BATTLE MUSIC.

By CECIL BARBER.

That music was only expensive noise we knew long before the modern Symphonic-poem had its day. But 'Bernhardi set to music,' with its cold dissection of character as of a corpse on a slate, to the accompaniment of all possible onomatopœic effect to suggest outward seeming, pales like the stars before the mildest *strafe* on the Western Front. No need even to dredge the Berlioz autobiography for the necessary words, for tautological epithets such as 'grandly terrible' come feebly to the mind on meeting a hostile barrage, with its colossal orchestra of men and munitions reinforced by all the material wealth that a nation can cast into a world-wide melting-pot. Here is a combination of all that the wildest harmonies—of colour and form and sound, with Night for manuscript ! And Murder is the motto-theme—wholesale murder, in fact : one realises at last the grim necessity for War, and especially for this War, to bring mankind back to the decencies of existence. For it is nothing less than an encounter at close quarters with all the powers of darkness, from without and within, especially the twin devils of hatred and fear. And a rude rhythm beats beneath, while the enemy masses for the attack.

Everything has been peaceful up to now—peaceful that is for the Front, except for the dancing Véry lights, with their tired smile at the hidden activities of No Man's Land and the shell-ridden Back Areas where working parties abound. Then, without warning, unless it be by secret intelligence unknown to the man in the trench intent on his patient vigil, the storm bursts, *ffff*. The pentecostal calamity is at hand, with its mighty rushing wind and tongues of riotous fire, above the strident blast of the batteries. For the guns, with their weary gleams of gold, supply a pedal to the frantic exordium ; and superimposed on this, as the text-books have it, move notes of lighter calibres, all vociferous however and deadly in their utterance. Out of the hurly-burly two prime facts emerge, namely, that music of this astonishing sort is both positive and negative—priggish where controlled and brainless where automatic. Yet human heads and hearts are at the back of it ! That is the horrible thought ! Men such as we know and love are working these engines of destruction against one another. Was there ever such a Harvest of Hate?

Machine guns continue to thread their criss-cross patterns on the velvet sky, in which the splendid stars preserve a serene course and a waning moon nods to rest. The various timbres stand out clearly—the melancholy passage of great shells, the whizz and bang of smaller ones, the long swishing strides of the gas shells, the almost farcical crack and stentorian echo of the Stokes contingent, and the constant spurt of snipers' fire, *molto staccato*, in stupendous counterpoint.

Suddenly the music ceases as it began. The tale is entirely told, for there is no sequel! The enemy has reached his own wire and gone back. Dawn breaks. The patient men in the trenches, who have stood-to ever since the S.O.S. signal stabbed the dark, are still at their posts. A single sentry has stayed with his head over the parapet the night through, refusing to take cover; he sets pandemonium at naught. And now, as the cold light filters from the East, a solitary lark rises in the silence to greet the coming sun. Its song drenches the feverish senses like a stream of pure water; and the soul is abundantly refreshed. These two small manifestations of man's faith and a bird's unfailing instinct obliterate in some strange fashion the memory of a nightmare of thudding feet. They make a music of their own, for the individual has reasserted himself against a nation in its frenzy. The tone-picture has petered out—though deft-fingered men are easing stretcher cases before sending them down on their swinging way to the advanced dressing stations. Except for the hum of early airplanes and the shrill bark of Archies, what opened in sound and fury is reaching a consummation of utter stillness. Everywhere spreads a feeling of deliverance. The sun appears—the sun of an autumn morning; and the homely reek of grease and wood-smoke tells of primitive preparations for food. Those who can, sleep; those who can't, reflect on the futility of all that is past, because the permanent part of the players of this battle-music can never be destroyed; and only those who have acquired sufficient merit to warrant their translation need fear the shock. But they are the very men who have no fear. And that is the purpose of this dreadful Symphony to reveal; for the still, small voice, Mozartian in its simplicity, has held to the last.

## ORGANIST-IN-ORDINARY.

By Cecil Barber.

The Padre was sympathetic, but unsatisfying. The nearest organ, said he, was in a cathedral two days' journey there and back; yet if one mentioned his name the Curé would be only too glad. . . . But it wasn't a case of wanting to make music as to listen to some of the required kind—dignified, thrilling, and properly-proportioned, with a beginning, middle, and end; for the gramophone had become a screeching abortion. Three days had to be put in somehow just behind the line, and the heat was dreadful. True, the drums practised round a shell-hole that comfortably held them every morning, and they essayed many a familiar melody; but the pipes were often sharp, and much of the indispensable inner harmony was wanting. Where, for instance, was that upward run on the 'cello in 'Hiawatha,' ditty that dated back to the café-hours of a professional day in the provincial town? Still, it was better than nothing at all; and at least it offered an antidote to the machine-made claptrap in the mess-tent, where the difficult passage in a concerted number was skilfully bridged by a breathless unison! No; these were lean times for the man with any music in his soul, and he was forced back on recollection to appease his cravings. During a quiet night's digging—fatigue within sight of the firing-line—he had lived, perhaps, through a page or two of 'Gerontius,' though the morning's sunlight told him afterwards that that had been mere truckling to terror, 'vivid and imaginative' as the tone-picture might be. Hymn-singing among the tents when the Padre came on his rounds was no better; the tendency always seemed either downward to black depression or upward to empty inanity. Once the divisional band played away an afternoon in the distance, but fine as their technique was, their répertoire only added to the pervading poverty. Was, then, the musical faculty a curse and a burden to the soldier? Did only the most frivolous or vulgar types accord with active service conditions? Should one learn to do without this last remaining pleasure of the past, and let the instinct for a merry noise lie fallow till home, with its drawing-room grand pianoforte and sober Sunday services could be regained? It was hard to think that all one's former enthusiasm should be thrown away as energy wasted; and a friendly gunner, whose records reached the level of 'Young England' and 'Carillon,' did help to uncrease the brow a little, but only a little. The great want remained, and a furtive attempt to slip quieter pieces on to the mess machine were scorned as a wish to sing psalms. And then the battalion moved into the line . . .

Six days later, during a shell-ridden daylight relief, a thin brown line of men threaded out of the last communication trench, caked with mud from head to heels and obviously 'fed up.' But the military policeman on duty came erectly to the salute, and the young officer at the head of the little column felt the pips on his shoulder-straps with a grimy fore-finger, and suddenly rejoiced in visions ahead of a shiny Sam-Browne slung across his breast. He was certainly surfeited with music now—music that out-massed the Berlioz 'Mass of the Dead'; he had heard the up-to-date symphonic-poem taken a march nearer the pit of cacophony; he had studied stupendous scores in which composers thought no longer in 'bundles' but in whole woods. There had been undoubted splendour in the performances, when percussion had arrived at its complete and final apotheosis, with bursts of appropriate colour and evident effectiveness as epics of destruction. Yet a light-hearted snatch of whistling from behind a traverse, or soft humming from inside a funk-hole, seemed of more actual account somehow. But this was to look at the experience narrowly, for there had been music of another sort—silent music that harmonized with that of the stars; morning music, as the moon faded out of the sky and the terror by night continued its flight by day. Here the musical faculty had fuller play than ever, though never a recognisable note was uttered; the basis of the art had grown broader and deeper. For all the romance of life, only achieved in the peaceful past during the playing or singing of an accepted masterwork, had been seized, as the promise 'And ye shall be as gods' seemed to be murmured in the ears. I can give the scene in detail, for it is quite ineffaceable:

> The fighting-line—an outpost scheme merely; held by a handful. The sentries are all on guard, standing to the parapet like statues, with every nerve taut. An officer, preceded by an armed N.C.O., is on his rounds. All are in steel helmets, which lend them the look of Crusaders, in spite of their sodden service dress. The night is utterly still, except for the splish-splosh of movement down the sloppy trenches which Fritz is persistently searching by means of rifle-grenades; and the late moon lays a silver finger over every contour. No Man's Land is a whispering mystery of thistle and rank grass. Footstep—curt challenge and answer; that is the simple ritual of the visitation.

Only by casting the mind back a thousand years to such a night as this, when a knight and his ensign walked about the castle walls, could the episode be matched for its absolute serenity. Here was the true chivalry once more, to inspire all the arts with triumphs equalling those already established—new beauty for translation into music, painting, literature, and carving—till, it may be, someone of lesser faith arrived to mar the peace with fear and doubting, and the old uneasiness descended again like the devil's own blight. Even so, the artistry which makes perfect art of imperfection became manifest (for that is the Army method), and the lesson went home. You could see how, in embracing a cause not of his choosing, the potential hero might be fashioned out of most unpromising material—how, in fact, every participator in the great campaign was working out his own salvation under your very eyes. For one moment God had been revealed; and with that memory to comfort one through all life to come—even the welcoming gramophone sounded like a cathedral organ, and there was no need for that two days' journey to the nearest cathedral. Music was here, there, and everywhere, for those who had ears to hear. One was thankful for the least mercy, and all the small reminiscences of song and solo that crowded to the lips dated from days that had made one happy and so wise. And anyone contributing to the general cheerfulness was organist-in-ordinary to the battalion.

# London Concerts.

THE LONDON STRING QUARTET.

NEW SCHEME OF CONCERTS AT QUEEN'S HALL.

This famous Quartet, greatly encouraged by the success that has attended its concerts at Æolian Hall, has boldly decided to give a series of chamber concerts in the much larger arena of Queen's Hall, and has issued an announcement in which it is stated that its members are convinced there are many people who have no idea there is such a wonderful Song-Cycle as 'On Wenlock Edge' (Vaughan Williams), or such light chamber music as 'Molly on the Shore' (Grainger), by British composers. Also there are vast numbers who have never heard the Pianoforte Quartets and Quintets of Schumann, Brahms, &c., or the String Quartets of Beethoven, Mozart, Haydn, &c. Therefore the L.S.Q. is giving four special concerts at Queen's Hall on Saturday, December 22, at three, and Wednesdays, January 16, 23, and 30, at three, thereby hoping to gain a great many converts to chamber music, so that this class of concert can be considered a permanent institution of musical London life. The L.S.Q. will adhere to its principle of including a British work at each concert.

---

Miss Gwynne Kimpton gave the preliminary performance of the second series of her Orchestral War Concerts at Caxton Hall. The programme included Saint-Saëns's Pianoforte Concerto played by Miss Myra Hess.

---

The St. George's Glee Union claims to have given 586 consecutive monthly concerts during the forty-nine years of its existence. At the concert given under Mr. G. H. McCann on December 7, at Caxton Hall, the programme included some fine specimens of English part-music.

---

The Alexandra Palace Choral and Orchestral Society was in surprisingly good form at its performance of 'Hiawatha' at the Northern Polytechnic on December 8, under the spirited direction of Mr. Allen Gill. Madame Evans Williams, Mr. Maurice d'Oisley, and Mr. Frederick Ranalow were the soloists.

---

At Queen's Hall, on January 31, Major J. Mackenzie Rogan, musical director of the Coldstream Guards, will be the recipient of a congratulatory address to mark the conclusion of his fifty years' service in the Army. The committee in charge of the arrangements includes Lady Randolph Churchill, Lady Maud Warrender, Sir Alexander Mackenzie, Mr. Arthur Croxton, Mr. Henry Mills, Mr. Pett Ridge, and Mr. Arthur Fagge (hon. secretary). We venture to hope that public recognition of Military Band service to the country will be extended to other veterans who have distinguished themselves in this sphere of musical activity.

# Musical Notes from Abroad.

## MILAN.

A MEMORABLE EVENING AT THE SCALA.

The imposing musical evening which was given at the Scala Theatre on November 20 in honour of the Franco-British troops was instrumental in consolidating still further the factorial alliance, striking at once the chords of patriotism and filling the hearts of onlookers with admiration and gratitude for these stalwart representatives of two great nations who have extended their powerful arms with unstinted liberality towards a comrade overtaken in adversity. This Milan, which has known the oppressing atmosphere of existence under the Teutonised heel, and which was the most fervent supporter of the national upheaval in the spring of 1915 for Italy's intervention in the War, has thus in the very face of the treacherous invasion again affirmed its absolute 'Italianity,' its uttermost faith in the sacred cause for which the noblest countries of the world are fighting, the firm resolve to oppugn the external and internal enemy.

The entertainment, preannounced by only a few days, was looked forward to with considerable impatience. The very fact of soldiers of Britain, France, and Italy being united under the roof the most glorious opera house in the world, offered, besides an unprecedented ocular feast, a well-defined sense of compactness and security. On this special occasion entrance to the Scala was free, beyond the actual accommodation reserved for the Allied soldiers and holders of season-tickets. Hours before opening time the queue began to form and to wriggle outside the entrance to the two galleries. By 8.30 it had reached huge proportions, so much so that many people were not able to gain admittance. The Scala has perhaps never held such a multitude at one standing. All the boxes were packed to inconvenience, and the two galleries, where much good-natured elbowing was the order of the evening, gave the impression of a herring pond.

Manifestations of enthusiasm were renewed as the Franco-British troops made their appearance, followed by the Italian disabled. When General Angelotti, Commander of the Milan Army Corps, arrived with the Allied officers, the orchestra, under the able direction of Maestro Tullio Serafin—himself a soldier and just recovering from the effects of a severe motor accident—gave a slashing presentation of the Royal Italian March, following which came the British National Anthem, and the boys in khaki joined in lustily, the Brabançonne, and the American Hymn. The 'Marseillaise' was sung by Emma Vecla and the chorus by the French soldiers. A perfect hurricane of applause met the termination of each hymn. The Garibaldi Hymn was next played, and the entire theatre was up and shouting the martial strains. Three speeches followed, sounding the usual patriotic note.

SONGS AND FLOWERS.

Out of the orchestra and chorus—the latter comprising over a thousand voices, a third perhaps of which were professional singers—rose the solemn and immortal notes of Verdi's 'Nabucco.' Hardly was this fragment over when a perfect deluge of flowers rained from every quarter upon the British and French soldiers. Broad grins illuminated the surprised faces of these fine soldiers, who, delighted with such simple yet symbolical manifestations of amity, gathered up the flowers and adorned their tunics. As the tumult subsided the immense chorus sang an excerpt from 'Norma,' 'Guerra, guerra!' (To war, to war), eliciting a storm of applause.

It would be superfluous to enumerate the items which followed. The same ovations, the same display of patriotism. The mind of the onlooker seated above the stalls was indelibly impressed by the kaleidoscopic *coup d'œil*. The thousand and one singers on the enormous stage; the khaki, the turquoise and grey-green clad soldiers, their uniforms beflowered, and waving their hands full of roses and pinks; little allied flags and coloured handkerchiefs conspicuous in the boxes and practically all over the theatre. Certainly the presence of these soldiers made one and all realise more acutely the nearness and the perils of war, the oneness of our cause.

'The Hymn of Mameli' closed the programme. Nobody however showed the slightest inclination to leave. Then the elated British Tommies made their début at the Scala by singing 'Tipperary,' and the staid French soldiers, not to be outdone, rang forth its equivalent, 'Le chant du Combat.' Trench songs followed from both parties, while the time ran on unheeded. Just before leaving the Scala a swarm of young girls presented each officer and soldier with a souvenir in the form of a neat little pocket-book made of grey-green cloth, nicely embroidered and with the five-point star of the Italian Army. Outside the theatre the allied troops again received a hearty reception. The British were driven off in camions singing 'Tipperary,' whilst the French marched off down the glass-roofed thoroughfare called 'Galleria Vittorio Emanuele' singing the 'Marseillaise.'

On December 3 another patriotic evening was given at the Scala on much the same lines, but this time the British soldiers took a prominent part in the performance. Seats were free, but all were expected to contribute to the Refugee Fund. The evening was to signal the closing of the Garibaldian Exhibition, which had been going on some time there. Seeing that the British Royal Naval Air Service

was actively identified with three items of the programme, it will be interesting to reproduce it here :

1. Royal Italian March.
2. 'Where the war passed' (by Deputy G. Podrecca).
3. 'The Marseillaise' (Madame M. Valdi Mellor and chorus).
4. 'The Kiss to Victory,' by W. Lewis (chorus of the R.N.A.S. Solo, A. F. Main (Scotch baritone, R.N.A.S.).
5. 'Coro Italiano,' by V. Newman, music by M. C. Chiesa (Signora Vanda Giovanelli).
6. 'Va Pensiero' (chorus from 'Nabucco,' Verdi).
7. British National Anthem (Madame-Valdi Mellor and chorus of the R.N.A.S.).
8. 'O Signor che' (chorus from 'I Lombardi,' Verdi).
9. 'Tipperary' (chorus of the R.N.A.S.).
10. 'Guerra, guerra' (chorus from 'Norma,' Bellini).
11. Hymn of Garibaldi (general chorus).

'Tipperary' at the Scala! Extremes meet. Who could have imagined that 'Tipperary' would have been given an exalted official position in the programme of a Scala evening. Verily the war has dissipated in many ways the seemingly impossible.

The evening was a rare success, more especially from the aspect of Allied communion. It was essentially a British evening, and the sons of Britian are favourites here. Mr. A. F. Main, a Scotch baritone belonging to the R.N.A.S., sang 'Tipperary,' and some eighty members of the Service contributed the refrain. Mr. Main did very well, although sadly handicapped by a bad cold. He got a hearty welcome and was encored, upon which he added two verses of a parody of 'Tipperary' written by W. Lewis, the English poet of Milan. As the chorus came in with the refrain, 'It's a short way to love and glory,' the soloist grasped a large Union Jack, swinging the flag in sweeping rhythm to the movement of the song. The climax brought the house down. As the chorus returned to their seats in the stalls a stentorian 'Are we downhearted?' was heard, and the response came back in a thundering 'No.'

When the last item of the programme had been performed there were repeated calls for the National Hymns of the Allies, which the military band satisfied immediately. As on the previous evening, another half-hour was spent on incidentals. The Tommies got in with a favourite trench song; a French soldier climbed on to the stage, and, unaccompanied except by his own typically French gestures, sang a patriotic French song, 'A Verdun.' He was given a warm reception as he reached the last line, 'Ils ne passeront jamais.'

About a dozen old 'Garibaldini,' remnants of that patriotic minority which accomplished such great deeds in the early 'sixties, were also on the stage, and were conspicuous by their red shirts and medals, recalling a glorious past. One fine old octogenarian was seen to lift a corner of the Union Jack and imprint on it a respectful and perhaps reminiscently grateful kiss, and this just as the National Anthem was being played for the last time.

This truly historical evening is certainly unique in the annals of the Scala, and will never be forgotten by those whose fortune it was to take part.

Milan, December, 1917. E. HERBERT CESARI.

## DURBAN (SOUTH AFRICA).

The Musical Association gave an orchestral and choral concert of British Music on March 10, under the direction of Mr. Frank Proudman, borough organist and musical director to the Corporation. The choir consisted of thirty-six sopranos, thirty-one contraltos, fourteen tenors, and twenty basses. The orchestra included twenty strings, fourteen wood and wind instruments, and timpani. The instrumental numbers included the Pianoforte Concerto in D by A. H. Jackson, a highly-promising musician, who was trained at the R.A.M., London, and who died in 1881 at the age of twenty-nine. Miss Madeleine Younghusband was the soloist. Other instrumental items were Hamish MacCunn's Overture, 'The Land of the Mountain and the Flood,' Percy Grainger's 'Mock Morris,' and Wallace's Overture, 'Lurline.' The choral part of the programme included Elgar's 'For the Fallen,' which was performed in the first part, and again in the second part. The programme-book stated that 'as this is a work the great beauty of which is not very apparent at the first hearing, the most unusual course will be taken of performing it twice this evening.' Miss Dorothy Harrison was the soloist. Stanford's 'Songs of the Fleet' were given, the solos being sung by Mr. Grogan Caney. Another notable item was Samuel Wesley's Motet for double choir, 'When Israel out of Egypt came.'

## PARIS.

The season at the Grand Opera House was inaugurated by a special performance of Raymond Roze's opera, 'Jeanne d'Arc,' given for the benefit of the French and British Red Cross Funds. It was a great Society function, and large sums were paid for boxes and other seats. Over £5,000 was realised, apart from £230 received by the sale of programmes by nurses. The performance was a brilliant one. The heroine was Mlle. Marthe Chénal. The composer conducted.

Dr. Karl Muck (Prussia), who refused to conduct the 'Star-Spangled Banner' at a concert given by the Boston Symphony Orchestra, later altered his mind and condescended to guide the players through its mazes.

The German papers tell of some happenings not without interest to England. The two operas by the precocious genius Erich Korngold ('The Ring of Polycrates' and 'Violante') have been heard at Berlin, and the Press, while amazed at the orchestral virtuosity of the boy, seems to be doubtful whether he has any ideas of real value. Siegfried Wagner has produced a new opera at Stuttgart. The title may be translated 'It is all Puck's fault.' The plot is compounded of fragments of about three dozen of Germany's fairy-tales, and in the Prologue the composer (who is his own librettist) represents the ghost of Grimm as hauling him over the coals for the liberties he has taken. The music is described as a good replica of 'Hänsel and Gretel' spoiled by over-heavy scoring, which is just what one would have expected.

M. Gustave Ferrari, an accomplished musician, who in recent years was in London, is now in New York in order to direct the production of 'Chu Chin Chow' in that city.

## THE HUDDERSFIELD GLEE AND MADRIGAL SOCIETY IN LONDON.

The announcement that this fine choir would in these times of stress travel nearly four hundred miles in order to perform 'Messiah' to Metropolitan audiences was received with mixed feelings. No doubt a visit so generously conceived brought joy to those who put themselves to all this trouble, as it did unquestionably to the audiences of soldiers and others who were so liberally invited to hear the choir. The uncomfortable implication of it all was that the Metropolis had no resources capable of performing 'Messiah.' But when we come to consider the performances as musical events there is nothing to do but to express the highest satisfaction. The choir is an exceptionally fine one, and is able to preserve its reputation even in these times. The speciality of the singing is the 'oneness' of its beautiful quality of tone, arising no doubt from unity of vowel usage. The following is a summary account of the doings of the choir under its capable conductor, Mr. C. H. Moody (organist of Ripon Cathedral). The choralists arrived in London on Friday, December 14, at noon, and at once visited St. Dunstan's and gave a short concert to the blinded inmates. At three o'clock on the same afternoon they gave 'Messiah' in Westminster Abbey, with Miss Agnes Nicholls, Miss Phyllis Lett, Mr. Frank Mullings, and Mr. Robert Radford as principals, and the London Symphony Orchestra. In the evening they were entertained by the Prime Minister at his official residence in Downing Street, and on the afternoon of the 15th they gave another invitation concert, with a miscellaneous programme, at the splendid Central Hall, Westminster. On Sunday afternoon, December 16, they sang 'Messiah' again at the Foundling Hospital for the benefit of the institution. A remarkable raid!

# Beloved, it is well!

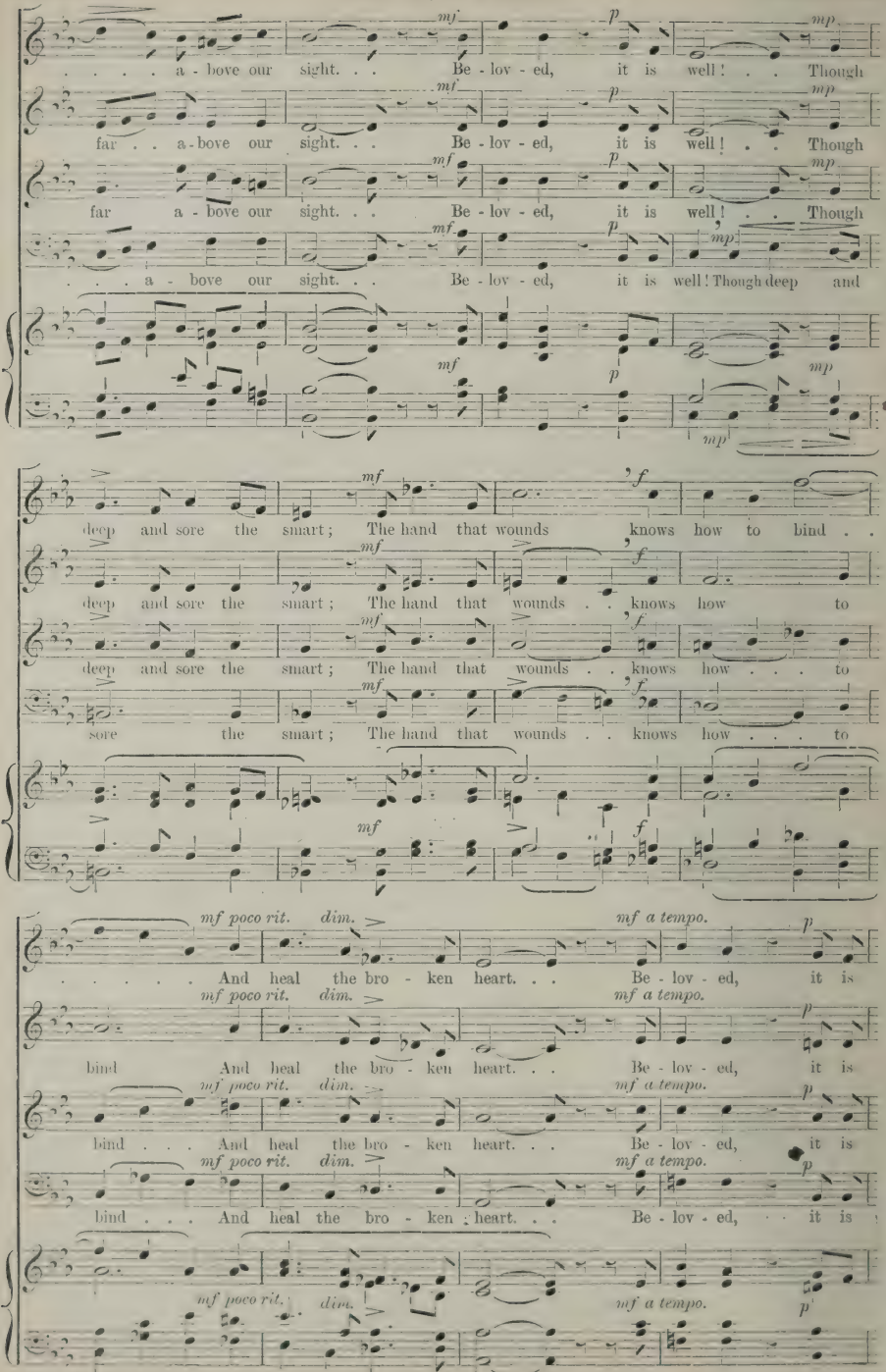
SHORT ANTHEM FOR A MEMORIAL OR FUNERAL SERVICE.

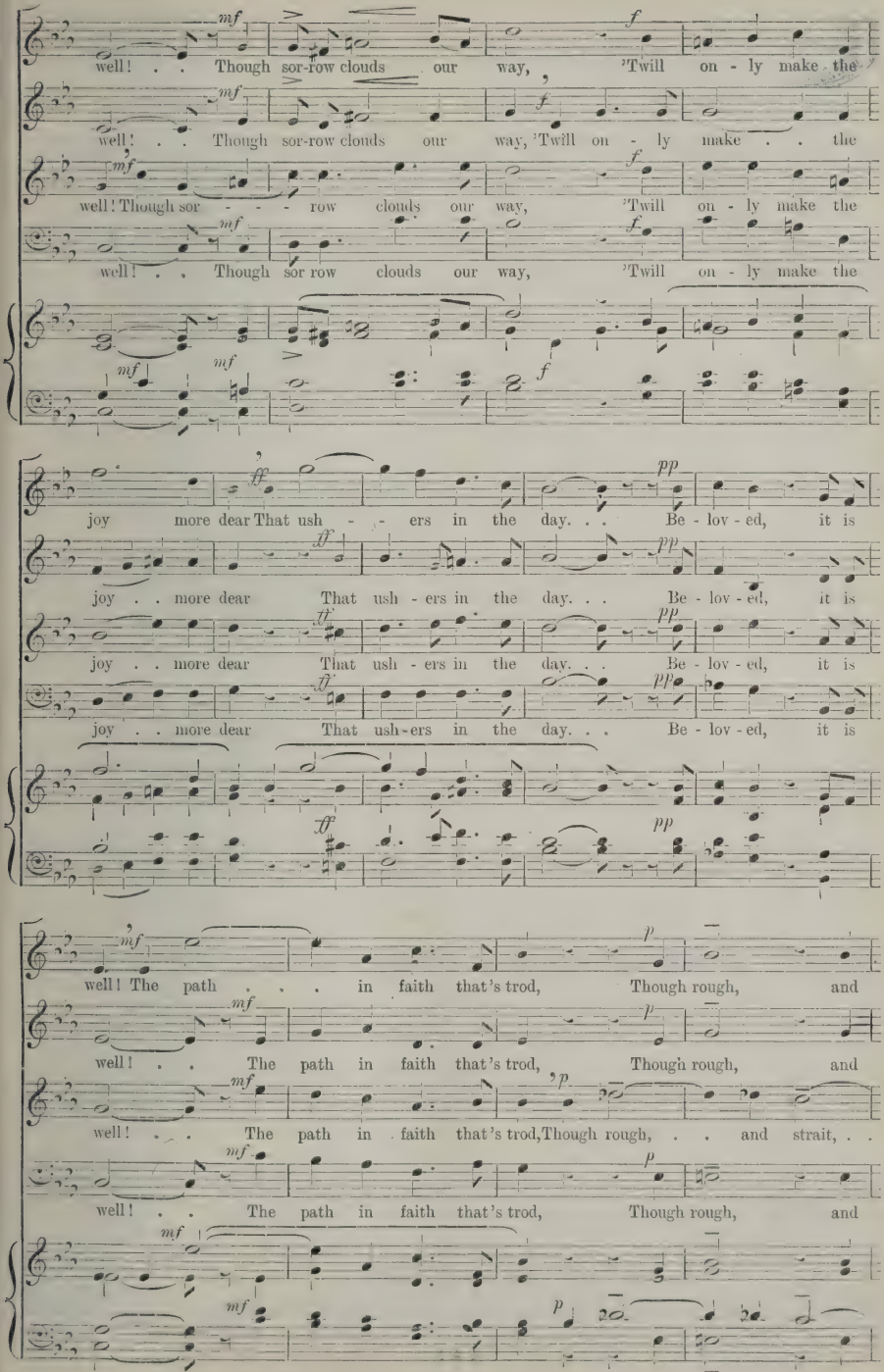
Words by Bishop George Washington Doane (1799—1859). Composed by Charles H. Lloyd.

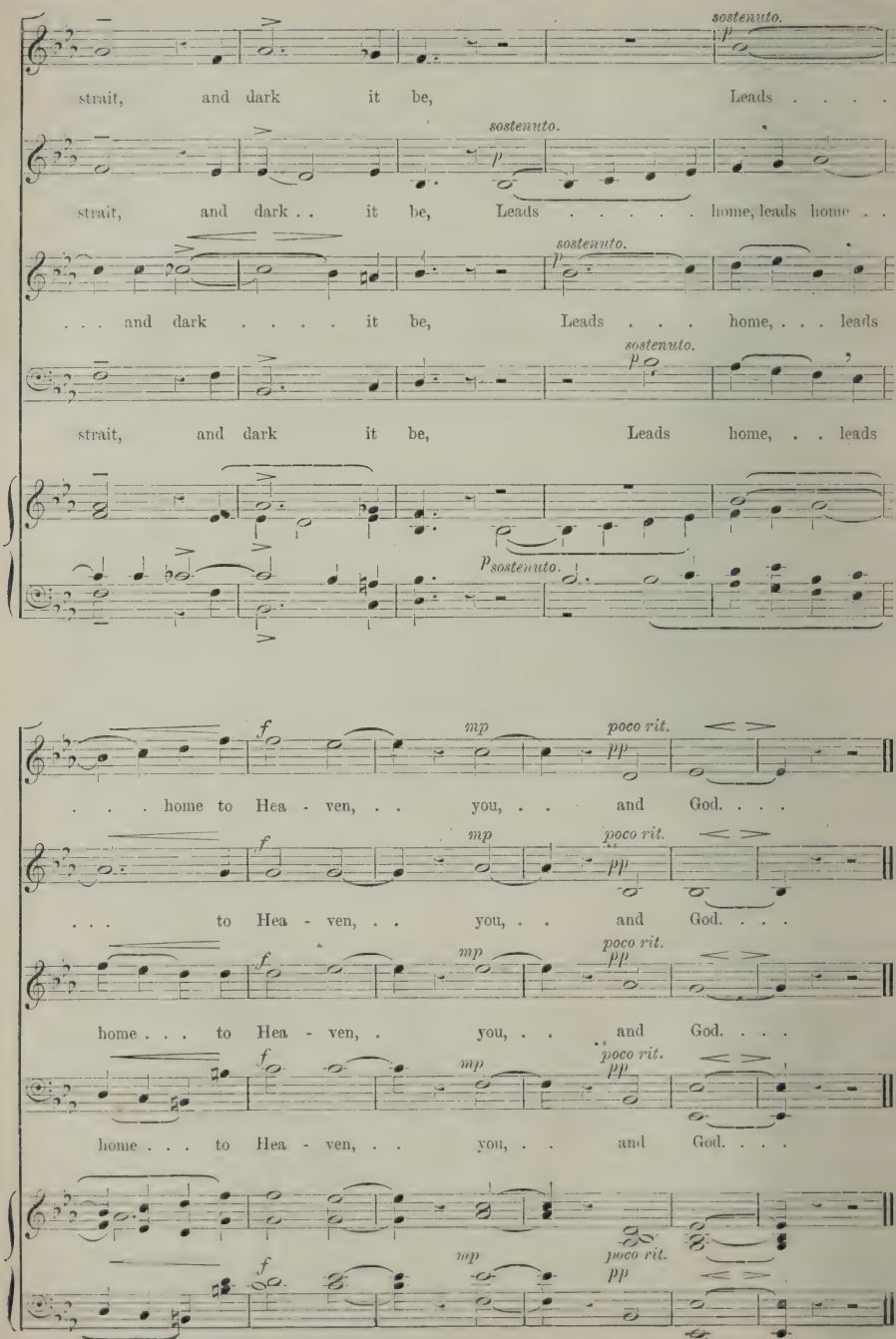
London: NOVELLO AND COMPANY, Limited: New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.

Rather slowly, and with expression.
Soprano.
Alto.
Tenor.
Bass.
Be - lov - ed, it is well! . . God's ways are al - ways
Rather slowly, and with expression. ♩=72.
Accomp. (For practice only)
right; And per - fect love . . . . is o'er . . them all, Though far . .
right; And per - - - - fect love is . . o'er them all, . . . Though
right; And per - - - - fect love . . . . is . . o'er them all, . . . Though
right; And per - - fect love is o'er them all, Though far . . .
sempre f
dim.
mp

Copyright, 1917, by Novello and Company, Limited.


. . . . a - bove our sight. . . Be - lov - ed, it is well! . . Though
far . . a - bove our sight. . . Be - lov - ed, it is well! . . Though
far a - bove our sight. . . Be - lov - ed, it is well! . . Though
. . . a - bove our sight. . . Be - lov - ed, it is well! Though deep and
deep and sore the smart; The hand that wounds knows how to bind . .
deep and sore the smart; The hand that wounds . . knows how to
deep and sore the smart; The hand that wounds . . knows how . . . to
sore the smart; The hand that wounds . . knows how . . . to
. . . . . And heal the bro - ken heart. . . Be - lov - ed, it is
bind And heal the bro - ken heart. . . Be - lov - ed, it is
bind . . . And heal the bro - ken heart. . . Be - lov - ed, it is
bind . . . And heal the bro - ken heart. . . Be - lov - ed, it is
mf poco rit. dim.
mf a tempo.


well! . . Though sor-row clouds our way, 'Twill on - ly make the
well! . . Though sor-row clouds our way, 'Twill on - ly make . . the
well! Though sor - - - row clouds our way, 'Twill on - ly make the
well! . . Though sor row clouds our way, 'Twill on - ly make the
joy more dear That ush - - ers in the day. . . Be - lov - ed, it is
joy . . more dear That ush - ers in the day. . . Be - lov - ed, it is
joy . . more dear That ush - ers in the day. . . Be - lov - ed, it is
joy . . more dear That ush-ers in the day. . . Be - lov - ed, it is
well! The path . . . in faith that's trod, Though rough, and
well! . . The path in faith that's trod, Though rough, and
well! . . . The path in faith that's trod, Though rough, . . and strait, . .
well! . . The path in faith that's trod, Though rough, and


sostenuto.
p
strait, and dark it be, Leads . . . .
sostenuto.
p
strait, and dark . . it be, Leads . . . . . home, leads home . .
sostenuto.
p
. . . and dark . . . . it be, Leads . . . home, . . . leads
sostenuto.
p
strait, and dark it be, Leads home, . . leads
p sostenuto.
f
mp
poco rit.
pp
. . . home to Hea - ven, . . you, . . and God. . . .
. . . to Hea - ven, . . you, . . and God. . . .
home . . . to Hea - ven, . you, . . and God. . . .
home . . . to Hea - ven, . . you, . . and God. . . .

# Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

## BIRMINGHAM.

The New Orchestra is taking a prominent place in local musical life, its services being requisitioned at almost every orchestral concert, of which quite an unprecedented number are given. On certain occasions it is augmented by a contingent from Manchester.

The Sunday evening Orchestral Concerts are gradually gaining in favour, the Town Hall being fairly well filled on each occasion. Already five concerts out of ten provided for the season have been given. At the fourth and fifth concerts, on December 2 and 16, the conductors and soloists respectively were Mr. Richard Wassell (vocalist, Miss Percival Allen), and Mr. Julian Clifford (solo pianist, M. Arthur de Greef). M. de Greef gave Saint-Saëns's Concerto in G minor with great success. The orchestral novelties were Ponchielli's 'Dance of the Hours' and Foulds's 'Keltic Suite.'

The Annual Scottish Concert, promoted by the Birmingham and Midland Scottish Society, was held at the Town Hall on November 24, when the crowded state of the hall strongly testified to the popularity of these annual gatherings.

The Festival Choral Society gave its first concert of the season at the Town Hall on November 22, conducted by Sir Henry Wood. The programme included two new works, Alexander Kastalsky's Russian 'Requiem for the Fallen Heroes of the Allies' (first performance in England), and Balfour Gardiner's 'News from Whydah' (first performance in Birmingham). The Requiem was produced at Moscow in 1916. Mrs. Rosa Newmarch's remarks in the November number of the *Musical Times* will afford readers some particulars regarding the work. The composer has welded together a remarkable tone-picture. One must not expect to hear a Requiem in the manner handed down to us by the classical masters. Kastalsky shows inventive ingenuity, and occasionally rises to great heights, especially in the 'Requiem Æternam,' but there are also many dull moments, and the whole idiom is strange. Sir Henry Wood had manifestly spared no pains in its preparation, which was evident by the manner in which orchestra, choir, and principals (Miss Ada Forrest and Mr. Norman Allin) discharged their duties. Indeed the performance was characterised by religious fervour and deeply felt earnestness. The magnificent singing of the choir in Bach's Cantata, 'O Light Everlasting,' for chorus and soprano, contralto, and bass soloists (Miss Ada Forrest, Miss Helen Anderton, and Mr. Norman Allin), could hardly have been excelled in wealth of tone-colour and perfect ensemble. Balfour Gardiner's nautical ballad, 'News from Whydah,' for chorus and orchestra, a short but breezy and thoroughly effective little work, was given with animation. Mr. C. W. Perkins was the organist. The orchestra played Grieg's charming 'Lyric Suite.'

Madame Minadieu's second Matinée Musicale, held at the Grand Hotel on December 1, was a pleasurable experience. It may be hoped that the success of these gatherings will go far towards the permanent establishment of such functions. The Brodsky Quartet, with Dr. Brodsky as leader, played, and Miss Patuffa Kennedy-Fraser sang 'Songs of the Hebrides' most sympathetically, to the accompaniment of the Celtic harp. The Quartets were Beethoven's in B flat, Op. 18, No. 6, and Ottokar Novacek's in C major, Op. 13. The composer of the latter work was a Czech, born in 1867, who died in New York in 1898. Dr. Brodsky played Bach's Chaconne with great skill and nobility of expression.

At the concert of the Birmingham Choral Union, on December 1, Elgar's 'Banner of St. George' was revived, and was excellently presented under Mr. Richard Wassell. The soprano solos were sung by Miss Lilian Green. Miss Marjorie Sotham, the pianist, played Grieg's Concerto. This was the third performance of Grieg's Concerto this season, it having been already performed by Mr. William Murdoch and by M. de Greef. The orchestra was heard to advantage in Järnefeldt's 'Praeludium' and the March from 'Tannhäuser.'

C

The week's operatic season which the Carl Rosa Opera Company gave at the Prince of Wales's Theatre from November 26 to December 1 drew crowded houses at every performance. The Company was one of the best this organization has brought to Birmingham of late years, including such excellent artists as Beatrice Miranda, Clara Simons, Florence Barron, Phyllis Archibald, Arthur Winckworth, Hebden Foster, Frederick Clendon, William Boland, Hughes Macklin, and Frank Clarke. A delightful revival was given of Nicolai's sparkling opera, 'The Merry Wives of Windsor,' not heard here for eleven years. The other operas staged during the week were 'Tannhäuser,' 'Tales of Hoffmann,' 'Carmen,' 'Madame Butterfly,' and 'Faust.' In Herbert Ferrers the Company has a new conductor of temperament. The other conductors were Henriquez de la Fuente and Arthur Belmotte.

A new local pianist, Miss Irene Berry, gave a concert of chamber music at the Grand Hotel on December 5. She was associated with Mr. Catterall in a scholarly performance of Brahms's third Sonata in D minor, Op. 108. The novelty of the evening, however, was a Double Concerto, Op. 21, in D minor, for pianoforte, violin, and string quartet, by Ernest Chausson, consisting of four movements, great prominence being given to the pianoforte. The performance was brilliant, and was well received. The Catterall Quartet played brilliantly Arensky's String Quartet, Op. 35*a*, in A minor. The concert-giver also contributed four characteristic pieces for the pianoforte: 'Harlequinade,' 'The Sea,' the 'Dream Fly,' by Selim Palmgren, and a Prelude by Blumenfeld.

The twelve Appleby-Matthews Monday evening concerts at the Repertory Theatre concluded on December 17 with a vocal and pianoforte recital by Mr. Frank Mullings and Mr. Appleby-Matthews. The greatest success achieved during the season's concerts, and which drew a large audience, was the performance of the 'Creation,' when the principals were Miss Dorothy Silk, Mr. Arthur Jordon, and Mr. Robert Radford. The performance was a spirited one, owing to Mr. Appleby-Matthews's alert conductorship.

The Birmingham Symphony Orchestra, which is still in being, decided to give four popular Saturday night concerts as usual, the rank and file having been augmented to over fifty of our best-known local instrumentalists, the only lady performer being the harpist. Its president, Mr. Laurits Blakstad, an enthusiastic musical amateur, does everything in his power to keep up the artistic standard of these concerts, in spite of the many counter attractions in this direction. The first concert took place in the Town Hall on December 15, and certainly proved a success. Mr. Wymark Stratton is the new conductor. He has soon proved himself to be the right man in the right place. A pleasing item of the programme was Sterndale Bennett's Overture 'The Naiades,' and Mr. Julian Clifford, the solo pianist, gave Liszt's Pianoforte Concerto No. 1, in E flat, in fine style. Mr. Robert Parker, the baritone, made his début here on the concert-platform, and achieved conspicuous success.

The fourth and fifth Symphony Concerts by the New Birmingham Orchestra were given at the Town Hall on November 28 and December 12 respectively, conducted by Sir Thomas Beecham and Sir Henry Wood, the vocalists being Mr. Robert Radford and Madame Jeanne Brola. The programmes included a good deal of Russian music, but Mozart and Beethoven had also their proper places assigned, as well as Bach and Handel. The Orchestra is making steady progress under the various conductors, but a good deal has yet to be accomplished.

## BELFAST.

The forty-fourth season of the Philharmonic Society opened with a miscellaneous concert on November 2. There was no orchestra, but the choir gave a fine interpretation of Bach's 'Blessing, glory, wisdom and thanks,' carefully prepared and conducted by the Society's conductor, Mr. E. Godfrey Brown. Other works contributed by the choir were C. H. Lloyd's Pastoral, 'The Rose Dawn,' Smart's 'My true love hath my heart,' and Sir Hubert Parry's 'In praise of Song.' The honours of the evening rested with the fine performances of Mr. Albert Sammons

(violin) and Mr. William Murdoch (pianoforte), who played Beethoven's 'Kreutzer' Sonata and works by Schubert and Chopin, as well as two graceful compositions by Mr. Sammons. On November 8, the Winifred Burnett Quartet, comprising four accomplished local lady-musicians, gave a chamber concert in aid of War charities. The programme contained Dvorák's String Quartet in E flat, and the same composer's Pianoforte Quartet also in E flat, with Dr. Lawrence Walker taking the pianoforte part. Miss Florence Nixon contributed a choice selection of songs.

A concert at popular prices was given on November 24 by the Belfast Symphony Orchestra, trained and conducted by Mr. E. Godfrey Brown. Miss Winifred Burnett played the Introduction and Rondo Capriccioso of Saint-Saëns's Violin Concerto, and Mr. Edward Harris contributed a clarinet solo by Edward German. Miss Lily Jackson was the vocalist. The orchestral music performed was Beethoven's Symphony No. 8, Stanford's Overture to 'Shamus O'Brien,' Borodin's 'Prince Igor' march, Dvorák's Slavonic Dance in G minor, and Handel's Largo in G, arranged by Hellmesberger for violin, harp, organ, and strings. A large audience greatly enjoyed this choice selection of music.

The second Philharmonic concert, on December 7, presented a more ambitious programme, the excellent performance of which reflected much credit on the Society's conductor. It comprised Coleridge-Taylor's beautiful Rhapsody, 'Kubla Khan,' for the solo part of which Miss Dilys Jones was excellently fitted. The Rhapsody was admirably accompanied by the Orchestra, which also played four movements of Borodin's Symphony in B minor, and the same composer's March from 'Prince Igor.' But the especial feature of the concert was the first appearance in Ireland of the great violoncellist, Madame Suggia, who was heard in Saint-Saëns's Concerto in A minor, accompanied by the Orchestra, and Bach's Suite in G minor, unaccompanied. Criticism of such playing would be an impertinence, and certainly no greater artist has ever delighted the lovers of music in Belfast. Her technique, tone, phrasing, and interpretation are, indeed, the perfection of art.

## BOURNEMOUTH.

The Symphony Concerts given by the Municipal Orchestra under the direction of Mr. Dan Godfrey are making their customary appeal to gratifyingly large audiences. At the seventh concert of the series an English Symphony was the central feature. It is a matter for regret that Mr. Frederic Cliffe, whose Symphony in C minor is the composition referred to, has not seen fit to continue his experiments in this form, for the early example heard on this occasion has many admirable qualities. A short piece entitled 'A Memory,' by Mr. Philip Cathie—who also gave a very charming performance of Sinigaglia's Violin Concerto—received its first performance, and met with a highly favourable reception.

Miss Christian Carpenter figured prominently in the following week's programme. Besides playing Paderewski's Polish Fantasia for pianoforte and orchestra in very delightful fashion, she also had her place in the scheme as the composer of a 'Suite of Old Dances,' for strings, excerpts from which were now played for the first time and proved notably fresh in conception, their effectiveness speedily putting the composer on good terms with her audience. Tchaikovsky's fourth Symphony and Wagner's 'Flying Dutchman' Overture added to the pleasure of the concert.

On December 6 the Orchestra was in capital form, and a programme made up of splendid material afforded unqualified enjoyment. It was difficult to say wherein one's preference lay—whether in the majestic and transcendental E minor Symphony of Brahms, the too-quickly disposed of delights of Mozart's 'Figaro' Overture, the poetry and charm of the lamented George Butterworth's 'Shropshire Lad' Rhapsody, or in the beautiful reading of Boëllmann's Symphonic Variations for violoncello and orchestra by Mr. Felix Salmond. We trust that we are not nursing a vain hope by expectantly looking forward to further Bournemouth performances of the highly imaginative Rhapsody, which was now heard for the first time here. Mr. Godfrey's powers of command were very fully revealed at this concert. Charpentier's 'Impressions d'Italie' Suite was revived with great success on December 13, the beautiful music being displayed to much advantage by the instrumentalists. A Pianoforte Concerto in E minor by Miss Bluebell Klean, which was very capably played by the composer, proved to be a work of merit. Mendelssohn's 'Scotch' Symphony and Frederick Corder's 'Prospero' Overture completed a well-balanced programme.

## BRISTOL.

A successful sale of work was held on December 5, at St. John's Parish Hall, in aid of the orphan fund of the Incorporated Society of Musicians. It was opened by Mrs. J. L. Roeckel, and amongst those present were Mr. J. L. Roeckel, hon. local treasurer of the Orphanage, who presided, Mr. John Barrett, hon. secretary of the Western Section, Mr. J. W. Lawson, hon. treasurer, Mr. D. W. Rootham, who arranged special concerts in connection with the sale, and Miss Crosby, who was the acting hon. secretary.

The Bristol New Philharmonic Society included a number of novelties at the first of its two concerts, on December 5, at the Victoria Rooms. Works by four composers were heard for the first time in Bristol, and two other compositions owed their introduction locally to this Society, which Mr. Arnold Barter conducts. 'The Fourth of August' was heard for the first time in Bristol, and with the choral and orchestral parts effectively interpreted and with Miss Esta D'Argo taking the solo with distinction, this introductory section of Elgar's noble trilogy created a profound impression. The choir was also heard in B. J. Dale's Christmas hymn, 'Before the paling of the stars,' Mendelssohn's impressive setting of Psalm cxiv., and Sir Hubert Parry's choral song, 'And did those feet in ancient time.' Welcome also were the orchestral contributions, and great enthusiasm was aroused when, with Mr. Herbert Parsons at the pianoforte, César Franck's Symphonic Variations were brilliantly played. Miss D'Argo sang with great taste the aria 'The wilderness and the solitary place,' from 'Christ in the Wilderness,' by Granville Bantock, and songs by Landon Ronald and Cyril Scott.

Of the Bristol Choral Society's two concerts this season the customary Christmas performance of 'Messiah' was the better patronised, a full house being ensured beforehand. Yet the earlier concert in November was of exceptional interest, for it consisted of two well-contrasted works—Dvorák's 'Spectre's Bride' and Parry's 'L'Allegro ed il Penseroso.' On this occasion Mr. George Riseley again had under his direction a large and efficient choir and orchestra, and the solos were admirably sung by Miss Carrie Tubb, Mr. Maurice D'Oisley, and Mr. Frederic Austin. Another very enjoyable feature was the introduction of orchestral selections between the cantatas, the second and third movements from Tchaikovsky's 'Pathetic' Symphony being received with great enthusiasm. There have been complaints that no orchestral concerts are now given at Bristol, and the innovation at the Choral Society's concert and the selections played at the Philharmonic concert show that more opportunities for listening to compositions of the kind would be most welcome. For the 'Messiah' performance on December 15, such was the demand for tickets that the Colston Hall was not only crowded but some hundreds of would-be patrons had to be refused several days beforehand. The performance reached the high level which Mr. George Riseley invariably secures, and the soloists were among the best, viz., Miss Agnes Nicholls, Miss Phyllis Lett, Mr. Joseph Reed, and Mr. Norman Allin.

It was sometimes feared that the Colston Hall might not be available in the New Year, for the directors had seriously considered whether it would not be in the interest of the company to close the building altogether, having regard to the fact that the debenture-holders had not received any interest for two years. They decided, however, to carry on for the time being, and the Bristol Choral Society will thus be able to complete its season. On February 23 it is

proposed to give Mendelssohn's 'Hymn of Praise,' Elgar's 'The Spirit of England,' and selections from 'The Golden Legend.' The last of the four concerts is fixed for March 23, with 'Elijah' as the principal attraction.

An illustrated article dealing with the history of the Bristol Choral Society recently appeared in the *Bristol Observer*. The following reference to the early days of the Society is of interest:

Prior to the formation of the Society in 1889, a number of ladies and gentlemen were accustomed to meet at each other's houses, and there take part in the singing of cantatas and oratorios, the solo parts being sustained by members of this select company. Light refreshments were served, and it may be readily understood how those musical and social evenings were enjoyed. They were known as the Cathedral Amateur Choral Society, and the conductor was the Precentor of that time, the Rev. Hey. When that gentleman was appointed by the Dean and Chapter to the living of South Pemberton, Mr. George Riseley became the conductor, and one of the works which engaged the Society's attention was 'The Spectre's Bride.' Among the members were masters of Clifton College, their wives and families, and the Rev. T. E. Brown, a house-master of the College and the first president of the Bristol Choral Society, sang with the basses. To celebrate the completion of the western towers of the Cathedral in 1888, Mr. Riseley arranged an elaborate choral and orchestral service, there being about seven hundred in the choir and a hundred in the orchestra. For this festival an electric plant was installed, and it was the first occasion that a Bristol Church was lit by electricity. The Cathedral Amateur Choral Society having ceased to exist, Mr. Riseley formed out of the choir which had assisted him at the special services at the Cathedral the present Bristol Choral Society.

The Clifton Chamber Concerts are meeting with increased support in this their sixteenth season, and the quintet—Madam Marie Faulkner Adolphi (1st violin), Miss Hilda Barr (2nd violin), Mr. Alfred Best (viola), Mr. Percy Lewis ('cello), and Mr. Herbert Parsons (pianoforte)—has given some remarkably fine interpretations of classical and modern compositions. Among the former may be mentioned Beethoven's String Quartet in C, and Brahms's Quintet in F minor, while the modern works included Glazounov's Quartet in D minor, and Quartets by Frank Bridge.

Dr. Basil Harwood, presiding at the annual meeting of the Bristol Musical Club, stated that during the past twelve months they had had opportunities of hearing no fewer than seventeen string quartets, including well-known works of the great classical masters and less familiar ones by modern composers. English works had not been neglected, indeed one could not fail to be struck by the large increase in the number of native composers represented. Speaking of one of these, Coleridge-Taylor's 'Fantasiestück,' Dr. Harwood referred to the curious habit of some English composers in the past of giving foreign titles to their pieces, a habit which lingered on even in the 20th century. By foreign titles he did not mean such ordinary names as Scherzo, Capriccio, Pastorale, and so on, which by common usage had become part of the musician's everyday language, but those more descriptive titles often suggestive of some definite mood or object. He gave instances of German and French titles of pieces when, he said, plain English would have done as well. Such affectation survived as a relic of the wretched tradition that the foreign musician's work must necessarily be better than that of the Englishman, a tradition which had successively placed much of native music under the dominating influence of Handel, Mendelssohn, Brahms, and Wagner, and had coloured many a composer's work and prevented his individuality from developing freely. Let us in every way seek to free our music from all dependence on things foreign, and so learn to be self-supporting, even as we were now painfully learning to be self-supporting in many common necessaries of life. During the business part of the proceedings, by a new rule the Club honoured three of the original performing members—Mr. Hubert W. Hunt, Mr. Percy Lewis, and Mr. Herbert Parsons—by making them life members.

## DEVON AND CORNWALL.

### DEVON.

Plymouth Orpheus Male Choir, trained by Mr. David Parkes, and the R.G.A. string band, united under the baton of Mr. Parkes on November 25 at the Sunday Theatre Royal concert in an impressive performance of Wagner's 'The Holy Supper of the Apostles.' Choir and orchestra numbered a hundred and twenty, and the singers made excellent use of the many opportunities afforded for effective singing, their *piano* tone being as effective and beautiful as the more resonant passages. The band was conducted by Mr. R. G. Evans in artistic interpretations of pieces by Mendelssohn, Liszt, and Elgar. Miss Marie Hall (violin), Miss Marguerite Tilleard (pianoforte), and Mr. Frederick Taylor (baritone) were the performers on the following Sunday; and on December 9 a party consisting of Miss Mimi Carina, Miss Astra Desmond, Mr. Kenneth Sterne, Sergeant Harold Nott (Australian Forces), and Mr. Frank Tapp gave a ballad concert, including a presentation of Liza Lehmann's cycle 'In a Persian Garden.'

Plymouth Co-operative Society provided a good ballad concert on November 24, when the pianoforte playing of Miss Una Bourne was conspicuously good in music by Chopin and Delafosse, Miss Violet Clarke played violin pieces by Schubert and Leclair, and the vocalists were Miss Elsie Chambers and Mr. Frederick Taylor. On December 8 the Junior Choir of the Society, conducted by Mr. H. Woodward, and numbering a hundred voices, sang part-songs in excellent rhythm and chiaroscuro.

The R.M.L.I. band, conducted by Mr. S. G. O'Donnell, played interesting programmes in the Pier Pavilion on November 25 and December 9, and on December 2 the band of the R.G.A. provided the music.

The Corporation Concerts have continued to be well patronised. On November 24 a special feature was the playing of Trios for harp (Miss Isabel Wellington), violin (Mr. F. Wellington), and pianoforte (Mr. H. Moreton), and Miss Wellington played on her instrument music by Debussy and Hasselmanns. The R.G.A. band played on December 1, and Musician East was the soloist in Mendelssohn's Concerto for violin and orchestra. Miss Joan Ashley, Miss Rose Barrow, and Mr. S. J. Bishop (Exeter Cathedral) were the vocalists on December 8.

Plymouth Presbyterian Ladies' Choir, under Mr. Percy Butchers, sang part-songs by Thompson, Wagner, Schubert, Smart, Löhr, and Wolstenholme at Devonport on November 28 and at Plymouth on December 12. The R.N. Accountants' Male Choir has given several concerts for War funds, and in spite of the shifting conditions caused by the War has been trained by Mr. R. R. Kimbell to a high standard of interpretative art. At Devonport, on December 12, this organization gave a fine programme. On the same date, in the Pier Pavilion, Miss Winifred Blight ('cello), Mrs. Queenie Spooner (pianoforte), and Mr. W. East (violin) supplied the instrumental portion of a miscellaneous concert, playing the D minor Trio of Mendelssohn, Popper's 'Polonaise de Concert' for 'cello, and Saint-Saëns's 'Study in the time of a waltz.' Mrs. Chilcott sang solos artistically.

An enjoyable concert was given at Peverell on December 13, by Mrs. Spooner, Mr. R. Ball, and Miss Winifred Blight, who played Pianoforte Trios by Arensky and concerted music. Dr. H. Lake, at the organ, collaborated with Mrs. Spooner in Mendelssohn's Capriccio brillante, with Miss Blight in Boëllmann's Variations Symphoniques, and with Mr. Ball in Max Bruch's Concerto in G minor.

Also on December 13, musicians in the R.N. Air Service at Tregantle and Withnoe gave a highly interesting concert at Plymouth on behalf of St. Dunstan's Hostel. A choir of twenty male voices, admirably conducted by Mr. Cecil Moon, sang with precision and artistic light and shade a loyal part-song by Stephens, Coleridge-Taylor's 'Drake's Drum,' and 'Comrades in arms' (Adam). This was the choir's first public appearance. Mr. Cecil Baumer (pianoforte), Mr. Brassey Eyton (violin), and Mr. Stephen Eager ('cello), all good artists, played Gade's Opus 42, and each contributed solos.

Miss Marie Hall and party toured Devonshire, playing at Exeter on November 30, Exmouth, Torquay, and Plymouth, the D minor Concerto for violin by Wieniawski, pieces by Leclair, Couperin, Tartini, Pugnani, D'Ambrosio, and

Hubay for violin, Jensen, Chopin, and Godard for pianoforte (Miss Marguerite Tilleard), and Mr. Frederic Taylor sang.

Three organ recitals of interest must be noted. Dr. H. J. Edwards, of Barnstaple, played Mendelssohn's 'Reformation' Symphony and pieces by Smart, Dubois, Guilmant, Hollins, and Batiste at Bideford on November 26, when Mr. Robert Harper sang oratorio solos. At Exeter, on November 28, Mrs. Walter Barnes played Bach's D minor Toccata and Fugue, a Rhapsody on Breton melodies by Saint-Saëns, two of Parry's Chorale Preludes, and other music, Miss Gertrude Winchester being the vocalist; and a few days before this date Mr. H. Moreton gave a recital in Southernhay Congregational Church, when Mr. S. J. Bishop sang pieces from oratorios.

Visitors from London gave a concert at Exmouth, on November 28, for Red Cross funds. At Seaton, on November 30, the operetta 'Princess Nara' was performed by boys and girls of Colyton Grammar School, with assistance, the performers numbering sixty-five. Miss Garland conducted, and the Rev. J. J. Jackson was stage-manager.

A company of talented North Devon artists gave a vocal, instrumental, and elocutionary concert at Barnstaple on December 3, in aid of the War Distress Fund of the National Union of Journalists. On December 14, Miss Florence M. Pile, a well-known and successful teacher of singing, gave two concerts in aid of St. Dunstan's Hostel for blinded war heroes. Dr. H. J. Edwards played pianoforte music, and was associated with Miss Florence Woolland (violin), of Plymouth, in Sonatas by Brahms and Grieg. Miss Woolland also gave pleasure by her performance of solos. The vocalists were pupils of Miss Pile, and evidenced that though they had reached varying stages of advancement, they were on the right road to artistic success, intonation, equality of tone, and phrasing being the points most carefully attended to and with good results.

### CORNWALL.

St. Austell Ladies' Quartet evidenced decided progress at a concert on November 18; and Miss Meta Hawkes's 'One-and-all' Ladies' Choir aroused much interest in the same town on the same date, when this organization gave two sacred concerts. Falmouth Orpheus Male Choir has also advanced in choral and concerted art, and gave a good programme of solos, duets, trios, and quartets at Treverva on November 19. The Wesleyan Choir at Gweek, near Helston, gave a choral recital on November 22, on November 21 Stithians Male Choir gave a miscellaneous concert, and St. Agnes Choral Class of forty voices was conducted by Mr. J. Angwin in a miscellaneous programme on November 24.

A musical entertainment was given at Truro on November 27, under the conductorship of Mr. Crosby Smith. Lady Beatrice Pole-Carew arranged a concert at Torpoint on November 30 for Red Cross funds, at which the instrumentalists were Mr. Cecil Baumer (of pre-war professional fame) and Mr. Guy Stanford (son of Sir Villiers Stanford), pianists, and Mrs. Hall Parlby, an artistic violinist. Mrs. Kennedy, whose singing invariably pleases and interests, and Mr. Vyvian Pedlar, were prominent among several vocalists.

A chamber concert was given at Perranarworthal on December 1 by the Misses D. Corfe, E. Edwards, and R. and B. Corfe, assisted by Mr. Faulkner (clarinet) and Mrs. Faulkner (pianoforte).

At Nanpean, on December 1, 'Cinderella' operetta and a selection of action- and character-songs were performed by a number of school girls; and Colebrooke school children sang on December 5, conducted by Mrs. Mabler and Mr. Townsend.

At St. Breock Church, on December 5, Mr. E. A. Russell, pupil of Dr. Bridge, gave an organ recital, when Mr. d'Arcy de Ferrars sang 'Sound an alarm' and other pieces.

## EDINBURGH.

The third University lecture, on November 21, dealt with Bach's 'Goldberg Variations.' The Historical Concert on November 21 included these Variations, and Prof. Tovey certainly found in them a medium perfectly adapted to his style. As they take over an hour in performance, it is doubtful whether they have been heard in Edinburgh before, or are likely to be heard again. Beethoven's Sonata, Op. 110, and Mozart's A minor Sonata, completed the programme.

The fourth lecture, on December 5, dealt with some laws of orchestral æsthetics independent of contemporary discovery. The fourth Concert (pianoforte recital) consisted of Handel's third Suite, in D minor, Beethoven's Sonata, Op. 106, and two sets of Variations, Op. 35, by Brahms.

The Reid Orchestra gave concerts on December 1 and 15. The attendance was good, and the programmes were satisfactorily performed in view of the nature of the band. Elgar's 'Enigma Variations,' Brahms's 'Symphony No. 4, the aria, 'Air des adieux,' from Tchaikovsky's 'Jeanne d'Arc' (sung by Miss Olga Haley), Haydn's E flat Symphony, Wagner's 'Faust' Overture, and Beethoven's C minor Symphony, were amongst the items. Mr. Maurice D'Oisley also sang.

## GLASGOW.

The last of the chamber concerts at the Royal Institute of the Fine Arts took place on November 29, when the programme included Rubinstein's Violin Sonata in G major and Sinding's Quintet in E minor, the latter being finely interpreted by the Fellowes Quartet and Mr. Philip Halstead as pianist. On the same evening Mrs. Kennedy-Fraser and her daughter, Miss Patuffa Kennedy-Fraser, gave one of their charming recitals of Hebridean songs. On December 1 the Glasgow Abstainers' Union gave a ballad concert at which Miss Jean Gibson, Mr. Herbert Brown, and Mr. Henry Brearley were the principal vocalists. An interesting recital of Church music was given on December 5 at Westbourne Church by the augmented choirs of Westbourne Church and the University. Mr. A. M. Henderson conducted, and played two groups of organ solos. The first of the three Fellowes Quartet concerts on December 6 was notable for an excellent performance of Beethoven's Septet, a work which has not been heard here for many years. The players were Mr. Fellowes (violin), Miss Buchanan (viola), Mr. Templeton ('cello), Mr. Gaitley (double-bass), Mr. Beaumont (clarinet), Mr. Woods (bassoon), and Mr. Hunt (horn).

A circumstance which is probably unique in the history of concert-giving in Glasgow was the Scottish Concert by the Glasgow Orpheus Choir (Mr. Hugh S. Roberton, conductor), on December 11, which, owing to the enormous public demand for tickets, had to be repeated on December 12 and 13, on all three occasions St. Andrew's Hall being filled to overflowing—truly a remarkable tribute to unaccompanied choral-singing of the highest type! The Choir sang (entirely from memory) no fewer than sixteen original settings or arrangements of Scottish songs, of which the place of honour must be accorded to Granville Bantock's 'Death of Morar,' a composition that makes the highest demands on the technical and interpretative powers of both conductor and choir. Members of the Choir contributed solo numbers, chiefly from Mrs. Kennedy-Fraser's collection of Hebridean songs.

The second concert of the Choral and Orchestral Union's series on December 15 took the form of a Chamber Concert by the London String Quartet, with Mr. Wilfrid Senior as pianist and Miss Carrie Tubb as vocalist. The concerted numbers—Beethoven's Quartet for strings in D (Op. 18), No. 3, Mr. Waldo Warner's Folk-song Phantasy in G minor (the Cobbett Competition first-prize composition), and Schumann's Quintet for pianoforte and string quartet—were strongly contrasted, and of the three, the performance of the Quintet, in which Mr. Wilfred Senior excelled in the pianoforte part, calls for special mention. Miss Carrie Tubb's singing of three groups of songs was particularly acceptable. Miss Ailie Cullen ably discharged the duties of pianoforte accompanist. Before the commencement of the concert Mr. Herbert Walton played on the organ the Dead March in 'Saul' as a tribute to the memory of the late Mr. John Wallace, manager of the Choral and Orchestral Union, whose death is referred to in the Obituary column, page 20.

Amongst other events of the month were the orchestral concerts by the Picture House Orchestra, under Mr. Cinganelli, three weeks' performances of their repertory by the D'Oyly Carte Opera Company, and several meritorious concerts given for patriotic purposes.

## LIVERPOOL.

Mr. Landon Ronald conducted the third Philharmonic concert on November 27, which opened with a brilliant performance of Dvořák's 'Carneval' Overture and closed with Rossini's Overture, 'The Barber of Seville.' This exhilarating music was associated with a first performance of Stanford's new 'Irish Rhapsody,' No. 5, which interweaves some tenderly-beautiful Irish tunes that arouse and enchain interest in a consummately skilful work. There is surely no other composer who can deal so suggestively and adequately with such material. The Prelude to 'Gwendoline,' by Chabrier, was impressive in its note of passion and tragedy, and suggestion of Wagnerian influence; but music of vastly different calibre was his better-known 'España.' Schumann's Pianoforte Concerto gave an opportunity to Miss Myra Hess to offer a new reading of the solo-part, remarkable for its sparkling delicacy of touch and tone. The art was that of some exquisite miniature, meticulously perfect in workmanship, as compared with some larger canvas of gorgeous colouring. It was a performance which aroused universal admiration. The vocalist, Madame Miriam Licette, sang the Polonaise from 'Mignon' brilliantly, and also the solo in Mendelssohn's fragment, the Finale to 'Loreley,' in which the choir also deserves notice for its responsive and excellent singing. The choral performance was a tribute to the training of Mr. Alfred Benton, the new chorus-master, who conducted this item in the programme.

The 'Messiah' performance given by the Welsh Choral Union on December 15 was all the more acceptable as evidence that the material of this splendid choir is still largely available, although forty tenors and basses are numbered with H.M. Forces, and three more have laid down their lives. The question of a permanent conductor still remains unsettled. Mr. T. Hopkin Evans, of Neath, who conducted, secured a performance of breadth and virility. He does not play tricks with the Handelian tradition as regards tempi, and his reading was dignified and deliberate, except in 'He trusted in God,' to which a sense of mocking derision was imparted—at considerable risk, by greatly increased speed. But there is no need to dwell at length with the satisfactory performance of the familiar choral music. The principals were Miss Laura Evans-Williams, Miss Winifred Lewis, Mr. Ben Davies, and Mr. David Evans. Mr. Akeroyd led the competent orchestra, and Mr. Benton was organist. There was a crowded audience.

The Carl Rosa Opera Company paid a fortnight's visit to its old home, the Royal Court Theatre, commencing December 3, when a round of familiar operas was played, including a revival of Nicolai's 'Merry Wives of Windsor.' The performances generally sustained the reputation of this famous Company, which possesses excellent principals, with an adequate band and chorus. In the neighbouring Borough of Bootle opera has also held sway in the Metropole Theatre, where the Allington Charsley Opera Company, including Mr. E. C. Hedmont, performed. On Boxing Day the H. B. Phillips Company (formerly known as the Harrison Frewin) will commence a season of grand opera at popular prices.

Mr. Frederick Dawson gave a successful pianoforte recital in St. George's Hall on December 8, when this fine player was heard at his best in a widely-varied programme which included a splendid performance of the 'Appassionata' Sonata, and examples of modern thought and expression in pieces by Debussy, Granados, Albeniz, and Palmgren.

Thanks to the initiative of Messrs. Rushworth & Dreaper the weekly Wednesday mid-day pianoforte recitals in Rushworth Hall have become a boon to many music-lovers who have been interested in recent performances given by Mr. Frank Bertrand, Madame Marguerite Stilwell, Mr. Joseph Greene, and Mr. Edward Isaacs. In Crane Hall weekly musical recitals have been established on Wednesdays, although why this day has been chosen is not clear, and on recent occasions in this beautiful hall programmes of vocal and pianoforte music have been sustained by Miss Raymonde Amy and Miss Myrtle Jones (vocalists), Miss Kathleen Daly (violinist), with Mr. Walter Bridson as pianist.

Mr. Joseph Holbrooke has found favour by his interesting chamber concerts in Crane Hall. In his programme on December 10—in which he was assisted by Mr. John Dunn (violin) and Mr. Maurice Taylor ('cello)—César Franck's rather tedious Trio in E was overshadowed by the definite plan and melodious features of Rachmaninov's Pianoforte Trio, Op. 9, 'In Memoriam' Tchaikovsky, a fine example of modern achievement in a difficult medium. Mr. Holbrooke gave examples of his abounding skill as a pianist in playing two Scriabin 'Poèmes' and his own characteristic 'Poursuivant' Etude. His originality as a composer and disdain of mere commonplace were exhibited in his Violin Sonata, Op. 59, a work of thematic interest, skilfully developed.

At the monthly meeting of the Liverpool and District Organists and Choirmasters' Association, in Rushworth Hall, on December 3, Dr. James Lyon gave an entertaining lecture on the 'Vox Populi,' with references to English and German music written since the war broke out. The lecturer handled his subject with wit and common sense, his musical illustrations including Elgar's 'Carillon,' well recited by Miss James, with Mr. C. K. James at the pianoforte and Dr. Lyon at the organ. Mr. Lloyd Moore was the vocalist in songs by Sibelius and John Ireland.

## MANCHESTER AND DISTRICT.

By the time this journal is published Manchester will have had its first week's experience of a long winter opera season under the Beecham régime. The productions new to this city include 'Ivan the Terrible' and 'Marriage of Figaro.' The only Wagner drama is again 'Tristan and Isolda' (played twice), 'Boris Godounov' receives three performances, and 'Ivan the Terrible' will be staged once weekly from the fourth to the seventh week of the season. Any visitors to Manchester may note that from Boxing-Night to February 9 there will be opera each night, and that matinée-days are Thursday and Saturday at 2 o'clock. The most conspicuous absentee from the list of singers is Miss Mignon Nevada. Writing in Mid-December there is every sign of a most prosperous run, the advance bookings being very heavy. As a sort of appetizer we have had visits during December from the Carl Rosa for one week, and from the H. B. Phillips Company (formerly known as the Harrison Frewin) for a month prior to its usual winter Liverpool season. My opportunities of hearing the performances were not numerous, and everything about the scheme seemed (relatively) on a bijou scale, yet the quality both of playing and singing reached high artistic levels. The leader of the orchestra was a lady-player of considerable attainments, and the former distinguished Hallé timpanist, Mr. Gezink, was numbered among the violins. Several singers in this Company have appeared here before in the Quinlan and O'Mara tours—one would especially mention Miss Florence Morden, Miss Nora d'Argel, Miss Gladys Parr (a lady from Fylde), Messrs. William Anderson, Lewys James, and Albert Kirkman (a competitive festival discovery) as a trio of really first-rate baritones, and Mr. Gwynne Davies as a competent tenor. Rossini's 'Barber of Seville' (November 29 and December 6) was quite the most welcome revival, and was played with boisterous gusto—possibly no living British singer could excel Mr. Lewys James in such a part as Figaro—brimful of excellent things. Recently concert-room performances of opera have been conspicuous features of the Brand Lane series, under the direction of Sir Henry Wood.

At the Hallé Concerts one's memory recalls most vividly Mr. Landon Ronald's reading of the second Symphony of Rachmaninov, the Mendelssohn 'Midsummer Night's Dream' music, the not too-frequently-heard Double Concerto of Brahms, for violin and 'cello (the Misses Harrison), under the same conductorship, and Mr. Julius Harrison's interpretation of Tchaikovsky's 'Pathetic' Symphony and the first performance of his poem 'Rapunzel.' Most interesting it proved to have the Rachmaninov and Tchaikovsky Symphonies at successive concerts. Mr. Harrison's reading of the 'Pathetic' could not by any stretch of imagination rank with what we have come to regard as the authoritative ones—Richter, Nikisch, Wood, Gabrilovich (the last-named truest of all, to my mind)—but this juxtaposition did make one wonder which composer was nearer to the kernel of truth in the expression of human feeling. Was there not more of the barbarian strain in the Tchaikovsky? Was it not false to see in Rachmaninov merely the Russo-cum-Teutonic feeling?

Would it not be nearer the mark to recognise the later composer's work as a closer approximation to a genuine expression of current educated Russian thought, stripped of all the meretricious glitter which had came to be regarded as the hall-mark of Russian music, but which we were realising now was deplorably dashed? In both men there is the same melodic fertility, the same gift of rhythmical beauty and feeling for orchestral colour, but it would seem as though this generation at all events found more enduring beauty in Rachmaninov than in Tchaikovsky.

Mr. Julius Harrison's new work is based on a poem of William Morris's—the fount that has inspired his songs of recent years. My earliest impression of it was as absolute music, reinforced at a subsequent hearing by a study of its 'programmatic' content. I do not easily recall a British work which has so completely enthralled me. The scoring is not merely difficult and clever, but of real, lasting beauty. Some parts of it I must have heard eight or ten times, but the last hearing was most entrancing of all.

It is questionable whether anything is gained by the introduction of bell-effects into the long and richly-scored rhapsodic section leading to the climax. The bell-tone will not fuse with the orchestra, and adds nothing to the imaginative force of a singularly fine colour-scheme. The work was most adequately performed, and congratulations are due to all concerned.

The recent unfortunate illness of Sir Edward Elgar robbed the Hallé programme of December 15 of some of its interest. The scheme originally embraced the 'Gerontius' prelude, 'Falstaff,' 'Polonia,' and 'The Spirit of England.' Sir Thomas Beecham came from London to fill his place, and the choral work was the only Elgar item actually performed, being conducted by the chorus-master, Mr. R. H. Wilson. The composer's absence was most acutely realised in the orchestral accompaniment, but the strength of the choir was felt in the massive writing of the 'Fourth of August,' and in the climax of the closing pages of 'For the Fallen.' Yet the real Elgar depth of feeling has not been plumbed by this choir, although 'For the Fallen' revealed a great advance upon the performance of a year ago, possibly due to the presence of a soloist who combined exquisite beauty and liquid purity of tone with a temperament so manifestly in sympathy with the spirit of the work. In a very real sense her powers were

'Felt as a well-spring that is hidden from sight.'

The emotional content of Elgar's music is always hard to come at, and few soloists—perhaps half-a-dozen at the outside—have displayed any affinity for Elgarian interpretation. Miss Caroline Hatchard is clearly of this elect company, and in the future can be confidently expected to share with Miss Agnes Nicholls the task and privilege of revelation throughout Britain of the loftiest musical thought uttered in these fateful years. A few general impressions may be recorded. In the 'Fourth of August' one felt that the emotional grip is less than in the succeeding sections. The quotation from the 'Demon Chorûs' of 'Gerontius' is surely the most scathing, searing, artistic commentary on Prussian methods yet evoked by the War—for me surpassing far the most drastic cartoons of Will Dyson or Raemaekers—but apart from this there is not the same feeling of absolute conviction that the musical phrase is the perfect analogue of the poetic. Elsewhere in the Trilogy one is in the presence of that rare artistic miracle where poet and composer, voice and instrument, conspire to produce that perfect fusion of thought which marked out 'Gerontius.' In the opening bars of 'To Women' how felicitous again is the faintly reminiscent atmosphere of the 'Spirit of the Lord' motif from 'The Apostles,' or the poignance of the soloist's phrase near the close, 'To break, but not to fail,' where the sensitive hearer catches the faint echo of the strains accompanying the 'Angel's farewell' in 'Gerontius'! Outside Bach surely the most eloquent expressions of tender, maternal solicitude to be found in music, and here again they are 'Burningly offered up—to bleed, to bear, to break, but not to fail!'

Further acquaintance with the noble requiem-like march theme which opens 'For the Fallen' makes one realise how akin it is to the accompaniment of the Brahms chorus, 'Behold, all flesh is as the grass,' and yet how immeasurably more expressive because of its substitution, for the stern Old Testament character of the 'Requiem' chorus, of the note of calm and hopeful resignation. Is it not strange, almost prophetic, that in writing 'Death on the hills' in late 1913 to that wonderful Russian poem of Maikov, Elgar should have evolved a musical idiom so adequate to that work and yet one whose essence pervades the opening and closing pages of 'For the Fallen' with such complete appropriateness? Again, note the striking analogy of the climax of 'Go, song of mine' ('The unerring spirit of grief, being purified, &c.') with the imposing culmination of the 'As the stars that shall be bright' stanza of the later work. Until lately I always considered this section of 'Go, song of mine,' the most perfect embodiment of that particular poetic thought, but to-day I am certain that the composer in 'For the Fallen' has raised it to a much higher power of expression.

One thought more: What should be the fitting attitude of an audience in the presence of such moving art? Certainly not conventional applause. In the big Free Trade Hall crowd on December 15, a lady and her two young daughters rose and remained standing—all others sat. Who chose the better part?

Manchester can boast many first-class chamber-music exponents: at least four string quartets, a couple of trio groups, and quite half-a-dozen pairs of violin and sonata players dwell in our midst, whose activities are not by any means confined to the immediate Manchester area. Mr. R. J. Forbes's time is now so much occupied with conducting for the O'Mara Company that his associate, Mr. Arthur Catterall, has prevailed on Sir Thomas Beecham and Mr. Eugène Goossens to join him in two Sonata concerts, and Mr. Landon Ronald will play, along with the Catterall Quartet on March 1, in the Schumann Quintet.

The closing month of the year brought some memorable experiences from the Brodsky and Catterall Quartet parties.

It can always be Brodsky's proud boast that he and his colleagues definitely established chamber-work as a regular feature of Manchester's musical life, and to-day no more authoritative interpretations of the later Quartets of Beethoven are to be heard anywhere. In this sense it may truly be said that Joachim's mantle has descended upon him, and to hear the five strophes of the *Molto adagio* of the A minor Quartet given as it was on December 4 to an audience of business men and women during a market-day luncheon—truly the highest compliment that could be paid to such a gathering—was one of those treasured experiences which are never effaced from the memory. The Catterall Quartet habitually treads more unfamiliar paths than its Brodsky associates. These players have now attained the sort of exquisitely poised ensemble first revealed to some of us by the great Paris and Brussels Quartets. When the Catterall group plays such works as Dohnànyi's D flat, or the F major of Ravel, the sensation is like that experienced by noting the effect of light playing upon the surface of a Bernard Moore vase or a Pilkington lustre-surface bowl; and the nearer you sit to the players the more complete is the delicacy of the experience, because of the exceptional fastidiousness of their performance.

## OXFORD.

We have had but little music here this term. A first concert, in aid of the Richmond Home for totally disabled soldiers and sailors, was given on November 1 in the Sheldonian Theatre, when the programme consisted mostly of French and Belgian compositions by Gounod, Franck, Charpentier, and others, and was mainly instrumental. Madame Alys Bateman sang charmingly 'Depuis le jour' by Charpentier, the Belgian prayer-song 'Panis Angelicus,' and other acceptable pieces.

On November 27 Prof. Sir Walter Parratt gave his terminal lecture upon 'Famous Oxford Musicians of the Past,' in which he surveyed the Stuart, Georgian, and Victorian eras. The audience was large and very appreciative. The lecturer said that Dr. Heather (1584-1627) was the founder of the musical professorship which he (Sir Walter) now had the honour of holding, and incidentally he remarked that it was not generally known that the degree of Doctor of Music was conferred upon William Heather *honoris causâ*. Oxford musicians were famous for their Church music, oratorios, cantatas, and for hundreds of characteristic catches and rounds. These latter were now

unfortunately going out of fashion—the more the pity, said Sir Walter—for wherever they were performed they furnished most excellent practice. John Sheppard was organist of Magdalen College in the time of Henry VIII., and after him came Richard Nicholson, who died in 1639, and to whom succeeded the famous Benjamin Rogers, said to have been 'the most excellent musician then alive.' Though few of his compositions were now performed, or even remembered, those which had survived were exceedingly beautiful, delightfully pure, and possessed an artistic touch here and there of the Modal influence which was very refreshing to listen to. Instances were his Service in A minor, and the two perfectly charming anthems 'Teach me, O Lord,' and 'Behold, now praise the Lord' (Novello). The great event in the life of Rogers was the Restoration of Charles II., when the prime musician of the nation was commanded to compose a song of several parts for performance during the dinner in connection with the royal festivities. Rogers also had a Continental reputation which few other English musicians ever enjoyed; in fact, in Holland his art was so highly appreciated that the nobles used to drink to his health. He also came under the notice of the Archduke Leopold, and Christina, Queen of Sweden, was an enthusiastic admirer of his music. James Meredith was the first recorded organist of New College. His epitaph ran as follows: 'Here lies a man blown quite out of breath, Who lived a merry life, and died a merry death' (*Mere-dith*). Passing on to Dr. Aldrich (1647-1710), who was Dean of Christ Church—architect, author, editor, collector, and musician—Sir Walter said that his music was wonderfully modern for its period. He wrote in minims and crotchets instead of the customary breves, semibreves, and minims. His anthem 'Out of the deep' (Novello) was still one of the most beautiful anthems we possessed. Although he had been accused of frequent cribbing, and it was a fact that he had transcribed some Italian music and set it to English verse, yet it was true that a great deal of what he wrote was genuinely his own. He was remarkably fond of composing rounds and catches, and being a great smoker, one of these catches in praise of tobacco was cleverly provided with the necessary rests, so as to allow each singer time to get his puff. His excellent little round, 'Hark, the bonny Christ Church bells,' was still very popular, especially at Oxford. Then came William and Philip Hayes—father and son—both Professors of Music, and both great in their way, and after them Dr. Crotch, who as a child was a musical prodigy, and as a man developed an all-round cleverness. He could write music with his left hand as well as with his right, could write in shorthand, and etch and sketch, and it is related that as University organist he took down several sermons while not forgetting at the same time to make marginal and critical notes! Dr. Crotch was the first Principal of the Royal Academy of Music, and was a Handelian to the core.

Space forbids us to say more, except that the illustrations to this extremely interesting lecture were beautifully sung by the Cathedral choir under the able direction of the organist, Mr. H. G. Ley.

On Sunday afternoon, December 2, a Christmas concert was given in the Sheldonian by the Oxford Bach Choir and Choral Society, under Dr. Allen's able direction, consisting of the first part of 'Messiah,' five 'Mystical Songs' by Dr. Vaughan Williams, and two Motets by Sir Hubert Parry inscribed to the above Societies. The outstanding feature of this event—which might almost be called a popular concert—was the chorus-singing, which was excellent, especially in the 'Messiah' portion. True the ranks of the tenors were not full—nor are they full anywhere else in this stressful time—but the gallant few who were there worked like heroes. There was a large audience, and we are glad to record the fact that a considerable space was allotted to wounded soldiers, who were admitted free.

## YORKSHIRE.

### LEEDS.

Quite the most impressive concert that has taken place at Leeds during December was the second of the two free concerts given in the Town Hall on Sunday afternoons by the two principal choral Societies of the town, the Philharmonic and Choral Union, for the delectation of soldiers. In spite of great difficulties of transport, the ground floor was on December 2 practically filled by soldiers, mostly wounded, who had a better concert for nothing than one is in the habit of hearing at considerable cost. It was the turn of Dr. Bairstow, the conductor of the Philharmonic Society, and he secured from the great choir some fine performances. Part 1 of Haydn's 'Creation' was of course an easy task, and the mettle, as well as the size, of the choir was even better realised from the very inspiring performance of Parry's 'Blest Pair of Sirens,' which formed a fitting culmination to a series of brilliant choral effects. With the co-operation of the Leeds Music in War-time Committee, excellent principals in Miss Elsie Suddaby, Mr. H. Brearley, and Mr. H. Parker, together with an efficient orchestra, had been engaged, so that there were no weak points in the ensemble. On December 1 the Saturday Orchestral Concert drew a large crowd to the Town Hall, when Tchaikovsky's 'Pathetic' Symphony—of which Mr. Julian Clifford gave a brilliant and effective performance—and the singing of Miss Agnes Nicholls were the obvious attractions. The rest of the programme was made up of familiar orchestral pieces. The Leeds New Choral Society, which has a most enthusiastic director in Mr. H. M. Turton, gave 'Judas Maccabæus' on December 5, with somewhat maimed rites, since the place of the orchestra had to be taken by the Town Hall organ, which is far too clumsy a machine for work of such delicacy. Mr. W. Hartley as organist, and Mr. H. E. Boot at the pianoforte in the recitatives, did all that was possible under the circumstances. The principals were Miss Violet Allen and Miss Nancy Howe, Messrs. Tom Child and W. Hayle. Two recitals have been given in aid of the Music in War-time Fund, which can certainly lay claim to having spent all the money entrusted to it to the greatest advantage, giving enjoyment to a multitude of soldiers and employment to many professional musicians. At St. Chad's Church, Far Headingley, Mr. Percy Richardson gave a very interesting organ recital on November 28, his programme including two of Parry's fine Chorale Preludes, pieces by Vierne and Mailly, and transcriptions of Wagner and Elgar. On December 10 Miss Kathleen Frise Smith gave evidence of refined powers in a pianoforte recital that presented several unfamiliar things, especially in pieces by Palmgren and Scriabin. A concert-party organized by Mr. H. Brearley gave on November 28 a concert which deserves mention, since it afforded a most favourable impression of native talent. The vocalists were Miss Elsie Suddaby, Miss Jean McGregor, Messrs. W. Hudson and H. Parker, with songs at the pianoforte by Mrs. Norman Strafford, and some brilliant violin solos by Mr. Bensley Ghent. The University Recital on December 4 was given by Mr. P. Richardson, whose programme was confined to Bülow's Trinity, Bach, Beethoven, and Brahms, whose music he played with marked clearness of style. The Bohemian Concerts, which always attract the most appreciative audiences in Leeds, if not in Yorkshire, were continued on December 12, when String quintets by Beethoven (in C, Op. 29) and Brahms (in F, Op. 88) were played under Mr. Alex. Cohen's leadership with a spirit of understanding that made them very enjoyable, while three of Speaight's little Shakespearean sketches for string quartet provided a pleasing foil.

### OTHER TOWNS.

The Bradford Subscription Concert on December 7 was given by the Hallé Orchestra, under Mr. Goossens, jun., and with Mr. Radford as vocalist. Stravinsky's extravagant but clever 'Fireworks' was new to Yorkshire, while César Franck's Symphony is now fairly familiar even here. On the following day the Bradford Permanent Orchestra, under Mr. Julian Clifford, played Tchaikovsky's 'Romeo and Juliet' with spirit, but with less finish than was attained in more familiar things like the 'Leonora' No. 3, which was very well done. Mr. Herbert Johnson was the very artistic soloist in Franck's Variations for pianoforte and orchestra, and the two vocalists—Miss Cockcroft and Miss Clayton—sang Rossini's 'Quis est homo' very nicely, the finish of their final cadence showing the result of careful rehearsal. Mr. Clifford gave a pianoforte recital at Bradford on November 29, when he played in brilliant style, among other things, some effective pieces of his own. On December 13 Mr Charles Stott gave one of his very interesting organ recitals, each of which has some distinctive feature. This

time it was the co-operation of an orchestra, which, conducted by Mr. J. W. Nicholl, took part in Rheinberger's Concerto in G minor (Op. 177), and other works.

The Halifax Madrigal Society on December 13 maintained its unquestioned supremacy in the West Riding as an interpreter of unaccompanied choral music, giving performances which may fairly be described as perfect of a madrigal by Mackenzie and modern pieces by Elgar and others. More finished interpretations—pointed, without exaggeration, and delicate in shading—one could not wish to hear than those Mr. Shepley, without apparent effort, is able to evoke. It is evident that he does his work before the concert, not during its progress! Miss Edna Thornton was the vocalist, Mr. Arthur Payne the violinist. On November 27 the Huddersfield Glee and Madrigal Society, whose aims are wider, if not higher, gave an enjoyable concert under Mr. C. H. Moody's direction. With the aid of an orchestra excellent performances were afforded of Von Holst's three 'Hymns from the Rig Veda'—strange, barbaric music, in which there is perhaps rather too obvious an effort after unaccustomed modes of expression, but whose cleverness cannot be denied. Mr. Julian Clifford also conducted some orchestral pieces, and Mr. Radford was the vocalist. On December 11 Mr. Holbrooke gave a chamber concert at Huddersfield, introducing several pieces of his own. Mr. John Dunn played the Lyric Violin Concerto he had shortly before introduced at Leeds, but of course with pianoforte accompaniment, and Mr. Maurice Taylor took part in the Fantasia Sonata for violoncello and pianoforte. Mr. Holbrooke was the pianist, and his exceptionally clean-cut, brilliant style was displayed in some clever pieces of his own. Works by Rachmaninov and Franck were also included in the programme.

The Hull Harmonic Society, conducted by Mr. Walter Porter, introduced to the town Elgar's 'Fourth of August,' and very wisely repeated it at the close of the programme for the benefit of those who wanted to realise its beauties thoroughly. Beethoven's second Symphony was nicely played, and Miss Muriel Weatherhead was the vocalist. On December 8 one of Mr. Janssen's Subscription Concerts introduced a native work of more than common importance in Frank Bridge's Violoncello Sonata in D minor, of which Messrs. Arnold Trowell and William Murdoch gave a powerful and satisfying performance. The music has great qualities—it grips one, but one inclines to doubt whether it would not be much more effective were greater use made of contrasts of mood. Miss Kate Campion's reading of Verdi's 'Willow Song,' from 'Othello,' showed her to be an accomplished dramatic artist.

## QUEEN'S HALL.

### NEW QUEEN'S HALL ORCHESTRA.

At the fourth concert on December 1, the chief orchestral work was the 'Fantastic' Symphony by Berlioz, an engrossing example of this composer's genius in painting orchestral colour. The novelty was an orchestral Scherzo, 'Le jolie jeu de furet,' by Roger-Ducasse. It is a lively and even an amusing piece with many delicate rhythmic effects, and a buoyancy that should attract popular appreciation. Madame D'Alvarez sang Gluck's 'O toi qui prolongeas' and Lia's air from Debussy's 'L'Enfant Prodigue.' The latter piece was sung with intense and poignant expression. Madame Suggia played the solo in a not particularly interesting Concerto in D for 'cello and orchestra by Haydn. But the work served to exhibit her singularly smooth and fluent style. The 'Cockaigne' Overture and a 'Götterdämmerung' selection were the other items.

On December 15 Mr. Robert Newman gave his annual concert, and the Orchestra played a number of old favourites. M. Moiseiwitsch played in Tchaikovsky's B flat minor Concerto in his customary brilliant style. Sir Henry Wood conducted on both occasions.

The Chappell Ballad Concert, given on November 24, provided the usual popular appeal of excellent singing and the highly-attractive Orchestra. M. de Greef played the solo in Liszt's 'Fantasie Hongroise,' and Madame Kirkby Lunn, Miss Mignon Nevada, and Mr. Ben Davies were among the artists.

The Strolling Players' Amateur Orchestral Society, under Mr. Joseph Ivimey, gave a concert on December 8. A novelty in the programme was the Ballet Suite, 'Nursery Rhymes,' by Mr. John Ivimey. Miss Marguerite Wilkes sang, and Mr. Albert Sammons played.

## THE ROYAL PHILHARMONIC SOCIETY.

Sir Thomas Beecham reigns in this kingdom as well as elsewhere. The programme he offered at the opening concert on November 26 brought forward no novelties, but it was by no means uninteresting on that account. The programme included Borodin's fine Overture to 'Prince Igor,' César Franck's 'Variations Symphoniques,' with M. Arthur de Greef at the pianoforte, Bantock's 'Fifine at the Fair'—very vividly performed, and probably the best performance that has been given of this work—Debussy's 'Clair de Lune,' as orchestrated by Eugène Goossens, jun., and Chabrier's stirring 'España' Rhapsody. Besides all this there was the most remarkably beautiful interpretation of the G minor Symphony we at least have ever heard.

At a second concert, given on December 10, Schumann's 'Carneval,' as orchestrated by four Russian musicians for the use of the Imperial Ballet, was fascinating in its coruscations of virtuosity. Mr. Albert Sammons and Mr. Lionel Tertis played with alluring grace in Mozart's Concertante-Symphony for violin, viola, and orchestra. Also included in the programme were Ethel Smyth's picturesque Overture 'On the Cliffs of Cornwall,' Paisiello's Overture to his opera 'Nina' (a good specimen of the current idiom of which Mozart's music is the apotheosis), and Tchaikovsky's Fantasia, 'Francesca da Rimini,' which as we all know has its unquestionably beautiful moments and its occasional overwhelming climaxes in which no music can be distinguished because of the din. On the whole the concert was one to remember for the excellence of all the interpretations.

## ÆOLIAN HALL.

A noteworthy feature of Mr. Max Mossel's violin recital on November 21 was the first performance of a Sonata in B minor by Mr. J. D. Davis, which was excellently interpreted by the concert-giver and M. Arthur de Greef. The work is in four movements, the third being practically an introduction to the fourth, and is of quite a modern calibre, and at the same time interesting and lyrical as regards both matter and form.

The London String Quartet, on November 23, repeated Scontrino's Quartet in A minor. Vaughan Williams's 'On Wenlock Edge,' with Mr. Gervase Elwes as the singer, was another feature, and the third and last item was Beethoven's lucid Quartet in G, Op. 18, No. 2. On November 30 Beethoven's E minor Quartet, Op. 59, No. 2, was played, and a beautiful performance was given of Mozart's Clarinet Quintet in A, with Mr. Charles Draper as clarinettist. The British item was Eugène Goossens's Rhapsody for 'cello and pianoforte, Op. 13, which was admirably played by Mr. Warwick Evans and Miss Ethel Hobday. At the last concert of the series Brahms's Quartet in A minor, Op. 51, No. 2, was the first item. A 'first-time' piece was a Quartet for strings, entitled 'Fancies,' by Joseph Speaight. It is a bright and flowing composition, and created a very good impression. We daresay it will be heard again, for it certainly deserves to be. Chausson's Concerto for violin and pianoforte, with string quartet, was finely played by Daisy Kennedy and her husband, Benno Moiseiwitsch.

The bold scheme of the L.S.Q. to transfer their concerts to Queen's Hall is referred to on page 27.

Miss Jean Mackinlay gave one of her unique concerts on November 24. Her speciality is a sort of acted version of British folk-songs. Mr. Kenneth Mackinlay was at the pianoforte.

Miss Dorothea Webb, who is a cultivated singer, performed a great many French songs at her recital on November 26. It is good to note that the songs of the Hebrides (Mrs. Kennedy-Fraser's arrangements) were as welcome as anything that was sung.

Mr. Mark Hambourg, on December 1, played Medtner's Sonata in A minor, Op. 30, and pieces by Rachmaninov and Tchaikovsky; and, be it noted, some English pieces.

Miss Jessie Bristol is a pianist of some distinction. She brought forward a fine programme on December 5, in

which Glazounov's Sonata in E minor and Schumann's 'Carnaval' were items.

Mr. Gervase Elwes gave a recital on December 7. No other vocal artist amongst us gives more real satisfaction. His range of interpretation is great. On this occasion he sang Bach songs with the same artistry he brought to bear upon a number of British songs, including some new ones entitled 'Dream Valley,' by Roger Quilter, the words being by Blake.

Miss Ida Kiddier, who 'recited' on December 10, sings with uncommon grace. Occasionally she presses her voice too much. Her programme was a very good one.

Mr. Victor Benham played a 'plébiscite' programme on December 8. It included Bach's F major Toccata and many of Chopin's works, which were all given with care and good effect.

The Vigiliani String Quartet appeared on December 16. It is an excellent party. Debussy's G minor and Frank Bridge's 'Novelletes' were items. We wish we could say more about their performance.

Mr. Sterling Mackinlay opened the sixth season of his Operatic Society with a concert-performance of Gilbert and German's Opera 'Moon Fairies' on December 12. Profits are to go to St. Dunstan's. This title is a re-christening of the work hitherto known as 'Fallen Fairies.'

Mr. Vladimir Rosing, who gave a recital on December 11, is a singer we always welcome. His voice is so agreeable and his style so appreciative. He sang a number of Russian songs with fascinating expressiveness. Signor Manlio di Veroli accompanied.

Miss René Maxwell, a young Australian singer, gave a successful recital on December 3. She has marked capacity, which was tested in an excellent programme of great variety.

### THE 'SEVEN DIVISIONS' AT THE ROYAL ALBERT HALL.

Honour was paid to some seven hundred of the survivors of the immortal battles of Mons and Ypres by a choral celebration held in the Royal Albert Hall on December 15. It was according to all accounts a very striking event. We are not able to record a personal impression of the proceedings, because no representative of this journal was able to obtain admission. We must be content therefore merely to register the programme, which it should be noted was entirely British. It was as follows:

| | | |
|---|---|---|
| Overture .. .. .. | 'Cockaigne' .. .. .. | *Elgar* |
| Choral Song (with orchestra) | 'Towards the Unknown Region' | *Vaughan Williams* |
| Elegy for Strings .. .. .. .. .. | | *Howells* |
| Ode .. .. | 'To the Vanguard, 1914' (Words by Beatrix Brice) | *Arthur Somervell* |
| Motet .. .. | 'There is an old belief' .. | *Hubert Parry* |
| Song with chorus .. | 'Farewell' .. .. | *C. V. Stanford* |

The Bach Choir, augmented by members of the Royal Choral Society, and conducted by Dr. H. P. Allen, constituted the chorus. Mr. W. H. Reed led the orchestra.

There was a great audience, including royalties and many distinguished personages.

### WIGMORE HALL.

Vocal recitals by Miss Muriel Foster are events that are too rare. She is one of the elect few. It was gratifying to find that she was in splendid voice and full of vitality on the occasion of her appearance on November 30. The programme submitted was of course an exceptionally good one. It comprehended Bach, some old English songs, and Chausson's 'Chanson Perpétuelle' (with string accompaniment). Perhaps the 'big' style reveals Miss Foster at her best, but there were not lacking moments of lightness and grace. The Belgian Quartet gave a delightful performance of two movements from Debussy's Quartet. At the second recital, given on December 14, the programme was entirely English, comprehending songs by John Ireland (a new vocal rhapsody, the words by Harold Monro, was a remarkable item), Roger Quilter, Janet Hamilton, Purcell, Blow, Frank Bridge, Ruby Holland, and Landon Ronald. Again we record the depth and breadth of Miss Foster's interpretations.

Mr. Hugh Marleyn gave a vocal recital on December 1 before a large audience. He displayed his versatility in some French songs, and particularly in an English version of the whole of Schumann's 'Dichterliebe.'

The English Trio (pianoforte, Miss Fanny Davies; violin, Mr. William Ackroyd; 'cello, Mr. Arthur Williams) justified their title by including Sir Hubert Parry's Trio in D minor in their programme on November 21, and a Phantasie in C minor, by Frank Bridge, in that for December 5.

At the War Emergency Concert given at Steinway Hall on December 13, under the direction of Mr. Isidore De Lara, the programme was selected entirely from the works of Sir Charles Stanford. The fine string quartet in D minor was included.

### ROYAL CHORAL SOCIETY.

This Society gave an all-British programme at the Royal Albert Hall on November 24. The selection included Elgar's 'The Spirit of England,' which on this occasion received, so far as we are aware, its first Metropolitan performance as a complete work. Such noble and sincere music to noble words made, as was anticipated, a deep impression. The recently published section, 'The Fourth of August,' presents many features of intense interest. Some of the orchestral nuances were to a great extent missed, and inevitably so, because of the size of the auditorium. But the massive climaxes were well realised by the great choir and the fine orchestra. As the technical and expressional features of this section were dealt with in Mr. Newman's article in our July, 1917, issue, we need not say more just now. The other sections, 'To Women' and 'For the Fallen,' were given with the fluency that comes of close acquaintance, and again touched the emotions of the audience. The soloists in the work were Miss Agnes Nicholls and Mr. Gervase Elwes. Sir Hubert Parry's fine cantata, 'The Chivalry of the Sea,' was a welcome repetition, and the same composer's air, 'I will sing unto the Lord' (from 'Judith'), was sung by Miss Nicholls. Sir Charles Stanford's 'Songs of the Fleet,' especially when sung by Mr. Plunket Greene, are a safe appeal at any time. 'A Carol of Bells,' also by Sir Charles, was effective, and Sir Frederick Bridge's cantata, 'The Inchcape Rock,' effectively rounded off the programme.

### RUSSIAN TRANSLITERATION.

With reference to this subject, which was fully discussed in our November and December issues, we have to say that we have received permission from the War Office to print their scheme. We defer publication until our next number.

CAMBRIDGE.—On December 8 the University Musical Society gave its second concert of the term. Miss Ruby Holland played the Scriabin Concerto in F sharp minor and the pianoforte part of the Choral Fantasia (Op. 40) of Beethoven. The orchestra gave the Overture and Incidental Music to 'Rosamunde,' by Schubert, and some dances by Mozart. The choral work for Double Chorus with pianoforte accompaniment composed by Mr. R. T. Woodman, and published last year by Messrs. Novello, was a notable item. The words are by W. E. Henley.

JOHANNESBURG.—The town organist, Mr. John Connell, keeps musical matters going. He gives lunch-hour recitals on the organ as well as others at normal times. He conducts the Philharmonic Society, which recently gave a performance of Gounod's 'Faust.' There was an orchestra, and one of the successful items was Balfour Gardiner's 'Shepherd Fennel's Dance.'

Mr. Herman Klein will give a concert at Wigmore Hall on January 19 for the benefit of Willesden Cottage Hospital. Many distinguished artists will perform, and Mr. Klein's Ladies' Trio will perform amongst other new works the prize trio, 'Dream Pedlary,' by Lieut. Colin Taylor.

On Saturday, December 8, members of the London Section of the I.S.M. visited Westminster Cathedral. They heard vespers and were shown over the Cathedral. After tea in the Cathedral hall, Dr. R. R. Terry gave the visitors an entertaining lecture on English Christmas Carols.

At Puttick & Simpson's sale of manuscripts on January 29, £200 was paid for a letter by Gluck, £52 for one by Chopin, and £50 each for letters or manuscript music by Mendelssohn, Mozart, and Schubert.

# CONTENTS.


| | Page |
|---|---|
| Some Plain Words. By F. Corder ... ... ... | 7 |
| Principles of Modern Composition (*continued*). By G. H. Clutsam ... ... ... ... ... ... | 10 |
| Song Without Words. By Edward J. Dent ... ... | 13 |
| Occasional Notes ... ... ... ... ... ... | 15 |
| Church and Organ Music ... ... ... ... ... | 16 |
| A Musical Mammoth for Philadelphia ... ... ... | 16 |
| Correspondence ... ... ... ... ... ... | 19 |
| Reviews ... ... ... ... ... ... ... | 20 |
| Obituary ... ... ... ... ... ... ... | 20 |
| Mr. Edwin Evans's Lecture-Recitals at Æolian Hall ... | 20 |
| The Translation of Songs and Operas into English (*concluded*). By N. de V. Hart ... ... ... | 21 |
| Mr. W. W. Starmer on Carillons ... ... ... | 23 |
| Appeals to and for Musicians ... ... ... ... | 24 |
| Miscellaneous ... ... ... ... ... ... | 24 |
| Miss Schlesinger on 'Natural Intonation': a Demonstration ... ... ... ... ... ... ... | 25 |
| Battle Music. By Cecil Barber ... ... ... ... | 25 |
| Organist-in-Ordinary. By Cecil Barber ... ... | 26 |
| London Concerts ... ... ... ... ... | 27 & 40 |
| Musical Notes from Abroad ... ... ... ... | 27 |
| The Huddersfield Glee and Madrigal Society in London | 28 |
| Music in the Provinces ... ... ... ... ... | 33 |
| Royal Choral Society ... ... ... ... ... | 41 |
| Russian Transliteration ... ... ... ... ... | 41 |

MUSIC:

'Beloved, it is well.' Short Anthem for a Memorial or Funeral Service. By C. HARFORD LLOYD... ... 29

*EXTRA SUPPLEMENT given with this number:*
*'The Ash Grove.' Welsh Folk-Song. Arranged for S.A.T.B. by Thomas F. Dunhill.*


## *DURING THE LAST MONTH.*

### Published by NOVELLO & CO., LIMITED.

ATKINS, JOHN R.—"A National Hymn." For Speedy and Successful Peace. 2d.

BAILEY, REV. J. H. SHACKLETON. — Twelve Original Hymn Tunes. 6d.

BLAIR, HUGH.—"Before the ending of the day." Short Anthem for Soprano Voices (No. 54, The Chorister Series of Church Music). 1½d.

BROWNING, S.—"Angels from the realms of glory." A Christmas Carol. 2d.

EVE, OSCAR.—"Little Aids to Digestion." Three Pieces for the Pianoforte. 2s.

GOATLEY, ALMA. — "Hush-a-bye-low." Song. For Mezzo-Soprano, with Violin *ad lib.* 2s.

HAMILTON-GELL, REV. F. A. W.—Christmas Hymn ("Whence those sounds symphonious"). ½d.

HARDCASTLE, M. — Aviators' Hymn ("Thy messengers are winds, O God). On Card. 2d.

LLOYD, CHARLES H.—"Beloved, it is well." Short Anthem for a Funeral or Memorial Service (No. 899, *The Musical Times*). 1½d.

MACPHERSON, CHARLES.—"Jesu, Lord of Life and Glory." A Short Anthem for three Soprano Voices (No. 55, Novello's Chorister Series of Church Music). 2d.

MORROW, ALFRED.—A Christmas Carol ("Love came down at Christmas"). 6d.

PARRY, C. HUBERT H.—"Welcome Yule." Ancient Carol (No. 1324, Novello's Part-Song Book). 2d.

—— "I sing the Birth." Carol by Ben Johnson. (No. 1325, Novello's Part-Song Book). 3d.

PENNINGTON-BICKFORD, REV. W.—A special Masonic Hymn ("Lord most High! Creator") 3s. per 100.

—— "Joy-Bells." A Christmas Carol. 3s. 3d. per 100 on paper; 1d. on card.

QUINTRELL, E.—"Soon He comes." Hymn. 1d.

### DURING THE LAST MONTH—(*Continued*).

SCHOOL MUSIC REVIEW (No. 307), contains the following Music in both Notations.—"The Knotting Song." Unison Song by Henry Purcell. "Sally in our Alley." Unison Song. 1½d.

WEST, JOHN E.—"Come, Jesu, come." Anthem for Advent or General Use. For Boys' or Female Voices (No. 58, Novello's Chorister Series of Church Music). 3d.

WOLLASTON, SIR ARTHUR N.—"Welcome Home! Brave Lads!" Song. 2s.

### PUBLISHED FOR
### THE H. W. GRAY CO., NEW YORK.

MILLER, H. A.—"Indian Legend." For Organ. 50 cents (2s.).

SCHLIEDER, F.— "The Stars in Chorus Holy. Christmas Carol. 12 cents (6d.).

WILLAN, HEALEY.—Benedictus, in B flat. 20 cents (9d.).

—— "In the Name of our God." Anthem. 15 cents (6d.).


## MR. CHARLES TREE.

*Newcastle Journal*, November 23, 1917.—"One of our finest descriptive baritones. He excelled himself in songs that called for not only fine musicianship, but also for faithful interpretative gifts. The sardonic humour he imparted into the Russian song was vividly realised.

RECITALS ON THE ART OF SINGING.
"HOW TO ACQUIRE EASE OF VOICE PRODUCTION" (Joseph Williams, Limited).

*Glasgow Bulletin*, February, 1916.—"His voice, as fresh and as sonorous as at any time during his career, bears evidence to the correctness of the method of production he demonstrated so well in speech and song. The subtlety of his art bewilders the vocal novice."

Concerts, Lectures, &c. 29, King's Road, Chelsea.

ST. ANDREW'S, HOLBORN.—There are VACANCIES in the Choir for a Tenor and an Alto voice. Must be Communicants, good Soloists. Full Cathedral Services. Salary £20 per annum. Apply, enclosing *copies* of two recent testimonials, to F. G. M. Ogbourne, Esq., Ormond Chambers, 28, Great Ormond Street, Holborn, W.C.-1.

MUSICAL TIMES, for the years 1880 to 1910, FOR SALE (except 1881, 1883, 1896, 1903, 1904 missing), unbound, in good condition. Also Hawkins's History of Music, Grove's Musical Dictionary, and a full-score of "Tannhäuser." Address S. Rushton, Esq., Corfe Castle, Dorset.

TENOR VOCALISTS should buy "WHO IS SYLVIA?" (Oakley). Compass E to G. Price 1s. 6d. Of all Music sellers. Weekes & Co., 14, Hanover Street, W.-1.

LECTURE-RECITAL.
## BALLADS & FOLK-SONGS OF SERBIA.
Illustrated by
SONGS AND SLIDES.
MISS VIVIAN EDWARDS, SOPRANO.
For the benefit of the Serbian Relief Fund. Only address,
MISS VIVIAN EDWARDS, c/o The Secretary, S.R.F., 5, Cromwell Road, S.W.-7.

## THE MUSICAL TIMES.
### SCALE OF TERMS FOR ADVERTISEMENTS.

| | £ | s. | d. |
|---|---|---|---|
| Two Lines .. .. .. .. .. | 0 | 3 | 0 |
| Three Lines .. .. .. .. .. | 0 | 3 | 4 |
| For every additional Line .. .. .. | 0 | 0 | 10 |
| One inch (displayed) .. .. .. .. | 0 | 10 | 0 |
| Half a Column .. .. .. .. .. | 2 | 0 | 0 |
| A Column .. .. .. .. .. | 4 | 0 | 0 |
| A Page .. .. .. .. .. | 7 | 10 | 0 |

Special Pages (Cover, &c.) by arrangement.
A remittance should be sent with every Advertisement.


## SPECIAL NOTICE.

*To ensure insertion in their proper positions, Advertisements for the next issue should reach the Office, 160, Wardour Street, London, W.-1, not later than*

*TUESDAY, JANUARY 22* (FIRST POST.)

# MUSIC FOR LENT.

THE PASSION OF OUR LORD. (According to St. Matthew.) J. S. BACH. Edited by EDWARD ELGAR and IVOR ATKINS. 2s. 6d.; paper boards, 3s. 6d; cloth, gilt, 4s. 6d. Vocal Parts, 1s. each. Tonic Sol-fa, 1s. Words only, 1s5. per 100.

*THE PASSION OF OUR LORD. (According to St. Matthew.) J. S. BACH. 2s.; paper boards, 3s. Choruses only, Tonic Sol-fa, 1s. Words only, 1s5. per 100.

*THE PASSION OF OUR LORD. (According to St. Matthew.) J. S. BACH. Abridged, as used at St. Paul's Cathedral, 1s. 6d.; paper boards, 2s. 6d. Book of Words, with Music to the Chorales, 6d. Words only, 10s. per 100.

*THE PASSION OF OUR LORD. (According to St. John.) J. S. BACH. 2s.; paper boards, 3s.; cloth, gilt, 4s.

*THE PASSION OF CHRIST. G. F. HANDEL. 3s.; paper boards, 4s.; cloth, gilt, 5s. Abridged edition for Church use, 1s. Words only, 10s. per 100.

*THE PASSION OF OUR LORD. (The Seven Words of Our Saviour on the Cross.) J. HAYDN. 2s.; paper boards, 3s.; cloth, gilt, 4s.

THE PASSION OF OUR LORD. (The Seven Words of Our Saviour on the Cross.) CH. GOUNOD. 1s.

*THE PASSION OF OUR LORD ("Der Tod Jesu"). C. H. GRAUN. 2s.; paper boards, 3s.; cloth, gilt, 4s. Choruses only, 1s.

THE PASSION OF OUR LORD. H. SCHÜTZ. 1s.

*PASSION MUSIC (from the Oratorio "St. Peter"). By SIR JULIUS BENEDICT. 1s. 6d.

*OUT OF DARKNESS. (Psalm cxxx.) For Soli, Chorus, and Orchestra. GEORGE HENSCHEL (Op. 30). 2s. 6d.

OUT OF DARKNESS (De Profundis). (Psalm cxxx.) For Soli, Chorus, and Orchestra. Composed by CH. GOUNOD. English or Latin words. 1s.

*ZION'S WAYS DO LANGUISH. Soprano Solo and Chorus, from "Gallia" (Motet). CH. GOUNOD. 1s. Tonic Sol-fa, 4d.

MISERERE MEI, DEUS, &c., as sung at St. Paul's Cathedral, preceding Bach's Passion on Tuesday in Holy Week. Arranged by J. STAINER. 3d. Tonic Sol-fa, 3d.

MISERERE MEI, DEUS. The Music composed by J. BARNBY. 3d.

MISERERE MEI, DEUS. Set to the well-known Ancient Chant, as arranged and harmonised by VINCENT NOVELLO. Price 2d.; Ditto, Latin words, 3d.

MISERERE MEI, DEUS. (Chant Setting.) The Music composed by EDGAR PETTMAN. Price 1½d.

MISERERE MEI, DEUS. The music composed by GREGORIO ALLEGRI. As used at St. Paul's Cathedral Lenten Services. Edited by GEORGE C. MARTIN. 4d.

MISERERE MEI, DEUS. The music composed by G. P. DA PALESTRINA. Edited by W. BARCLAY SQUIRE. Latin and English words. 4d.

MISERERE MEI, DEUS, in F. The music composed by F. E. GLADSTONE. Latin words, 3d.

MISERERE MEI, DEUS, in F sharp minor. The music composed by F. E. GLADSTONE. Latin words, 6d.

MISERERE MEI, DEUS. A simple Unison Arrangement with Organ Accompaniment, 1d.

*Orchestral Parts of the works marked * can be had.*

# THE BENEDICITE

SET TO MUSIC BY THE FOLLOWING COMPOSERS.

| | |
|---|---|
| BAIRSTOW, E. C. (on the plan of the Paragraph Psalter) | 3d. |
| BENNETT, GEORGE J. (in E flat) | 1½d. |
| BENNETT, GEORGE J. (in G) | 1½d. |
| BENNETT, GEORGE J. (in D, Unison) | 3d. |
| BEST, W. T. (in C). (Sol-fa, 1½d.) | 3d. |
| BLAIR, HUGH (in G) | 1½d. |
| BRIDGE, J. F., JAMES TURLE, and HAYES | 1½d. |
| BUTTON, H. ELLIOT (in D) | 1½d. |
| BUTTON, H. ELLIOT (Shortened Form) | 1½d. |
| COBB, G. F. (in G) | 2d. |
| ELLIOTT, J. W. (in G) | 1½d. |
| ELLIOTT, J. W. (in G) | 2d. |
| ELLIOTT, J. W. (in G) | 4d. |
| ELLIOTT, M. B. (in G) | 1½d. |
| ELLIOTT, R. B. (in G) | 1½d. |
| EYRE, ALFRED J. (in E flat) | 2d. |
| EYRE, ALFRED J. (No. 2, in F) | 1½d. |
| FOSTER, MYLES B. (in F, Chant Form) | 4d. |
| FROST, PERCY H. (in D) | 2d. |
| GADSBY, HENRY (in G, Chant Form) | 1½d. |
| GALE, C. R. (in D) | 1½d. |
| GLADSTONE, F. E. (in C, Chant Form) | 1½d. |
| GLADSTONE, F. E. (in G, Unison) | 1½d. |
| GODFREY, A. E. (in C) | 3d. |
| GODFREY, A. E. (No. 2, in G) | 3d. |
| H. B. C. (Three Chants) | 1½d. |
| HERVEY, F. A. J. (in A flat, Chant Form) | 1½d. |
| HOYTE, W. S. (in E flat) | 1½d. |
| HOYTE, W. S. (in D) | 1½d. |
| HUGHES, W. (in E flat) | 1½d. |
| ILIFFE, FREDERICK (No. 1, in E flat, Chant Form) | 1½d. |
| LEMARE, E. H. (in E flat) | 3d. |
| LLOYD HARGRD (in E flat, Chant Form) | 2d. |
| LUCAS, P. T. (in A flat, shortened form) | 1½d. |
| MACPHERSON, CHARLES (in F, rhythmic setting) | 4d. |
| MARTIN, G. C. (No. 1, in F; No. 2, in E flat; No. 3, in G) each | 4d. |
| MATTHEWS, T. R. (in E flat) | 1½d. |
| MERBECKE (arranged by GEORGE C. MARTIN) | 2d. |
| MILLER, C. E. (second setting) (in G, Chant Form) | 2d. |
| PETTMAN, EDGAR (No. 1, in C; No. 2, set to Double Chants) | 2d. |
| PETTMAN, EDGAR (in E flat) | 1½d. |
| PULLEIN, J. (in E flat) | 1d. |
| ROBERTS, J. VARLEY (in B flat) | 4d. |
| SLATER, W. (in F) | 1½d. |
| SMITH, BOYTON (in A flat) | 1½d. |
| SMITH, CHAS. W. (in C). S.A.T.T.B., also simplified for S.A.T.B. | 2d. |
| STAINER, J., and B. BLAXLAND (in F, Chant Form) | 1½d. |
| STAINER, J., R. DE LACY, A. GIBBS, and F. CHAMPNEYS | 1½d. |
| STAINER, J., W. WINN, and F. WALKER | 1½d. |
| Ditto (Welsh words). (Sol-fa, 1d.) | 1½d. |
| STAINER, J., J. TURLE, and H. S. IRONS | 2d. |
| STAINER, J. (in D, Chant Form) | 1½d. |
| STEWART, C. HYLTON (on the plan of the Paragraph Psalter) | 3d. |
| BARNBY, J.<br>FOSTER, JOHN<br>SMITH, MONTEM (two settings)<br>TURLE, J. (two settings)<br>WICKES, C. A. (two settings) | 1½d. |
| TOZER, FERRIS (in G) | 2d. |
| TOZER, FERRIS (in A). Short and simple | 2d. |
| WEST, JOHN E. (in G) | 4d. |
| WEST, JOHN E. (in C) | 1½d. |
| WESTBURY, G. H. (in C) | 1½d. |
| WILLAN, HEALEY (in D). Shortened Form | 1½d. |
| WOOD, W. G. (in D) | 1½d. |
| WRIGLEY, G. F. (in G, Quadruple Chant) | 1½d. |

# THE STORY OF THE CROSS

FOR VOICES AND ORGAN

With Short Interludes, giving opportunity for Meditation.

THE WORDS BY

THE REV. E. MONRO

SET TO MUSIC BY

| | |
|---|---|
| BUTTON, H. ELLIOT | 2d. |
| FOSTER, MYLES B. (Sol-fa, 1½d.) | 3d. |
| ROBERTS, J. VARLEY (Sol-fa, 1½d.) | 3d. |
| SOMERVELL, ARTHUR (Sol-fa, 1½d.) | 3d. |
| STAINER, J. (Sol-fa, 1½d.) | 3d. |

Words only, 1s. 6d. per 100.

Large Type Edition, 2s. 6d. per 100.

# THE REPROACHES

SET TO MUSIC BY

| | |
|---|---|
| DYKES, REV. J. B. | 3d. |
| GOUNOD, CH. | 2d. |
| HOYTE, W. S. | 4d. |
| PALESTRINA (together with the proper plain-chant melodies) (Edited by W. S. Vale) | 4d. |
| WILLAN, HEALEY (Double Choir) (unaccompanied) | 3d. |

# ANTHEMS IN THE LUTE SERIES.

| | | |
|---|---|---|
| 121 | Give sentence with me, O God | F. Lewis Thomas 3d. |
| 38 | Hear me, O Lord | W. H. Dixon 3d. |
| *197 | Hear me when I call | A. W. Marchant 3d. |
| *13 | Hear, O Lord | Michael Watson 3d. |
| 193 | Just as I am | Ferris Tozer 3d. |
| 110 | Like as the hart; O send out Thy Light | C. Lochnane 3d. |
| 27 | Oh most Merciful | J. F. Bridge 3d. |
| 67b | O Lord, rebuke me not | Gaynor Simpson 1½d. |
| 200 | O Saving Victim | J. Lionel Bennett 3d. |
| 113 | Out of the deep have I called | Hamilton Clarke 3d. |
| 145 | Ponder my words, O Lord | Norman Hatfield 3d. |
| 196 | Remember not, Lord | J. M. Bentley 3d. |
| 67a | Rend your heart | W. H. Dixon 1½d. |
| *2 | Seek ye the Lord | J. F. Bridge 3d. |
| *77 | There is a green hill | Fred. H. Burstall 2d. |
| 165 | Turn Thee, O Lord | Norman Hatfield 3d. |
| 206 | Turn Thy face from my sins | Cuthbert Harris 3d. |

Those marked thus * are also published in Tonic Sol-fa.

LONDON: NOVELLO AND COMPANY, LIMITED.

# CANTATAS FOR LENT.

*(REDUCED PRICE.)*

## LAST NIGHT AT BETHANY

THE WORDS WRITTEN AND COMPILED BY

JOSEPH BENNETT

THE MUSIC COMPOSED BY

C. LEE WILLIAMS.

Price One Shilling and Sixpence.
Paper boards, 2s. 6d. Tonic Sol-fa, 1s.
String Parts, 8s. 6d. Wind Parts, 15s. 6d. Full Score, MS.
Words only, 7s. 6d. per 100.

*(REDUCED PRICE.)*

## GETHSEMANE

THE WORDS WRITTEN AND COMPILED BY

JOSEPH BENNETT

THE MUSIC COMPOSED BY

C. LEE WILLIAMS.

Price One Shilling and Sixpence.
Paper boards, 2s. 6d. String Parts, 10s. 6d. Wind Parts and Full Score, MS.
Words only, 7s. 6d. per 100.

## IN THE DESERT AND IN THE GARDEN

FOR

SOPRANO, TENOR, AND BARITONE SOLI AND CHORUS

THE WORDS WRITTEN AND SELECTED BY

VIOLET CRAIGIE HALKETT

THE MUSIC COMPOSED BY

FERRIS TOZER.

Price One Shilling and Sixpence.
Paper boards, 2s. 6d.
Tonic Sol-fa, 1s. Words only, 7s. 6d. per 100.
Parts for Strings and Timpani may be had on hire.

## THE CRUCIFIXION

A MEDITATION

ON THE

SACRED PASSION OF THE HOLY REDEEMER

THE WORDS SELECTED AND WRITTEN BY

W. J. SPARROW-SIMPSON, M.A.

SET TO MUSIC BY

J. STAINER.

Vocal Score, paper cover, One Shilling and Sixpence.
Paper boards, 2s. 6d. Tonic Sol-fa, 9d.
Words only, with Hymn Tunes, 2d.; Tonic Sol-fa, 2d.
Words, complete, 10s. per 100; Words of Hymns, 5s. per 100.

## THE DARKEST HOUR

FOR

SOPRANO, TENOR, AND BARITONE SOLI AND CHORUS

WITH

HYMNS TO BE SUNG BY THE CONGREGATION

THE WORDS SELECTED, AND THE MUSIC COMPOSED, BY

HAROLD MOORE.

Price One Shilling and Sixpence.
Paper boards, 2s. 6d.; Tonic Sol-fa, 9d.
Words only, 7s. 6d. per 100. String Parts, 6s. 6d.
Wind Parts and Full Score, MS.

## THE CROSS OF CHRIST

WORDS SELECTED FROM THE HOLY SCRIPTURES, INTERSPERSED WITH APPROPRIATE HYMNS, BY

W. MAURICE ADAMS

THE MUSIC COMPOSED BY

THOMAS ADAMS.

Price One Shilling.
Tonic Sol-fa Edition, 6d. Words only, 7s. 6d. per 100.

## THE STORY OF CALVARY

FOR TENOR AND BASS SOLI AND CHORUS

THE WORDS SELECTED AND WRITTEN BY

ROSE DAFFORNE BETJEMANN

THE MUSIC COMPOSED BY

THOMAS ADAMS.

Price One Shilling and Sixpence. Paper boards, 2s. 6d. Tonic Sol-fa, 9d.
Words only, 10s. per 100.

## IS IT NOTHING TO YOU?

AN EASY CANTATA

For use during the Season of Lent, and on Good Friday, specially adapted for Country Choirs

BY

E. V. HALL, M.A.

Price Eightpence.
Tonic Sol-fa, 3d. Words, with Music to the Hymns, price 2d.

## VIA DOLOROSA

A DEVOTION

FOR BARITONE SOLO AND CHORUS

Suitable for the Seasons of Lent and Passiontide

THE WORDS DERIVED MAINLY FROM ANCIENT SOURCES

THE MUSIC COMPOSED BY

E. CUTHBERT NUNN.

Price One Shilling and Sixpence. Paper boards, 2s. 6d.
Words only, 7s. 6d. per 100.

## OLIVET TO CALVARY

FOR

TENOR AND BARITONE SOLI AND CHORUS INTERSPERSED WITH HYMNS TO BE SUNG BY THE CONGREGATION

THE WORDS SELECTED AND WRITTEN BY

SHAPCOTT WENSLEY

THE MUSIC BY

J. H. MAUNDER.

Price One Shilling and Sixpence.
Paper boards, 2s. 6d. Tonic Sol-fa, 9d. Words only, 10s. per 100.
String Parts, 11s. Wind Parts, 13s. 6d. Full Score, MS.

## AT THE FOOT OF THE CROSS

(STABAT MATER)

FOR SOLI, CHORUS AND ORCHESTRA

COMPOSED BY

ANTON DVOŘÁK.

(Op. 58.)

THE ENGLISH ADAPTATION BY FRED. J. W. CROWE.

Price Two Shillings and Sixpence.
Tonic Sol-fa, 1s. 6d. Words only, 5s. per 100. Vocal Parts, 9d. each.
String Parts, 10s. Wind Parts, &c., 20s. Full Score (Latin words), 45s.

LONDON: NOVELLO AND COMPANY, LIMITED.

# ORGAN MUSIC

BY

EDWARD BUNNETT, MUS. D. CANTAB.

ORIGINAL COMPOSITIONS.

1st Set in Six Numbers, or complete in one Book. Reduced price ... ... ... ... ... } 2s.

2nd Set in Six Numbers, or complete in one Book. Reduced price ... ... ... ... ... } 3s.

Three Short Pieces: Larghetto in A major, Pastorale in A major, and Andante con Moto in F major } 1s. 6d.

Two Sketches: Adagio in F sharp major, and Andante in D flat major ... ... ... } 2s.

Largo in E flat. Reduced price ... ... ... 1s.

Twelve Short and Easy Pieces, in two Sets, 2s. each.

London: NOVELLO AND COMPANY, Limited.

THE

# Solitudes of the Passion.

A PASSIONTIDE CANTATA

FOR

SOLO VOICES (TENOR AND BARITONE) AND CHORUS

WITH

HYMNS FOR CHOIR AND CONGREGATION.

THE WORDS SELECTED BY

E. A. WELCH,

Vicar of Wakefield.

THE MUSIC BY

ALBERT HAM,

*(Organist and Director of the Choir, S. James Cathedral, Toronto, Canada.)*

Price One Shilling and Sixpence.

Words only, 12s. 6d. per 100.

*The Musical Times* says:—

"A useful addition to the store of choral works or use in Lent and Passiontide is Dr. Albert Ham's Cantata, 'The Solitudes of the Passion.'"

"The words are Biblical and well selected."

"The music is devotional and very singable."

Other Press Notices:—"The beautifully arranged words have been treated with fine devotional feeling."

"The score reveals the gifted musician, one well versed in the traditions of the Church."

"The Tenor Solo, 'Who did no sin,' is pure inspiration."

London: NOVELLO AND COMPANY, Limited.

# A BATTLE-HYMN PRAYER.

Words and Music by R. H. ATKINS.

Verse 4. Pour, Lord, Thy Spirit on our Human race,
That in Christ's Army all may find a place;
When the last trumpet sounds the GREAT ROLL CALL,
Grant that all the nations HAIL HIM LORD OF ALL. Amen.

ONE PENNY. Words only, 2s. 6d. per 100.

London: NOVELLO AND COMPANY, Limited.

TE DEUM IN F. MAGNIFICAT AND NUNC DIMITTIS IN F. 3d. each. By A. Toase, Novello & Co., Ltd.

TE DEUM, two Sets (Free Chant and Quadruple), together 3d. "Easy, singable; the whole thing shows nice feeling, we can thoroughly recommend it."—*Musical News.* Also COMMUNION SERVICE (6d.) (Weekes & Co.).

VESPER, "Lord, keep us safe." On Cards, 1d. (Novello & Co.) Specimen from J. J. Jones (Pte. 2nd Battn. R. V. Regt.), 4, Temple Street, Bristol.

# PENITENCE PARDON AND PEACE

# J. H. MAUNDER.

*The Musical Times*, 1/1/99: "An admirable example of a commendable class of Church music. Consists of writing of that melodious and effective nature for which the composer is so widely famed."

*Musical Opinion*, 1/2/98: "A fine Church composition."

*Musical News*, 15/1/98: "We have no hesitation in cordially recommending it."

*Musical Standard*, 5/3/98: "Deserves considerable popularity."

*Organist and Choirmaster*, 15/2/98: "For the music we have nothing but praise."

*Birmingham Post*, 5/3/98: "The music is of a high artistic value."

*Liverpool Courier*, 2/8/98: "A work of great merit in every respect."

*Manchester Courier*, 9/3/98: "It will doubtless be used in many 'quires and places where they sing.'"

*Newcastle Leader*, 23/2/98: "A well-written work."

*Western Morning News*, 25/3/98: "A good composition. Striking and original."

*Chester Chronicle*, 16/4/98: "A beautiful work, very tuneful, and exceedingly effective."

*Lichfield Mercury*, 4/2/98: "Extremely effective, containing some really beautiful music."

*Journal of the Incorporated Society of Musicians*, 1/2/98: "A well-written work. We can strongly recommend it."

Price One Shilling and Sixpence.

Paper boards, 2s. 6d.; Tonic Sol-fa, 1s. Words, 2s. per 100.

*Band Parts may be hired or purchased from Messrs. Goodwin & Tabb, 34, Percy Street, W.*

London: NOVELLO AND COMPANY, Limited.

COMPOSITIONS BY

# ALFRED J. GENTRY.

ABIDE WITH ME.—3rd (amended) Edition: An Evening Anthem for Soprano, Alto, and Baritone Soli and Chorus .. 4d.

RECESSIONAL—("God of our fathers, known of old"). A Four-part setting, congregational in character .. .. .. 3d.

VESPER HYMN—(On card): "Through the day Thy love has spared us" .. .. .. .. .. .. .. .. 1½d.

WEDDING HYMN—(On card): "O perfect Love" .. .. 1½d.

London: NOVELLO AND COMPANY, Limited.

Specimen copies at Half-price, post-free, to Choirmasters, from the Composer, "Stron-ard," Bo'ness, N.B.

# A SIMPLE FORM OF CHANT SERVICE

FOR THE

OFFICE OF HOLY COMMUNION

Arranged by

E. A. HUTTON.

Price Fourpence.

London: NOVELLO AND COMPANY, Limited.

THE

# CHANT COMMUNION SERVICE

WITH EUCHARISTIC HYMNS.

The Creed, and Gloria in Excelsis, arranged in verses and pointed both for Anglican and Gregorian Chanting.

Suitable for Mission, Village, or Parish Choirs, or for a Congregation without the aid of a choir.

Arranged by the

REV. C. W. A. BROOKE, M.A.

Price Fourpence.

London: NOVELLO AND COMPANY, Limited.

## FATHER OMNIPOTENT!

INTERCESSORY HYMN ADAPTED FROM THE HYMN IN KING ALBERT'S BOOK.

The Words by W. HERBERT SCOTT.
The Music composed by EDWARD GERMAN.

Father Omnipotent!
Protect us, we pray Thee,
Save Thou our native land
From those who would betray Thee;
God, keep Thy children free,
No other Help have we,
O Great Deliverer, be
Our Strength and Stay!

Judge Thou our cause, O Lord,
In mercy befriend us!
Thou, only Thou, art Righteous,
By Thy Grace defend us;
Bind up the hearts that bleed;
Guard us in time of need;
Hear us, we humbly plead!
In Thee we trust.

Send out Thy Truth and Light,
The world round victorious!
Shine thro' the nation's soul
In Honour yet more glorious!
Strong with Thy Spirit's Might,
Aid us in Freedom's fight;
Lord God, defend the Right
For evermore! Amen.

(*Copyright.*)

*Edition with music, Price Twopence.*
*Tonic Sol-fa, Price Twopence.*
*Words only, Price 1s. 6d. per 100.*
*Also published with Welsh words.*

London: NOVELLO AND COMPANY, Limited.

Just Published.

## EVENING REST

FOR THE

## ORGAN

Composed for the opening of the Town Hall Organ, Johannesburg, March 4, 1916.

BY

ALFRED HOLLINS.

Price One Shilling and Sixpence.

London: NOVELLO AND COMPANY, Limited.

Just Published.

## SCHERZO

FOR THE

## ORGAN

COMPOSED BY

ALFRED HOLLINS.

Price One Shilling and Sixpence.

London: NOVELLO AND COMPANY, Limited.

# VESPER HYMNS
## FOR USE IN TIME OF WAR.

### The Day for Labour, The Night for Rest.

WORDS BY M. B. WHITING.
MUSIC BY H. A. CHAMBERS.

THE day for labour, the night for rest,
Fold us, Father, upon Thy breast;
The light over land and sea is dying,
The sun is sinking down in the West.

Comfort the grief of those who weep,
Dry their tears with a dreamless sleep;
For those in peril, oh! hear our crying,
Our loved ones, Father, in mercy keep!

Earth for conflict, and Heav'n for rest,
Peace for the weary and oppressed;
When Death's cold shadow is o'er us lying,
Oh! Father, fold us upon Thy breast! Amen.

(*Copyright.*)

Price 1s. 6d. per 100 net.
Edition with Music, Price One Penny.

### Ere we leave Thy House, O Father.

WORDS AND MUSIC BY
ERNEST HARRISON.

ERE we leave Thy House, O Father,
For our Nation we would plead;
Guard our Soldiers, God of Armies!
In their need.

Spare our Sailors in their perils,
Monarch of the mighty deep;
Safely guide them, Holy Pilot,
Safely keep!

Grant to victor and to vanquished,
When their earthly conflicts cease,
Crown of Blessings, Loving Father!
Heaven's own Peace. Amen.

(*Copyright.*)

Price 1s. 6d. per 100 net.
Edition with Music, Price One Penny.

LONDON: NOVELLO AND COMPANY, LIMITED.

# S. COLERIDGE-TAYLOR'S

INCIDENTAL MUSIC

TO

STEPHEN PHILLIPS'S DRAMA

## NERO.

| | s. | d. |
|---|---|---|
| PRELUDE: | | |
| Pianoforte Solo | 2 | 0 |
| Violin and Pianoforte | 2 | 0 |
| String Parts | 3 | 0 |
| Wind Parts MS. | | |
| PROCESSIONAL MARCH: | | |
| Pianoforte Solo | 2 | 0 |
| String Parts | 2 | 6 |
| FIRST ENTR'ACTE ("NERO"): | | |
| Pianoforte Solo | 2 | 6 |
| Violin and Pianoforte | 2 | 0 |
| Pianoforte Conductor | 1 | 6 |
| String Parts | 3 | 0 |
| Wind Parts | 9 | 9 |
| SECOND ENTR'ACTE ("POPPÆA"): | | |
| Pianoforte Solo | 2 | 0 |
| Violin and Pianoforte | 2 | 0 |
| Pianoforte Conductor | 2 | 0 |
| String Parts | 2 | 6 |
| Wind Parts | 9 | 6 |
| INTERMEZZO ("Singing Girls' Chorus"): | | |
| Pianoforte Solo | 1 | 6 |
| Violin and Pianoforte | 2 | 0 |
| Pianoforte Conductor | 0 | 6 |
| String Parts | 2 | 3 |
| Wind Parts | 3 | 3 |
| EASTERN DANCE: | | |
| Pianoforte Solo | 2 | 0 |
| Violin and Pianoforte | 2 | 0 |
| Pianoforte Conductor | 1 | 0 |
| String Parts | 2 | 6 |
| Wind Parts | 6 | 3 |
| SUITE OF FOUR PIECES: | | |
| Pianoforte Solo | 4 | 0 |
| String Parts | 8 | 0 |
| Wind Parts MS. | | |

London: NOVELLO AND COMPANY, Limited.

No. 86, NOVELLO'S MUSIC PRIMERS.

# A PRACTICAL GUIDE TO THE THEORY OF MUSIC

CONTAINING

NUMEROUS TEST-QUESTIONS WITH ANSWERS.

BY

## JULIA A. O'NEILL

Composer of "EXERCISES FOR THE WEAKER FINGERS" (Progressive Studies, Edited by FRANKLIN TAYLOR, Book 53) and of "MELODIOUS TECHNIQUE."

Price One Shilling. Paper Boards, 1s. 6d.

THE TIMES.

It is in its clear statement of facts, both in writing and by the use of simple diagrams, that Miss Julia O'Neill's book excels.

THE MORNING POST.

Her manner of putting down the facts is concise and clear. An immense amount of ground is covered in logical sequence, and the book is one of the most helpful publications as yet made. It is satisfactory to note that ear-cultivation is touched upon.

MUSICAL OPINION.

It is really surprising the amount of useful matter that Julia A. O'Neill has managed to compress within the covers of her primer, "A Practical Guide to the Theory of Music." Teachers who wish to keep abreast of the times in an educational sense will find this well-written guide calculated to help them to a knowledge of the latest and most accepted method of elementary theoretical instruction. We are pleased to note that the all-important subject of ear-culture has not been neglected in the present primer.

THE LADY.

Is a thoroughly praiseworthy attempt to present the cardinal facts of musical theory in a plain and straightforward manner to the beginner. Wholly admirable is the way the gradual formation of our present-day clefs is explained.

London: NOVELLO AND COMPANY, Limited.

*JUST PUBLISHED.*

# NEW SONG

BY

## EDWARD GERMAN.

# CHARMING CHLOE

THE WORDS BY

ROBERT BURNS.

In three Keys, D flat, E flat, and F.

Price Two Shillings Each.

"A delightful song . . . treated as only Mr. German knows how."—*Queen.*

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

# ALANNAH

SONG

THE WORDS BY

COUNTESS BARCYNSKA.

THE MUSIC BY

EATON FANING.

IN TWO KEYS.

Price Two Shillings Each.

"Is one of the best love songs come across of late."—*Queen.*

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

# HEART'S BLOSSOM

SONG

THE WORDS BY

ETHEL M. DE FONBLANQUE

THE MUSIC BY

EATON FANING.

Price Two Shillings.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

# TWO SOUTHERN SLAV SONGS

1. SHEPHERD ON THE HILL SIDE.
2. THOUGHTS OF MINE.

The Words and Melodies Collected by

SRGJAN TUCIĆ.

The Words translated from the Serbian by

FANNY COPELAND.

The Melodies arranged by

PERCIVAL GARRATT.

Price Two Shillings.

London: NOVELLO AND COMPANY, Limited.

"The name of ELKIN has now acquired a world-wide association with Musical Publications of standard worth."—*The Business World.*

# CYRIL SCOTT

SOME FAVOURITE PIANO SOLOS.

| | Price Net | s. | d. |
|---|---|---|---|
| MODERATELY EASY. | | | |
| Solitude ... ... ... ... ... ... ... | | 2 | 0 |
| Summerland—Four Easy Pieces ... | complete | 3 | 0 |
| Three Little Waltzes ... ... ... ... | each | 2 | 0 |
| Two Alpine Sketches ... ... ... ... ... | | 2 | 0 |
| Vesperale ... ... ... ... ... ... ... | | 2 | 0 |
| MEDIUM DIFFICULTY. | | | |
| Berceuse ... ... ... ... ... ... ... | | 2 | 0 |
| Two Etudes ... ... ... ... ... ... | each | 2 | 0 |
| Passacaglia ... ... ... ... ... ... ... | | 2 | 0 |
| Valse Caprice ... ... ... ... ... ... ... | | 2 | 0 |
| Water Wagtail ... ... ... ... ... ... ... | | 2 | 0 |
| DIFFICULT. | | | |
| Danse Negre ... ... ... ... ... ... ... | | 2 | 0 |
| Lotus Land ... ... ... ... ... ... ... | | 2 | 0 |

"We have very few English writers of any note for the Piano, but of these CYRIL SCOTT is in the very front rank."—*The Musical Standard.*

Complete List, with reprint of a critical article by Mr. George Lowe, post free, on application.

# MACDOWELL'S

CELEBRATED STUDIES FOR THE PIANOFORTE. OP. 39.

In Two Books. Price each, 3s. 3d. net, or each Study may be had separately.

CONTENTS.

| BOOK I. | BOOK II. |
|---|---|
| 1. Hunting Song | 7. Idyll |
| 2. Alla Tarantella | 8. Shadow Dance |
| 3. Romance | 9. Intermezzo |
| 4. Arabesque | 10. Melody |
| 5. In the Forest | 11. Scherzino |
| 6. Dance of the Gnomes | 12. Hungarian |

While each of these Studies has a definite educational aim, they contain some of MacDowell's most melodious work. Acquaintance with them will give as much pleasure from a recreational point of view as it will advantage to technical requirements.

Complete list, post free, on application.

ELKIN & CO., Ltd., 8 & 10, Beak Street, LONDON, W.-1.

# JOHN SEBASTIAN BACH

# 48 PRELUDES AND FUGUES

(THE WELL-TEMPERED CLAVICHORD)

A NEW EDITION, CAREFULLY REVISED AND FINGERED BY

HAROLD BROOKE.

| PART I. | PART II. |
|---|---|
| BOOK I. Containing Nos. 1 to 8. | BOOK IV. Containing Nos. 1 to 8. |
| BOOK II. Containing Nos. 9 to 16. | BOOK V. Containing Nos. 9 to 16. |
| BOOK III. Containing Nos. 17 to 24. | BOOK VI. Containing Nos. 17 to 24. |

In Two Parts, Price 2s. 6d. each; or Six Books, Price 1s. each.

LONDON: NOVELLO AND COMPANY, LIMITED.

London:—Printed by NOVELLO AND COMPANY, Limited, at Novello Works, Soho, and published at 160, Wardour Street, Soho, W. 1. Sold also by SIMPKIN, MARSHALL, HAMILTON, KENT AND CO., Ltd., Paternoster Row, E.C.-4.—Tuesday, January 1, 1918.

No. 1257. THE ASH GROVE.—Arr. by Thomas F. Dunhill. Price 3d.

# NOVELLO'S PART-SONG BOOK.

## A COLLECTION OF PART-SONGS, GLEES, AND MADRIGALS.

| No. | | | |
|---|---|---|---|
| 1 | Our Native Land .. | Reichardt | 2d. |
| 2 | Cricketers' Song (T.T.B.) | Maclarren | 2d. |
| 3 | Boating Song ... ... ... | Monk | 2d. |
| 4 | Song of the Railroads | Macfarren | 3d. |
| 5 | Good-morrow, fair ladies | Morley | 2d. |
| 6 | Home Fairy (T.T.B.B.) | ... Winter | 2d. |
| 7 | The Wreath ... ... ... | Benedict | 2d. |
| 8 | Countryman's Song ... | Rimbault | 3d. |
| 9 | Student's Greeting(T.T.B.B.) | Berner | 2d. |
| 10 | Magdalen College Song ... | Monk | 2d. |
| 11 | Integer Vitæ (T.T.B.B.) | Flemming | 4d. |
| 12 | Orpheus with his lute | Macfarren | |
| 13 | Harvest Song .. ... | Ma.farren | 2d. |
| 14 | Come, heavy sleep ... | Douland | 2d. |
| 15 | Fisherman's Song ... | Rimbault | 2d. |
| 16 | In all thy need ... | Douland | 2d. |
| 17 | All among the barley | ... Stirling | 2d. |
| 18 | When icicles hang .. | Macfarren | 2d. |
| 19 | Jolly Cricket Ball ... | Monk | 2d. |
| 20 | Emigrant's Song ... | Macfarren | 2d. |
| 21 | Shepherd's Song ... | ... Brewer | 3d. |
| 22 | Pedlar's Song ... ... | Douland | 2d. |
| 23 | Fairies' Song (S.S.S.S.) | ... Bishop | 6d. |
| 24 | June (S.S.A.) ... ... ... | ... F. Dun | 2d. |
| 25 | Awake the starry | Mendelssohn | 2d. |
| 26 | Fair Flower ... ... .. | Rimbault | 2d. |
| 27 | O happy he who ... ... | Gastoldi | 2d. |
| 28 | Green Leaves ... ... | ... Taylor | 2d. |
| 29 | Dirge ... ... ... ... | S. Wesley | 2d. |
| 30 | Angler's Trysting Tree ... | Corfe | 3d. |
| 31 | The Dream ... ... | ... Stewart | 2d. |
| 32 | God speed the Plough | ... Richter | 2d. |
| 33 | There is a ladie sweete ... | Ford | |
| 34 | Football Song ... ... ... | Monk | 3d. |
| 35 | Haymakers' Song ... | ... Stewart | 3d. |
| 36 | Come away, Death ... | Macfarren | 3d. |
| 37 | Old May-day, in A ... | Benedict | 1½d. |
| 38 | Invocation to Sleep ... | ,, | 3d. |
| 39 | A Night Song ... ... | ,, | 3d. |
| 40 | Dirge for the faithful lover | ,, | 1½d. |
| 41 | A Drinking Song (T.T.B.B.) | ,, | 3d. |
| 42 | Sylvan Pleasures ... ... | ,, | 4d. |
| 43 | Consolation ... ... ... | H. Smart | 1½d. |
| 44 | Good-night, thou glorious Sun | ,, | 1½d. |
| 45 | Hunting Song ... ... | ,, | 1½d. |
| 46 | Lady, rise, sweet Morn's ... | ,, | 1½d. |
| 47 | Summer Morning ... ... | ,, | 1½d. |
| 48 | The Sea King ... ... ... | ,, | 1½d. |
| 49 | Orpheus with his lute | Macfarren | 1½d. |
| 50 | When Icicles hang ... ... | ,, | 1½d. |
| 51 | Come away, Death (S.A.T.T.B.) | ,, | 3d. |
| 52 | When Daisies pied ... ... | ,, | 3d. |
| 53 | When is Sylvia ... ... ... | ,, | 1½d. |
| 54 | Fear no more the heat ... | ,, | 3d. |
| 55 | Blow, blow, thou winter wind | ,, | 1½d. |
| 56 | The Belfry Tower ... | J.L. Hatton | 1½d. |
| 57 | England ... ... ... ... | ,, | 1½d. |
| 58 | Come, celebrate the May ... | ,, | 1½d. |
| 59 | Song to Pan ... ... ... | ,, | 1½d. |
| 60 | The Indian Maid... ... | ,, | 1½d. |
| 61 | The Pearl Divers ... ... | ,, | 4d. |
| 62 | Robin Goodfellow | G.A. Macfarren | 3d. |
| 63 | Break, break on thy cold grey | ,, | 1½d. |
| 64 | Echoes (The Splendour falls) | ,, | 1½d. |
| 65 | Song of the Railroads ... | ,, | 1½d. |
| 66 | Christmas ... ... ... ... | ,, | 1½d. |
| 67 | Adieu, Love, Adieu ... | ,, | 3d. |
| 68 | Sir Knight, Sir Knight | Macirone | 1½d. |
| 69 | The Wounded Cupid ... | ,, | 1½d. |
| 70 | Woman's smile ... ... | ,, | 3d. |
| 71 | Autolycus' Song ... ... | ,, | 1½d. |
| 72 | Footsteps of Angels ... | ,, | 3d. |
| 73 | The Sun shines fair ... | ,, | 1½d. |
| 74 | The Pilgrims ... ... | H. Leslie | 1½d. |
| 75 | My soul to God ... ... | ,, | 3d. |
| 76 | Awake, the flow'rs unfold | ,, | 1½d. |
| 77 | How sweet the moonlight ... | ,, | 1½d. |
| 78 | Land, Ho! ... ... ... | ,, | 1½d. |
| 79 | Up, up, ye Dames ... ... | ,, | 1½d. |
| 80 | Thine eyes so bright ... ... | ,, | 1d. |
| 81 | All is not gold ... ... | Westbrook | 3d. |
| 82 | Hark how the birds ... | H. Lahee | 3d. |
| 83 | All ye woods (S.S.A.T.B.) | ,, | 1½d. |
| 84 | My love is fair (S.A.T.B.B.) | H. Leslie | 1½d. |
| 85 | Charm me asleep (S.S.A.T.B.B.) | ,, | 3d. |
| 86 | When twilight dews ... | H. Hiles | 1½d. |
| 87 | A Finland love song... | H. Hiles | 1½d. |
| 88 | Evening ... ... ... | ,, | 1½d. |
| 89 | To the Morning Wind ... | ,, | 3d. |
| 90 | To Daffodils ... ... | ,, | 3d. |
| 91 | Summer longings ... ... | ,, | 3d. |
| 92 | Night, lovely Night ... | F. Berger | 1½d. |
| 93 | Essay, my Heart ... | ,, | 3d. |
| 94 | Childhood's melody ... | ,, | 1½d. |
| 95 | Now ... ... ... ... | ,, | 3d |
| 96 | Sunset ... ... ... ... | ,, | 1½d. |
| 97 | Arise, the sunbeams hail | ,, | 3d. |
| 98 | Night winds that ... | J. B. Calkin | 1½d. |
| 99 | Breathe soft, ye Winds | ,, | 1½d. |
| 100 | My lady is so wondrous fair | ,, | 1½d. |
| 101 | Chivalry of Labour (S.S.A.T.B.), | ,, | 4d. |
| 102 | Come, fill, my boys (A.T.T.B.) | ,, | 3d. |
| 103 | Echoes ... ... ... ... | ,, | 1½d. |
| 104 | Phœbus ... ... ... | J. Barnby | 1½d. |
| 105 | Luna ... ... ... ... | ,, | 1½d. |
| 106 | A Wife's Song ... ... | ,, | 1½d. |
| 107 | Home they brought... | ,, | 1½d. |
| 108 | Annie Lee ... ... ... | ,, | 1½d. |
| 109 | Starry Crowns of Heaven | ,, | 1½d. |
| 110 | The Wind ... ... ... | ,, | 3d. |
| 111 | The Skylark ... ... | ,, | 1½d. |
| 112 | The Sands of Dee | G.A. Macfarren | 1½d. |
| 113 | Alton Locke's Song... | ,, | 1½d. |
| 114 | The Starlings ... ... | ,, | 1½d. |
| 115 | The Three Fishers ... | ,, | 1½d. |
| 116 | The World's Age ... | ,, | 1½d. |
| 117 | Sing heigh ho! ... ... | ,, | 1½d. |
| 118 | Fairy Song ... | A. Zimmermann | 1½d. |
| 119 | Good-Night ... ... | ,, | 1½d. |
| 120 | Gone for ever ... ... | ,, | 3d. |
| 121 | Flowers ... ... ... | ,, | 3d |
| 122 | To Daffodils ... ... | ,, | 1½d. |
| 123 | Good Morrow ... ... | ,, | 3d. |
| 124 | Sigh no more, ladies | Macfarren | 1½d. |
| 125 | You spotted snakes (S.S.A.A.) | ,, | 3d. |
| 126 | Take, oh take those lips away | ,, | 1½d. |
| 127 | It was a lover and his lass | ,, | 4d. |
| 128 | Fairest mine ... ... | ,, | 1½d. |
| 129 | Under the greenwood tree | ,, | 1½d. |
| 130 | Hark, the lark ... ... | ,, | 3d |
| 131 | Tell me where is fancy bred | ,, | 1½d. |
| 132 | The Violet ... ... ... | H Leslie | 3d. |
| 133 | One morning sweet in May | ,, | 3d. |
| 134 | Daylight is fading ... | ,, | 1½d. |
| 135 | Down in a pretty valley | ,, | 1½d. |
| 136 | The Primrose ... ... | ,, | 1½d. |
| 137 | Arise, sweet love ... | ,, | 1½d. |
| 138 | 'Tis break of day ... | H. Smart | 2d. |
| 139 | My true love hath my heart | ,, | 2d. |
| 140 | Doth not my lady come | ,, | 1½d. |
| 141 | Spring Song ... ... | ,, | 1½d. |
| 142 | The Curfew ... ... | ,, | 1½d. |
| 143 | Hear, sweet spirit ... | ,, | 1½d. |
| 144 | Spring Voices ... ... | S. Reay | 3d. |
| 145 | Waken, lords and ladies gay | ,, | 3d. |
| 146 | As it fell upon a day... | ,, | 3d. |
| 147 | Huntsman, rest ... ... | ,, | 3d. |
| 148 | 'Tis May upon the mountain | ,, | 3d. |
| 149 | Take, oh take those lips away | ,, | 1½d. |
| 150 | The Rainy Day... ... | A. Sullivan | 1½d. |
| 151 | Oh, hush thee, my babie | ,, | 3d. |
| 152 | Evening ... ... ... | ,, | 1½d. |
| 153 | Joy to the Victors ... | ,, | 2d. |
| 154 | Parting gleams ... ... | ,, | 1½d. |
| 155 | Echoes ... ... ... ... | ,, | 1½d. |
| 156 | Spring ... ... ... | W. Macfarren | 1½d. |
| 157 | Summer ... ... ... | ,, | 1½d. |
| 158 | Autumn ... ... ... | ,, | 3d. |
| 159 | Winter ... ... ... | ,, | 3d. |
| 160 | You stole my love ... | ,, | 1½d. |
| 161 | Dainty love... ... | ,, | 1½d. |
| 162 | Drops of Rain ... | ...J. Lemmens | 1½d. |
| 163 | The Fairy Ring... ... | ,, | 3d. |
| 164 | The Light of Life ... | ,, | 3d. |
| 165 | Oh, welcome him ... | ,, | 3d. |
| 166 | Sunshine through the ... | ,, | 3d. |
| 167 | The Corn Field... ... | ,, | 3d. |
| 168 | Wake! to the hunting | H. Smart | 1½d. |
| 169 | Dost thou idly ask ... | ,, | 3d |
| 170 | A Psalm of Life ... ... | ,, | 1½d. |
| 171 | Only Thou ... ... ... | ,, | 1½d. |
| 172 | I prithee send me back | ,, | 1½d. |
| 173 | The Moon ... ... ... | H. Smart | 3d. |
| 174 | A Spring Song ... | ...Ciro Pinsuti | 3d. |
| 175 | An Autumn Song ... | ,, | 3d. |
| 176 | The Two Spirits ... | ,, | 3d. |
| 177 | The Crusaders... ... | ,, | 1½d. |
| 178 | The Caravan ... ... | ,, | 1½d. |
| 179 | Stradella ... ... ... | ,, | 3d. |
| 180 | When evening's twilight | Hatton | 1½d. |
| 181 | Absence ... ... ... | ,, | 1½d. |
| 182 | April showers ... ... | ,, | 1½d. |
| 183 | The red, red rose ... | ,, | 1½d. |
| 184 | Beware, beware ... | ,, | 1½d. |
| 185 | The Sailor's Song ... | ,, | 1½d. |
| 186 | Good-Night ... ... | ,, | 1½d. |
| 187 | Blythe is the bird ... | ,, | 2d. |
| 188 | Stars of the summer night | ,, | 1½d |
| 189 | The hemlock-tree .. | ,, | 4d. |
| 190 | Jack Frost ... ... ... | ,, | 1½d |
| 191 | I loved her ... ... ... | ,, | 3d. |
| 192 | The Village Blacksmith | ,, | 1½d. |
| 193 | Bait, The (Come live with me) | ,, | 1½d. |
| 194 | Softly fall the shades of | ,, | 3d. |
| 195 | Auburn (Sweet village) | ,, | 3d. |
| 196 | Bird of the wilderness | ,, | 3d. |
| 197 | The Summer gale ... | ,, | 2d. |
| 198 | I met her in the quiet lane | ,, | 2d. |
| 199 | If thou art sleeping ... | ,, | 3d. |
| 200 | Spring Song ... ... | ,, | 3d. |
| 201 | Good wishes ... ... | ,, | 3d. |
| 202 | Parting and Meeting | ,, | 2d. |
| 203 | Whether kissed by sunbeams | ,, | 3d. |
| 204 | The roses are blushing | ,, | 1½d |
| 205 | The Rivals ... ... ... | ,, | 3d. |
| 206 | The village dance ... | ,, | 3d. |
| 207 | Song of the Gipsy maidens | ,, | 1½d |
| 208 | The Waterfall ... ... | ,, | 3d. |
| 209 | Over hill, over dale... | ,, | 3d. |
| 210 | Love me little, love me long | ,, | 3d. |
| 211 | Going a-maying ... ... | ,, | 3d. |
| 212 | See, the rooks are homeward | ,, | 3d. |
| 213 | Sweet Lady Moon ... | ,, | 3d. |
| 214 | Hark, the Convent bells are | ,, | 3d. |
| 215 | When evening's (male voices) | ,, | 1½d |
| 216 | Warrior's Song ... ... | ,, | 3d. |
| 217 | Absence ... ... ... | ,, | 2d. |
| 218 | April showers ... ... | ,, | 1½d |
| 219 | The red, red rose ... | ,, | 3d. |
| 220 | Beware, beware ... | ,, | 1½d |
| 221 | The happiest land ... | ,, | 1½d |
| 222 | The Sailor's Song ... | ,, | 3d. |
| 223 | Busy, curious fly ... | ,, | 2d. |
| 224 | Good-night, beloved ... | ,, | 2d. |
| 225 | Bacchanalian Song ... | ,, | 3d. |
| 226 | Stars of the summer... | ,, | 1½d. |
| 227 | King Witlaf's Song ... | ,, | 3d. |
| 228 | Tars' Song ... ... | ,, | 3d |
| 229 | The hemlock-tree ... | ,, | 4d. |
| 230 | Jack Frost ... ... ... | ,, | 3d. |
| 231 | The Lye ... ... ... | ,, | 3d. |
| 232 | I loved her ... ... ... | ,, | 3d. |
| 233 | Village Blacksmith ... | ,, | 3d. |
| 234 | The Letter ... ... ... | ,, | 3d. |
| 235 | Shall I wasting in ... | ,, | 3d. |
| 236 | Way to build a boat ... | ,, | 4d. |
| 237 | I loved a lass ... ... | ,, | 4d. |
| 238 | The Lifeboat ... ... | ,, | 3d. |
| 239 | Shepherd's farewell... | H. Smart | 1½d. |
| 240 | The waves' reproof ... | ,, | 3d. |
| 241 | Ave Maria ... ... ... | ,, | 1½d. |
| 242 | Spring ... ... ... ... | ,, | 2d. |
| 243 | Morning ... ... ... | ,, | 3d. |
| 244 | Hymn to Cynthia ... | ,, | 1½d. |
| 245 | Cradle Song ... ... | ,, | 1½d. |
| 246 | The joys of Spring ... | ,, | 3d. |
| 247 | Dream, baby, dream ... | ,, | 1½d |
| 248 | A song for the Seasons | ,, | 3d. |
| 249 | O say not that my heart | ,, | 2d. |
| 250 | Love and mirth... ... | ,, | 3d |
| 251 | Sweet Vesper hymn ... | ,, | 3d. |
| 252 | Crocuses and Snowdrops | ,, | 1½d |
| 253 | Stars of the summer night | ,, | 1½d. |
| 254 | Wind thy horn... ... | ,, | 3d. |
| 255 | The land of wonders ... | ,, | 3d. |
| 256 | Ye little birds that sit and sing | ,, | 2d. |
| 257 | How soft the shades of | ,, | 1½d. |
| 258 | How sweet is summer | ,, | 3d. |

| No. | | | |
|---|---|---|---|
| 259 | Now May is here ... ... | H. Smart | 3d. |
| 260 | Hunting Song ... | W. Macfarren | 1½d. |
| 261 | Summer Song ... ... | ,, | 3d. |
| 262 | The Curfew Bell ... ... | ,, | 3d. |
| 263 | The Warrior ... ... ... | ,, | 3d. |
| 264 | Love's heigh-ho! ... ... | ,, | 3d. |
| 265 | Good-night, good rest ... | ,, | 3d. |
| 266 | The Fairies ... ... ... | ,, | 1½d. |
| 267 | Cradle Song ... ... ... | ,, | 3d. |
| 268 | Morning Song ... ... ... | ,, | 3d. |
| 269 | Ye pretty birds ... ... | ,, | 3d. |
| 270 | More life ... ... ... | ,, | 3d. |
| 271 | Sweet content ... ... | ,, | 3d. |
| 272 | Sea Song ... (T.T.B.B.) | ,, | 3d. |
| 273 | The stars are with the ... | ,, | 2d. |
| 274 | Autumn ... ... ... | ,, | 3d. |
| 275 | Highland War Song ... | ,, | 3d |
| 276 | Shortest and longest ... | ,, | 3d. |
| 277 | Windlass Song ... ... | ,, | 3d. |
| 278 | O Lady, leave thy silken ... | ,, | 3d. |
| 279 | Lover's Parting ... ... | ,, | 3d. |
| 280 | Shepherds all and maidens ... | ,, | 1½d. |
| 281 | Night, sable goddess ... | ,, | 3d. |
| 282 | Hence, all you vain delights ... | ,, | 3d. |
| 283 | Swallow, swallow, hither ... | ,, | 3d. |
| 284 | Hardy Norseman ... ...De Pearsall | | 1½d. |
| 285 | Nymphs are sporting ... | ,, | 3d. |
| 286 | O who will o'er the downs ... | ,, | 1½d. |
| 286* | Ditto (A.T.T.B.) | ,, | 1½d. |
| 287 | Who shall win my lady fair ... | ,, | 1½d. |
| 288 | Why with toil ... ... | ,, | 1½d. |
| 289 | When Allen-a-Dale went ... | ,, | 1½d. |
| 290 | I saw lovely Phillis ... | ,, | 1½d. |
| 291 | River Spirit's song (A.T.T.B.) | ,, | 3d. |
| 292 | It was upon a Spring-tide day ... | ,, | 3d. |
| 293 | Take heed, ye shepherd ... | ,, | 1½d. |
| 294 | Spring returns (S.S.A.T.B.) | ,, | 2d. |
| 295 | Great god of love (8 voices) ... | ,, | 3d. |
| 296 | In dulci jubilo. Carol ... | ,, | 3d. |
| 297 | Song of the Frank companies ... | ,, | 3d. |
| 298 | How bright in the May-time ... | ,, | 3d. |
| 299 | Winter Song ... ... ... | ,, | 3d. |
| 300 | Bishop of Mentz ... ... | ,, | 1½d. |
| 301 | When last I stra ed ... ... | ,, | 2d. |
| 302 | See how smoothly ... ... | ,, | 2d. |
| 303 | Let us all go maying ... ... | ,, | 2d. |
| 304 | List! Lady, be not coy ... | ,, | 3d. |
| 305 | O ye roses ... ... ... | ,, | 3d. |
| 306 | Sing we and chaunt it (8 voices) ... | ,, | 2d. |
| 307 | Ditto (4 voices) ... | ,, | 2d. |
| 308 | Red Wine flows (T.T.B.B.) ... | ,, | 2d. |
| 309 | Shoot, false love, I care not ... | ,, | 1½d. |
| 310 | Laugh not, Youth, at Age ... | ,, | 4d. |
| 311 | Down in my garden fair ... | ,, | 3d. |
| 312 | Adieu! my native shore ... | ,, | 2d. |
| 313 | Purple glow the forest ... | ,, | 2d. |
| 314 | Caput apri defero ... ... | ,, | 3d. |
| 315 | A Chieftain to the Highlands ... | ,, | 2d. |
| 316 | A King there was in Thule ... | ,, | 2d. |
| 317 | Come, let us be merry ... | ,, | 2d. |
| 318 | Mihi est propositum (A.T.B.B.) ... | ,, | 2d. |
| 319 | Light of my soul ... ... | ,, | 3d. |
| 320 | Lay a garland ... ... | ,, | 3d. |
| 321 | Summer is y-coming in ... | ,, | 2d. |
| 322 | Why should the Cuckoo's ... | ,, | 3d. |
| 323 | Why weep, alas! ... ... | ,, | 3d. |
| 324 | There is a paradise (A.T.B.B.) ... | ,, | 3d. |
| 325 | O! all ye ladies fair and true ... | ,, | 2d. |
| 326 | War Song of the Baron ... | ,, | 2d. |
| 327 | Why do the roses,... ... | ,, | 2d. |
| 328 | Sweet as a flower in May ... | ,, | 2d. |
| 329 | Praise of good wine (T.T.B.B.) ... | ,, | 2d. |
| 330 | { Watchman's Song (T.T.B.B.) ... Ditto (S.A.T.B.) } | ,, | 2d. |
| 331 | Waters of Elle (S.S.A.T.B.) ... | ,, | 2d. |
| 332 | No! no! Nigella (8 voices) ... | ,, | 2d. |
| 333 | Sir Patrick Spens. In 10 parts ... | ,, | 4d. |
| 334 | Already snow has fallen | Franz | 1½d. |
| 335 | At parting ... ... ... | ,, | 1½d. |
| 336 | The fairest time ... ... | ,, | 1½d. |
| 337 | Spring's faith ... ... | ,, | 1½d. |
| 338 | May Song ... ... ... | ,, | 1½d |
| 339 | A morning walk ... ... | ,, | 3d. |
| 340 | Home that I love ... ... | F. Abt | 1½d |
| 341 | Eventide ... ... ... | ,, | 1½d. |
| 342 | O thou world so fair ... | ,, | 3d. |
| 343 | Spring's awaking ... ... | ,, | 1½d. |
| 344 | Night Song ... ... ... | ,, | 1½d. |
| 345 | Evening glow on the woods ... | ,, | 3d |
| 346 | Dost thou hear the trees ... | F. Hensel | 1½d. |
| 347 | The unknown land ... ... | ,, | 3d. |
| 348 | In Autumn ... ... ... | ,, | 1½d. |
| 349 | Morning greeting ... ... | ,, | 3d. |
| 350 | The woodland valley ... ... | ,, | 1½d. |
| 351 | When woods are glowing ... | ,, | 3d. |
| 352 | How I love the festive... | Mackenzie | 3d. |
| 353 | Autumn ... ... ... ... | ,, | 1½d. |
| 354 | When Spring ... ... ... | ,, | 4d. |
| 355 | The day of love ... ... | ,, | 3d. |
| 356 | Stars are with the voyager ... | ,, | 1½d. |
| 357 | Hail to the chief ... ... | E. Prout | 4d. |
| 358 | At the coming of the ... | J. L. Hatton | 3d. |
| 359 | Calm night ... ... ... | ,, | 3d. |
| 360 | Come live with me ... ... | ,, | 3d. |

| No. | | | |
|---|---|---|---|
| 361 | Echo's last word ... ... | J. L. Hatton | 1½d. |
| 362 | He that hath a pleasant face ... | ,, | 1½d. |
| 363 | Keep time, keep time ... | ,, | 3d. |
| 364 | Lo, the peaceful shades... | ,, | 1½d. |
| 365 | Not for me the lark is singing ... | ,, | 3d. |
| 366 | Spring, the sweet Spring ... | ,, | 3d. |
| 367 | Take heart ... ... ... ... | ,, | 3d. |
| 368 | The fishing boat ... ... ... | ,, | 1½d. |
| 369 | The lark ... ... ... ... | ,, | 3d. |
| 370 | The moon shone calmly bright ... | ,, | 3d. |
| 371 | The reproach ... ... ... | ,, | 1½d. |
| 372 | The swing ... ... ... ... | ,, | 3d. |
| 373 | The wrecked hope ... ... | ,, | 3d. |
| 374 | Twilight ... ... ... ... | ,, | 1½d. |
| 375 | Twilight now is round us ... | ,, | 3d. |
| 376 | What is got by sighing?... ... | ,, | 3d. |
| 377 | Where shall the lover rest ... | ,, | 1½d. |
| 378 | Night ... ... ... ... | Gounod | 3d. |
| 379 | The dawn of day ... ... | S. Reay | 4d. |
| 380 | The calm of the sea... ... | H. Hiles | 4d. |
| 381 | The wreck of the Hesperus ... | ,, | 6d. |
| 382 | Uncertain light ... ... ... | Schumann | 3d. |
| 383 | Confidence. Double Chorus ... | ,, | 3d. |
| 384 | The Dream ... ... ... ... | ,, | 1½d. |
| 385 | The Boat ... ... ... ... | ,, | 3d. |
| 386 | Spring's approach | Seymour Egerton | 3d. |
| 387 | Wild rose ... ... ... ... | ,, | 3d. |
| 388 | In the woods ... ... ... | ,, | 3d. |
| 389 | The rose and the soul ... ... | ,, | 1½d. |
| 390 | Adieu to the Woods... ... | ,, | 3d. |
| 391 | King Winter ... ... ... | ,, | 3d. |
| 392 | Love Music ... ... ... | G.A. Macfarren | 1½d. |
| 393 | At first the mountain rill... ... | ,, | 1½d. |
| 394 | All is still ... ... ... ... | ,, | 1½d. |
| 395 | Sleep! the bird is in its nest | J. Barnby | 3d. |
| 396 | Hushed in death ... ... | H. Hiles | 6d. |
| 397 | Evening (It is the hour) ... | Hy. Leslie | 1½d |
| 398 | Now the bright morning star ... | ,, | 3d. |
| 399 | Boat Song (Hail to the chief) ... | ,, | 1½d. |
| 400 | The triumph of Death ... | C. Holland | 3d. |
| 401 | Now the bright morning star | Pierson | 3d. |
| 402 | The bright-haired morn ... | S. Reay | 3d. |
| 403 | Red o'er the forest ... ... | ,, | 3d. |
| 404 | Sweet is the breath of early morn ... | ,, | 3d. |
| 405 | Where wavelets rippled | Ciro Pinsuti | 6d. |
| 406 | We'll gaily sing and play ... | ,, | 6d. |
| 407 | Gently falls the evening... | Marenzio | 3d. |
| 408 | Lilies white, crimson roses (5 v.) ... | ,, | 3d. |
| 409 | The shepherd's pipes (5 v.) ... | ,, | 3d. |
| 410 | Spring returns (5 v.) ... ... | ,, | 3d. |
| 411 | See where with rapid bound (6 v.) ... | ,, | 3d. |
| 412 | Those dainty daffadillies (5 v.) | Morley | 3d. |
| 413 | Dainty, fine, sweet nymph ... | ,, | 3d. |
| 414 | Shoot, false love, I care not ... | ,, | 1½d. |
| 415 | O say what nymph (6 v.)... | Palestrina | 3d. |
| 416 | Ye singers all ... ... | H. Waelrent | 3d. |
| 417 | Now fie on love... | G.A. Macfarren | 1½d. |
| 418 | Winds of Autumn!... | Chas. Oberthür | 2d. |
| 419 | Softly fall the shades ... | E. Silas | 2d. |
| 420 | Love me little, love me long | L. Wilson | 2d. |
| 421 | Shall I tell you whom I love | Wesley | 3d. |
| 422 | It was a lover and his lass | J. Booth | 1½d. |
| 423 | Love's question and reply | J.B. Grant | 2d. |
| 424 | Hence, loathed melancholy (5 v.) | Lahee | 2d. |
| 425 | Evening Song ... ... | E. M. Hill | 3d. |
| 426 | Welcome dawn of summer's day ... | ,, | 3d. |
| 427 | Charge of the Light Brigade | Hecht | 4d. |
| 428 | There is beauty on the mountain | Goss | 1½d. |
| 429 | O my sweet Mary (5 v.) ... | ,, | 4d. |
| 430 | Lo! where the rosy-bosom'd hours ... | ,, | 4d. |
| 431 | Her eyes the glow-worm ... | ,, | 4d. |
| 432 | Bells of St. Michael's ... | Stewart | 4d. |
| 433 | The Cruiskeen Lawn (5 v.) ... | ,, | 3d. |
| 434 | The wine cup is circling ... | ,, | 3d. |
| 435 | Ye mariners of England | H. Pierson | 1½d. |
| 436 | The sweet hymn ... ... | Beethoven | 2d. |
| 437 | What though sorrow ... | Naumann | 2d. |
| 438 | The Swallows ... ... ... | Pohlentz | 2d. |
| 439 | Hope and Faith ... ... | Weber | 2d. |
| 440 | Hark, hark, the Lark ... | Kücken | 3d. |
| 441 | A walk at dawn ... ... ... | Gade | 3d. |
| 442 | Winter days ... ... | A. J. Caldicott | 4d. |
| 443 | Homeward ... ... ... | Henry Leslie | 4d. |
| 444 | To sea! the calm is o'er ... | Marshall | 4d. |
| 445 | Rest hath come... ... ... | ,, | 2d. |
| 446 | Hymn to the Moon ... | Josiah Booth | 4d. |
| 447 | The Brook ... ... ... | C. G. Reissiger | 3d. |
| 448 | The Secret ... ... ... ... | ,, | 3d. |
| 449 | Is it to odours sweet ... | R. Müller | 3d. |
| 450 | On the water ... ... | R. de Curvy | 3d. |
| 451 | The Water-lily ... ... | N. W. Gade | 2d. |
| 452 | There 's one that I love ... | F. Kücken | 3d. |
| 453 | The trees are all budding ... | ,, | 3d. |
| 454 | There sings a bird ... ... | Franz Abt | 2d. |
| 455 | O world! thou art so ... | Hiller | 4d. |
| 456 | Winter Song ... ... ... | H. Dorn | 3d. |
| 457 | The arrow and the song... | W. Hay | 3d. |
| 458 | Kings and Queens ... | Ciro Pinsuti | 3d. |
| 459 | Would you ask my heart? ... | ,, | 3d. |
| 460 | The Rhine Raft Song ... | ,, | 3d. |
| 461 | The Silent Tide ... ... | ,, | 1½d. |
| 462 | The April time ... ... ... | ,, | 2d. |
| 463 | The Song to Pan ... ... | ,, | 3d. |
| 464 | Autumn is come again ... | F. Corder | 3d. |

| No. | | | |
|---|---|---|---|
| 465 | My love beyond the sea | F. H. Simms | 3d. |
| 466 | Lord Ullin's Daughter ... | Prescott | 4d. |
| 467 | Slow, slow, fresh fount... | Walmisley | 3d. |
| 468 | Song of the Wind ... | Gertrude Hine | 4d. |
| 469 | Gentle winds ... ... | J. T. Musgrave | 2d. |
| 470 | The Curfew ... ... ... | Oliver King | 2d. |
| 471 | Waken, lords and ladies gay | E. Louis | 4d. |
| 472 | Tell me where is fancy bred | Pinsuti | 3d. |
| 473 | Hymn to Cynthia ... ... | B. Tours | 3d. |
| 474 | Two lovers ... ... ... | E. Hecht | 4d. |
| 475 | 'Tis twilight's holy hour | Clippingdale | 3d. |
| 476 | Oh, I wish I were a swallow | O. Wagner | 3d. |
| 477 | Slumber on, Baby dear | Oliver King | 3d. |
| 478 | Allen-a-Dale ... ... | C. H. Lloyd | 4d |
| 479 | The sweet spring ... | F. E. Gladstone | 3d. |
| 480 | Rustic coquette ... | F. Champneys | 3d. |
| 481 | Pack, clouds, away | C. H. Lloyd | 3d. |
| 482 | A chafer's wedding | L. Lewandowski | 6d. |
| 483 | Joy in spring ... ... ... | J. Raff | 3d. |
| 484 | Ave Maria ... ... ... | ,, | 3d. |
| 485 | And then no more ... ... | ,, | 2d. |
| 486 | This day, in wealth of light ... | ,, | 2d. |
| 487 | Starlit is night-time ... | ,, | 2d. |
| 488 | In the moonlight ... ... | ,, | 3d. |
| 489 | Silent happiness ... ... | ,, | 2d. |
| 490 | Snowdrops ... ... ... | ,, | 2d. |
| 491 | May-day ... ... ... ... | ,, | 2d. |
| 492 | Good-night from the Rhine ... | ,, | 3d. |
| 493 | Evening ... ... ... | G.C. Martin | 2d. |
| 494 | O too cruel fair ... | W.S. Rockstro | 4d. |
| 495 | The Miller's wooing ... | E. Faning | 6d. |
| 496 | When twilight dews ... | J. L. Gregory | 2d. |
| 497 | The East Indian ... ... | ,, | 2d. |
| 498 | When at Corinna's eyes | C. H. Lloyd | 3d. |
| 499 | I love my love... ... ... | G. B. Allen | 1½d. |
| 500 | The Troubadour ... ... | H. Leslie | 1½d. |
| 501 | The Lass of Richmond Hill ... | ,, | 1½d. |
| 502 | In this hour of softened ... | C. Pinsuti | 1½d. |
| 503 | The sea hath its pearls... ... | ,, | 1½d |
| 504 | Ye gallant men of England | E. Hecht | 3d. |
| 505 | The Moorland Witch ... | E. Hecht | 3d. |
| 506 | It was a lover and his lass | J. Barnby | 3d. |
| 507 | Come live with me... | W. S. Bennett | 1½d. |
| 508 | Looking for Spring ... | C. H. Lloyd | 3d. |
| 509 | Tell me not, in mournful ... | C. Pinsuti | 3d. |
| 510 | There is music by the River ... | ,, | 3d. |
| 511 | O sunny beam ... | R. Schumann | 2d. |
| 512 | O red, red rose ... ... | ,, | 2d. |
| 513 | Wanderer's Song ... ... | ,, | 3d. |
| 514 | Evening Song... ... ... | ,, | 2d. |
| 515 | Ah! woe is me... ... ... | H. Lahee | 4d. |
| 516 | Sweet evening hour ... | S. Reay | 3d |
| 517 | Fair land, we greet thee | Ciro Pinsuti | 4d. |
| 518 | Rise, Fair Goddess ... | H. Smart | 1½d |
| 519 | A garland for our fairest | J. L. Hatton | 3d. |
| 520 | Around the may pole tripping | Hatton | 1½d |
| 521 | The boatman's good-night | F. Schira | 1½d |
| 522 | The serenade ... ... ... | J. Brahms | 2d. |
| 523 | Vineta ... ... ... ... | ,, | 3d. |
| 524 | The dirge of Darthula ... | ,, | 4d. |
| 525 | As I saw fair Clora ... | F. Corder | 3d. |
| 526 | Up! up! ye dames... | W. Bendall | 3d. |
| 527 | If love be dead ... ... | C. Wood | 4d. |
| 528 | The Norse Queen's gift ... | W. Hay | 3d. |
| 529 | Cavalry Song ... ... | C. A. Macirone | 3d. |
| 530 | The winds that waft | Vincent Wallace | 2d. |
| 531 | Corin for Cleora dying ... | ,, | 3d. |
| 532 | Madeleine ... ... | J. L. Roeckel | 1½d. |
| 533 | Earth, with its troubled voices | Costa | 3d |
| 534 | Music, when soft voices die | A. King | 4d. |
| 535 | The days of long ago ... | B. Tours | 3d. |
| 536 | The present ... | C. Carr Moseley | 3d. |
| 537 | The triumph of Victoria | J. Stainer | 6d. |
| 538 | The three merry dwarfs | Mackenzie | 4d. |
| 539 | Sleep, darling baby | Ricardo Mihlig | 3d. |
| 540 | The rosy dawn creeps ... | C. H. Lloyd | 3d. |
| 541 | If doughty deeds ... | C. Lee Williams | 3d. |
| 542 | Radiant sister ... | Rosalind F. Ellicott | 4d. |
| 543 | To Chloris, on her singing | Pringle | 3d. |
| 544 | The blue-eyed lassie ... | F. Brandeis | 2d. |
| 545 | Bonnie Bell ... ... | A.C. Mackenzie | 2d. |
| 546 | Peace be around thee | R.F. Ellicott | 3d. |
| 547 | O Mistress mine ... | H. MacCunn | 2d. |
| 548 | There is a garden ... ... | ,, | 3d. |
| 549 | It was a lass ... ... ... | ,, | 3d. |
| 550 | How can a bird help singing? | Abt | 3d. |
| 551 | In Spring time ... ... | ,, | 3d. |
| 552 | The Rover's Joy ... ... | ,, | 2d. |
| 553 | Evening Song... ... ... | ,, | 2d. |
| 554 | The Flowers' review ... ... | ,, | 3d. |
| 555 | The Rose in October | Wm. Robinson | 2d. |
| 556 | The Hunters ... ... | W. W Pearson | 4d. |
| 557 | The Inconstants ... | R. Schumann | 3d. |
| 558 | The heath rose ... ... | ,, | 2d. |
| 559 | The Recruit ... ... ... | ,, | 2d. |
| 560 | The Highland Lassie ... | ,, | 3d. |
| 561 | Rattlin' roarin' Willie ... | ,, | 3d. |
| 562 | The lovely Adelaide ... | Volkslied | 2d |
| 563 | To the wood we'll go ... | ,, | 3d. |
| 564 | The Douglas raid ... | O. Prescott | 3d. |
| 565 | When the hunter's horn | J. Benedict | 3d. |
| 566 | The Fountain ... ... | F. Schira | 3d |
| 567 | The three lays ... | J. L. Roeckel | 2d. |
| 568 | Airs of Summer | | 2d. |

The Musical Times. | EXTRA SUPPLEMENT. | January 1, 1918.
No. 1257. | NOVELLO'S PART-SONG BOOK. | Price 3d.
(SECOND SERIES.)

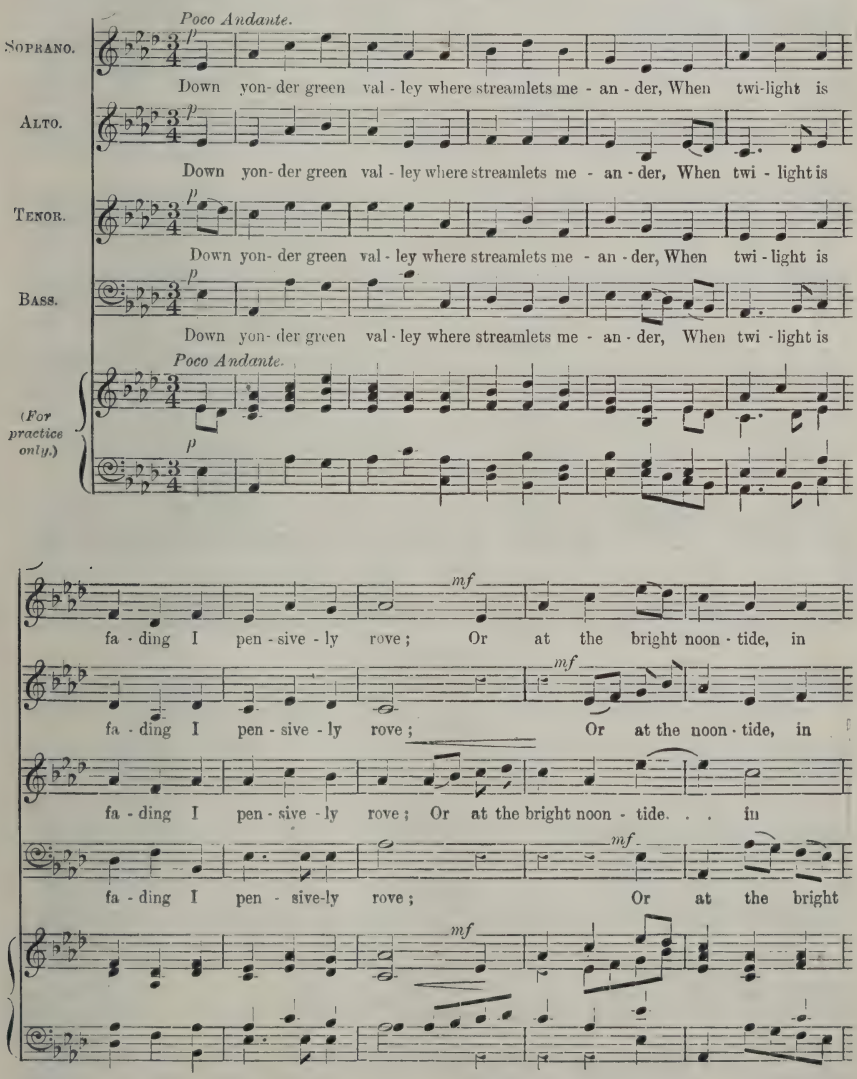
BOSTON PUBLIC

# THE ASH GROVE

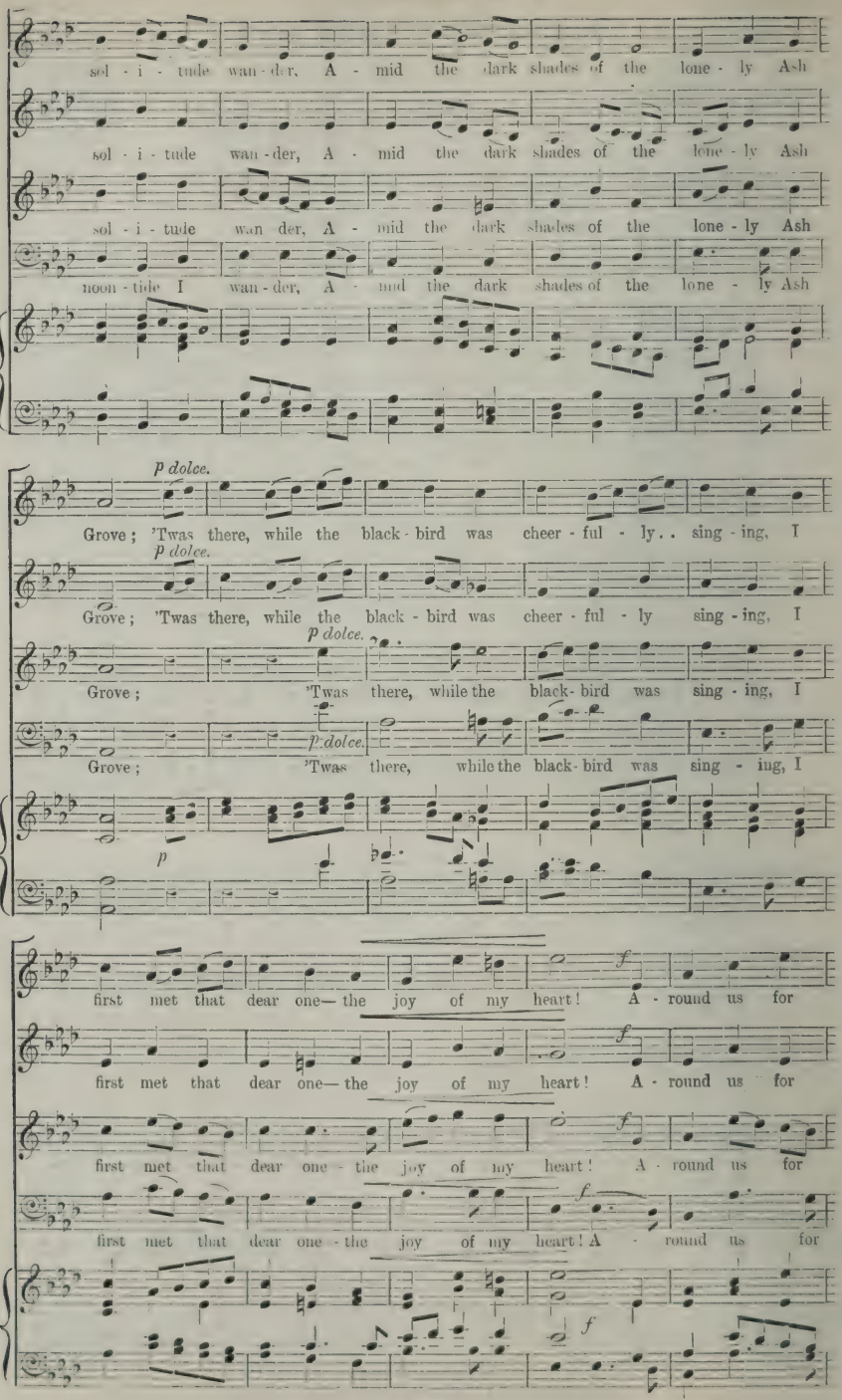
WELSH FOLK-SONG ARRANGED FOR S.A.T.B. BY

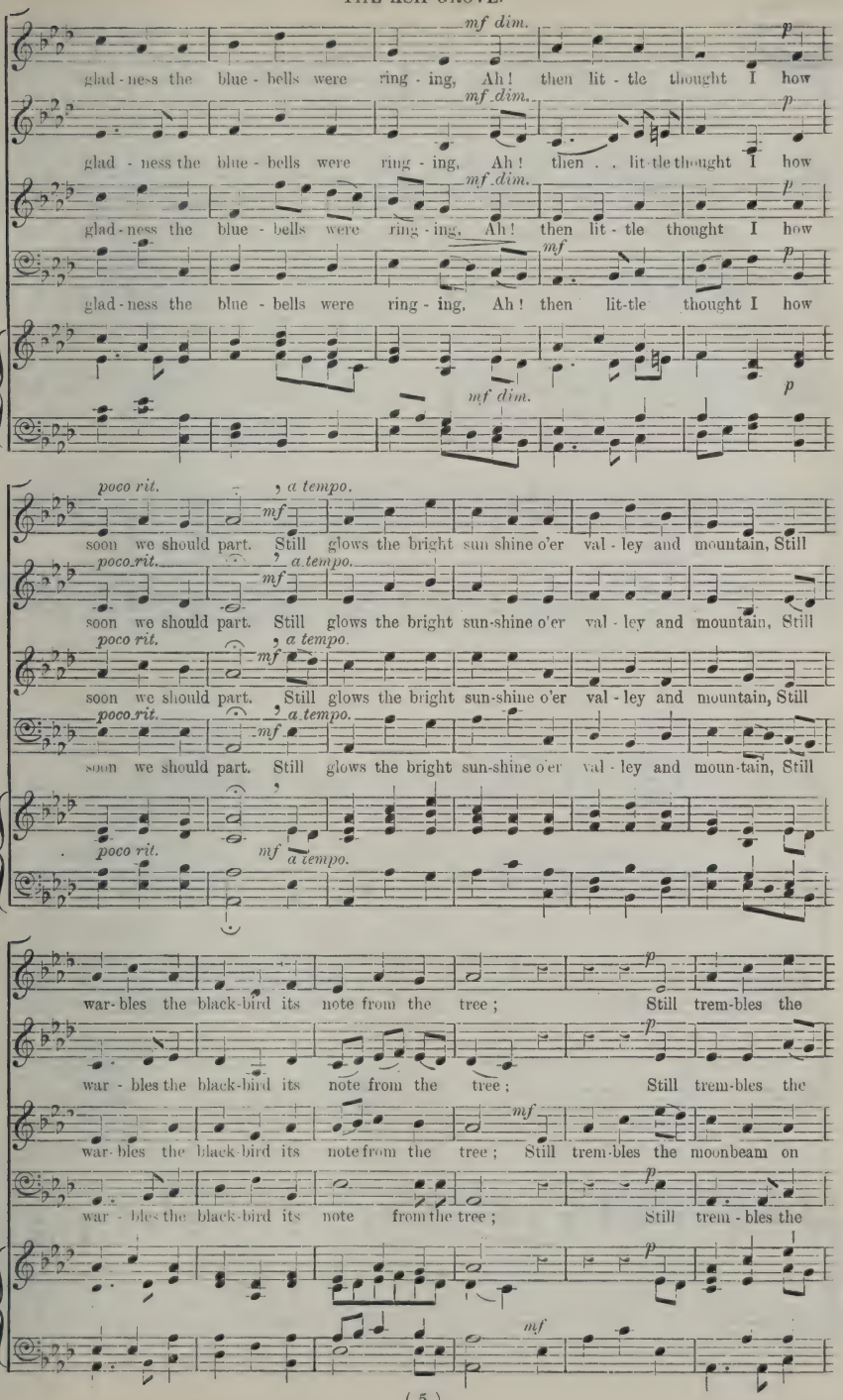
## THOMAS F. DUNHILL.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

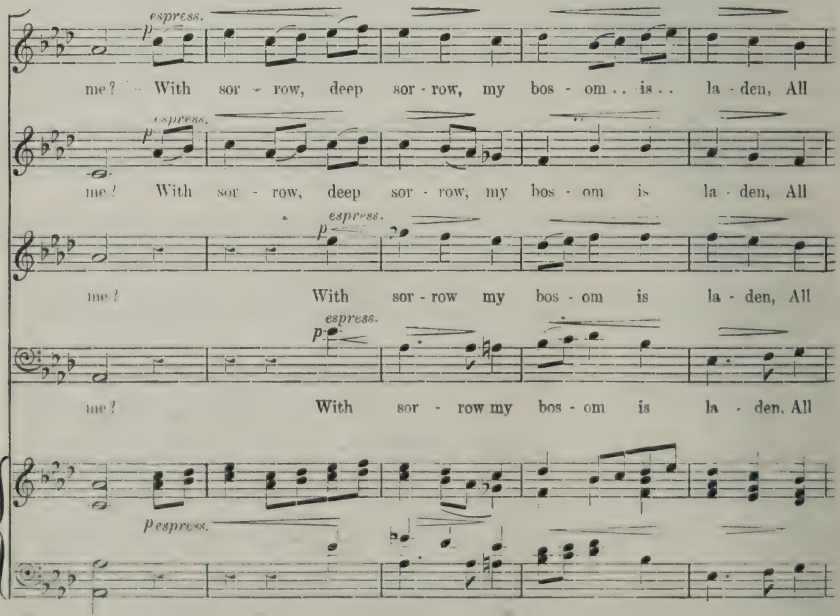

Poco Andante.
Soprano.
Alto.
Tenor.
Bass.
Down yon- der green val - ley where streamlets me - an - der, When twi-light is
Down yon- der green val - ley where streamlets me - an - der, When twi - light is
Down yon- der green val - ley where streamlets me - an - der, When twi - light is
Down yon- der green val - ley where streamlets me - an - der, When twi - light is
Poco Andante.
(For practice only.)
fa - ding I pen - sive - ly rove; Or at the bright noon - tide, in
fa - ding I pen - sive - ly rove; Or at the noon - tide, in
fa - ding I pen - sive - ly rove; Or at the bright noon - tide. . . in
fa - ding I pen - sive-ly rove; Or at the bright

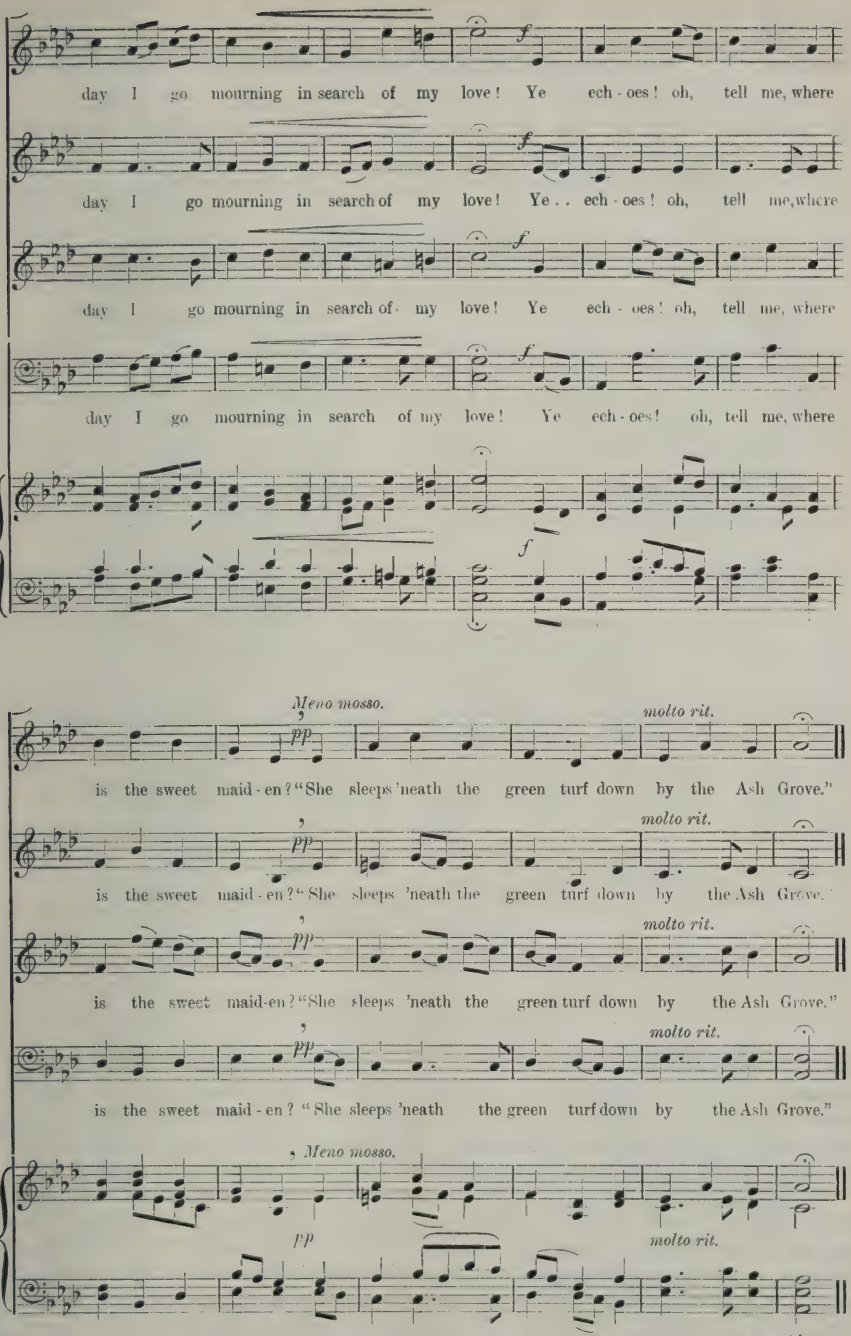
*Copyright*, 1913, *by Novello and Company, Limited.*


sol - i - tude wan - der, A - mid the dark shades of the lone - ly Ash
sol - i - tude wan - der, A - mid the dark shades of the lone - ly Ash
sol - i - tude wan der, A - mid the dark shades of the lone - ly Ash
noon - tide I wan - der, A - mid the dark shades of the lone - ly Ash
p dolce.
Grove; 'Twas there, while the black - bird was cheer - ful - ly.. sing - ing, I
p dolce.
Grove; 'Twas there, while the black - bird was cheer - ful - ly sing - ing, I
p dolce.
Grove; 'Twas there, while the black - bird was sing - ing, I
p dolce.
Grove; 'Twas there, while the black - bird was sing - ing, I
p
first met that dear one— the joy of my heart! A - round us for
first met that dear one— the joy of my heart! A - round us for
first met that dear one - the joy of my heart! A - round us for
first met that dear one - the joy of my heart! A - round us for
f


mf dim.
p
glad - ness the blue - bells were ring - ing, Ah! then lit - tle thought I how
glad - ness the blue - bells were ring - ing, Ah! then . . lit - tle thought I how
glad - ness the blue - bells were ring - ing, Ah! then lit - tle thought I how
mf
glad - ness the blue - bells were ring - ing, Ah! then lit - tle thought I how
mf dim.
poco rit.
a tempo.
mf
soon we should part. Still glows the bright sun shine o'er val - ley and mountain, Still
soon we should part. Still glows the bright sun-shine o'er val - ley and mountain, Still
soon we should part. Still glows the bright sun-shine o'er val - ley and mountain, Still
soon we should part. Still glows the bright sun-shine o'er val - ley and moun-tain, Still
war - bles the black-bird its note from the tree; Still trem - bles the
war - bles the black-bird its note from the tree; Still trem - bles the
war - bles the black-bird its note from the tree; Still trem - bles the moonbeam on
war - bles the black-bird its note from the tree; Still trem - bles the

mf
moon-beam on foun - tain, But what are the beau - ties of Na - ture to
mf
moon-beam on foun - tain,But what are the beau - ties of . . Na - ture to
mf
stream - let and foun - tain, But what are the beau - ties of Na - ture to
mf
moon-beam on foun - tain, But what are the beau - ties of Na - ture to
mf


espress.
p
me? With sor - row, deep sor - row, my bos - om . . is . . la - den, All
espress.
p
me? With sor - row, deep sor - row, my bos - om is la - den, All
espress.
p
me? With sor - row my bos - om is la - den, All
espress.
p
me? With sor - row my bos - om is la - den, All
pespress.


day I go mourning in search of my love! Ye ech - oes! oh, tell me, where
day I go mourning in search of my love! Ye . . ech - oes! oh, tell me, where
day I go mourning in search of my love! Ye ech - oes! oh, tell me, where
day I go mourning in search of my love! Ye ech - oes! oh, tell me, where
f
Meno mosso.
pp
molto rit.
is the sweet maid - en? "She sleeps 'neath the green turf down by the Ash Grove."
is the sweet maid - en? "She sleeps 'neath the green turf down by the Ash Grove."
is the sweet maid-en? "She sleeps 'neath the green turf down by the Ash Grove."
is the sweet maid - en? "She sleeps 'neath the green turf down by the Ash Grove."

Also published in Novello's Tonic Sol-fa Series, No. 2092, price 1½*d*

JUST PUBLISHED.

# A SELECTION
OF
# COLLECTED FOLK-SONGS

ARRANGED BY

CECIL J. SHARP AND R. VAUGHAN WILLIAMS.

PRICE TWO SHILLINGS.

VOCAL PARTS (BOTH NOTATIONS), 1s.

CONTENTS.

A Farmer's Son so sweet.
Admiral Benbow.
As I walked through the meadows.
Brennan on the Moor.
Bingo.
Come, all you worthy Christian men.
Dashing away with the Smoothing Iron.
Down by the Riverside.
Farmyard Song.
Green Broom.
Heave away, my Johnny.
I will give my Love an Apple.
I'm seventeen come Sunday.
King Herod and the Cock.
My Boy Billy.
My Man John.
O No, John.
O Waly, Waly.
One man shall mow my meadow.
Spanish Ladies.
The Briery Bush.
The Carter.
The Coasts of High Barbary.
The Crystal Spring.
The Female Highwayman.
The Fox.
The Holly and the Ivy.
The Keeper.
The Keys of Canterbury.
The Lark in the Morn.
The Painful Plough.
The Red-Herring.
The Sheep Shearing.
The Tree in the Wood.
Wassail Song.
William Taylor.

*Each of the above Songs with Pianoforte Accompaniment may be had separately, price 1½d.*

LONDON: NOVELLO AND COMPANY, LIMITED.

---

# POCKET SING-SONG BOOK
FOR
# SOLDIERS, SAILORS, SCHOOLS, HOMES,
ETC.

## EDITED BY W. G. McNAUGHT.

CONTAINING: NATIONAL ANTHEMS, ETC., OF THE ALLIES.
MARCHING SONGS.
NATIONAL AND FOLK-SONGS.
HYMNS.

PRICE ONE SHILLING.

THE POCKET SING-SONG BOOK (6 in. by 4½ in.) is designed to provide in a portable volume a collection of Unison Songs of the best type that will, it is hoped, be found welcome in camps, ships, clubs, class-rooms, and wherever "sing-song" gatherings are popular. A number of the songs will serve as marching tunes. The vocal part is printed in both notations.

Simple accompaniments are given, except in the case of a few Folk-songs, where such aids are dispensable. If, however, accompaniments to these are desired, they are to be found in Novello's School Series, at 1½d. each. Any of the other pieces in the collection can also be obtained separately at 1d. or 1½d. each. The songs are generally printed in low keys, in order, as far as possible, to suit all voices. A competent pianist can, if necessary, easily transpose to other keys.

LONDON: NOVELLO AND COMPANY, LIMITED.

# THE MUSICAL TIMES

*AND SINGING-CLASS CIRCULAR.*

FOUNDED IN 1844.

PUBLISHED ON THE FIRST OF EVERY MONTH.

*No.* 900.—*Vol.* 59. *Registered at the General Post Office for Canadian Postage.*

FEBRUARY 1, 1918.

*Price* 4*d.*; *Postage* 1½*d.* *Annual Subscription, Post-free,* 5*s.*



## ROYAL CHORAL SOCIETY.

ROYAL ALBERT HALL.

Patron: HIS MAJESTY THE KING.
Conductor: SIR FREDERICK BRIDGE, C.V.O., M.A., Mus.D.

SATURDAY, FEBRUARY 2, AT 2.30

THE DREAM OF GERONTIUS

ELGAR.

MISS PHYLLIS LETT.
MR. GERVASE ELWES.
MR. FREDERICK RANALOW.

SATURDAY, MARCH 2, AT 2.30

ISRAEL IN EGYPT (Selection) - - HANDEL
SEA SYMPHONY 1st Part VAUGHAN-WILLIAMS
SONGS OF THE SEA - - - - - STANFORD
(Conducted by the Composer.)

MADAME ELSA STRALIA.
MR. WILLIAM BOLAND.
MR. GRAHAM SMART.
MR. NORMAN ALLIN.

FULL CHORUS AND ORCHESTRA.

AT THE ORGAN: MR. H. L. BALFOUR.

Stalls, 8s. 6d.; Arena, 7s.; Balcony, 4s. 9d. and 3s.; Gallery, 1s. 3d.

## ROYAL ACADEMY OF MUSIC.

YORK GATE, MARYLEBONE ROAD, LONDON, N.W.1

Instituted 1822. Incorporated by Royal Charter, 1830.
Patron: HIS MAJESTY THE KING.
President: H.R.H. THE DUKE OF CONNAUGHT, K.G.
Principal: Sir A. C. MACKENZIE, Mus. Doc., LL.D., F.R.A.M.

Organ Recital, Monday, 4th February, at 3.
Lecture by Sir A. C. Mackenzie, Wednesdays, 6th, 13th and 20th February, at 3.30.
Fortnightly Concerts, Saturdays, February 2nd and 16th, at 3.
Prospectus can be obtained on application.

P. QUARRY, Acting-Secretary.

## THE ROYAL COLLEGE OF MUSIC.

PRINCE CONSORT ROAD, SOUTH KENSINGTON, S.W.-7
(Incorporated by Royal Charter, 1883.)

Telegrams—"Initiative, Southkens, London." Telephone—"1160, Western."

Patron: HIS MAJESTY THE KING.
Director:
Sir C. HUBERT H. PARRY, Bart., C.V.O., D.C.L., M.A., Mus. Doc.
Honorary Secretary: M. MUIR MACKENZIE, Esq.

The EASTER HALF-TERM will commence on Monday, February 18th, 1918.

The *next Examination for Associateship*, A.R.C.M., will take place in April, 1918.

Syllabus and Official Entry Forms may be obtained from The Registrar.

THE ROYAL COLLEGE OF MUSIC PATRON'S FUND (Founded by Sir S. Ernest Palmer, Bart.). For the encouragement of British Composers and Executive Artists.

Particulars may be obtained from the Registrar of the College.

CLAUDE AVELING, Registrar.

## GUILDHALL SCHOOL OF MUSIC,

JOHN CARPENTER ST., VICTORIA EMBANKMENT, E.C.-4
Established by the Corporation of London.
PRINCIPAL . .. .. LANDON RONALD.

COMPLETE MUSICAL EDUCATION at an inclusive fee.

PRIVATE LESSONS are given in all musical subjects and STAGE TRAINING in Elocution, Gesture, Stage Dancing, and Fencing.

Speciality in complete Grand Opera Training.

The Orchestra conducted by the Principal and his Assistants.

Prospectus and Syllabus of Local Centres and Local School Examinations (open to general public), free.

H. SAXE WYNDHAM, Secretary. Tel. Central 4459.

## ROYAL MANCHESTER COLLEGE OF MUSIC.

Patroness: HER MAJESTY QUEEN ALEXANDRA.
President: Sir THOMAS BEECHAM, Bart.
Principal: Dr. ADOLPH BRODSKY.

Special Houses of Residence recommended for Students.

Students are required to enter upon a complete course of Musical instruction, and are not admitted for a shorter period than one year.

Fee for the year, £30. Special fee for Organ Course, £20, and for Wind Instrument Course, £15.

Systematic Course for the Training of Teachers included in the curriculum.

The Prospectus, with Scholarship information, Diploma Regulations, and Entry Forms, on application.

Opera Class—Miss MARIE BREMA.

STANLEY WITHERS, Registrar.

## THE ROYAL COLLEGE OF ORGANISTS.

Examination Regulations, List of College Publications, Lectures, &c., may be had on application.

H. A. HARDING, Hon. Sec.
Kensington Gore, S.W.-7

## BIRMINGHAM & MIDLAND INSTITUTE.

SCHOOL OF MUSIC.

Visitor .. .. .. Sir EDWARD ELGAR, O.M., Mus. Doc., LL.D.
Director .. .. GRANVILLE BANTOCK, M.A.

SESSION 1917-1918.

The Session consists of AUTUMN TERM (September 24 to December 22); WINTER TERM (January 21 to April 13); SUMMER TERM (April 15 to June 29).

Instruction in all branches of Music, Students' Choir and Orchestra, Chamber Music, Students' Rehearsals, and Concerts.

Prospectus and further information may be obtained from—

H. M. FRANCIS, *Secretary.*

## MANCHESTER SCHOOL OF MUSIC.

FOUNDED 1892.
Principal: ALBERT J. CROSS, A.R.A.M.

All Branches of Music taught. Day and Evening Lessons.

Full Orchestral Class, Intermediate and Elementary String Orchestras, Opera, Ensemble, Elocution, Choral, and Harmony, &c., Classes.

Single Subjects taught. Prospectus from 16, Albert Square.

## UNIVERSITY OF DURHAM.

Examinations for degrees in Music are held as follows: Matriculation, January, July, and October; First Mus. B., March and September; Mus. B. and Mus. D., September only.

For particulars, apply Secretary of Examinations, University Offices, Durham. Copies of former Examination Papers, 1s. 6d. per set.

BACH'S PASSION (ST. JOHN) will be rendered with full orchestra and organ, at ST. ANNE'S, SOHO, every SATURDAY AFTERNOON during LENT, at 3.30 p.m. WEDNESDAY in Holy week at 7.30 p.m.; and GOOD FRIDAY, at 4 o'clock. Tickets may be had by sending stamped addressed envelope to The Rector, 28, Soho Square, W.-1. North and South Galleries without tickets.

GLASGOW

## Choral (Competition) Festival

ST. ANDREW'S HALLS, GLASGOW,

APRIL 25, 26, AND 27, 1918.

Adjudicators—Dr. W. G. McNAUGHT and Dr. R. R. TERRY.

Competitions:—Day School Choirs; Children's Action-Songs and Singing Games; Junior Choirs; Female-Voice Choirs; Church Choirs; Vocal Solos, Duets and Quartets; and Chamber Music.

Official Syllabus (price 1d., by post 1½d.) may now be obtained from the Hon. Secretaries,

D. GLEN MacKEMMIE and WATSON DODS.

25, Woodside Quadrant, Glasgow.

## Coleraine Competitive Musical Festival,

TOWN HALL, COLERAINE.

April 16, 17, & 18, 1918.

Dr. W. G. McNAUGHT, Adjudicator.

Syllabus now ready. Apply to Mrs. C. C. Huston, Hon. Secretary, Ulster Bank House, Coleraine, Ireland.

## THE LONDON COLLEGE FOR CHORISTERS.

6 and 7, Blomfield Crescent, Paddington, W.-2

Founder and Director: Mr. James Bates.

Solo Boys and Chorus Boys supplied at short notice for Church Services, Concerts, &c. Telephone Paddington, 5990. Sec., E. B. GOLDING.

## VICTORIA COLLEGE OF MUSIC,

LONDON

(Under the direction of the Victoria College Corporation, Ltd.)

INCORPORATED 1891.

18, Berners Street, Oxford Street, London, W.-1

President: The Most Hon. The Marquis of Anglesey.

Board of Examination:

Principal: J. H. Lewis, D.C.L., F.E.I.S., Mus. Doc.

Chairman: J. M. Bentley, Mus. Doc., Cantab., Hon. F.R.A.M.

Hon. Director of Studies: Churchill Sibley, Mus. Doc., F.I.G.C.M.

Robert Fox Frew, Mus. Doc. Dunelm.

Rev. Nobl Bonavia-Hunt, M.A. Oxon.

Secretary: H. Portman Lewis.

Metropolitan Examinations in all subjects, including the Diplomas of A.V.C.M., L.V.C.M., F.V.C.M., also for the Teachers' Professional Diploma in the Art of Teaching, April, July, and December.

Local Theoretical Examinations, July and December.

Practical Examinations are now being held at the various Centres.

Gold, Silver, and Bronze Medals are offered for Competition.

Local Secretaries required for towns not represented.

Dr. Churchill Sibley gives personal lessons at the College.

All communications to be addressed to The Secretary, Registered Office, 11, Burleigh Street, Strand, W.C.-2

## INCORPORATED GUILD OF CHURCH MUSICIANS.

Founded 1888.

Incorporated pursuant to Act of Parliament XXX. and XXXI. Victoria, Cap. cxxxi., § 23.

*President:* The Rt. Rev. Bishop J. E. C. WELLDON, D.D., Dean of Manchester.

ASSOCIATE (A.I.G.C.M.), LICENTIATE (L.I.G.C.M.), FELLOWSHIP (F.I.G.C.M.) EXAMINATIONS in London and at approved Provincial Centres in April, July, and December.

March 7th, 1918.—*Lecture*, "The Legal Status of the Church Musician," by T. J. Salwey, Esq., J.P.

*Chairman*: The Rev. W. J. J. Cornelius, M.A., C.F.

COMPETITIONS, 1918.

SILVER MEDALS are awarded for the best Andante for the Organ, and a Short Anthem with Bass Solo.

BRONZE MEDALS for the best Vesper Hymn, Double Chant, and Kyrie.

Organists (Members) have the free use of the Register of Vacant Appointments.

Calendar (*gratis*) and further information of Dr. LEWIS, Warden, 18, Berners Street, London, W.-1

## LONDON COLLEGE OF MUSIC.

GREAT MARLBOROUGH STREET, LONDON, W.-1

Patron: His Grace The Duke of Leeds.

Board of Examination.

Dr. Horton Allison, Mus. D. Dublin; Mus. B. Cantab.; F.R.A.M.
Dr. Arthur S. Holloway, Mus. Doc. Oxon.; F.R.C.O.
Dr. F. J. Karn, Mus. Bac. Cantab., Principal.
G. Augustus Holmes, Esq., Director of Examinations.

EXAMINATIONS—LOCAL AND HIGHER.

The NEXT EXAMINATION for Certificates in Pianoforte, Violin, Singing, Elocution, Organ, Theory of Music, &c., will be held in London and at over 450 Local Centres throughout the United Kingdom in APRIL. Last day of Entry, March 15.

SYLLABUS, and Forms of Entry, may be had on application to the Secretary. The period for which the 1917 Syllabus is available has been extended, and the same will remain in force up to and including December, 1918.

The HIGHER EXAMINATIONS for the Diplomas of Associate (A.L.C.M.) and Licentiate (L.L.C.M.) take place in April, June, July, and December, and for the Diplomas of Associate in Music (A. Mus. L.C.M.), Licentiate in Music (L. Mus. L.C.M.), and Fellowship (F.L.C.M.), in June, July, and December.

LOCAL CENTRES may be formed in districts unrepresented, either in the United Kingdom or abroad; particulars on application.

In the Educational Department students are trained under the best Professors at moderate fees. For full information apply,

A. GAMBIER HOLMES, Secretary.

Telegrams: "Supertonic, Reg. London." Telephone: 3870 Central.

## PIANO PEDALS with Octave Coupler

This wonderful invention supersedes all Piano Pedals, and is a Master Patent.

The Cathedral, Manchester,
Nov. 8, 1910.

Dear Mr. Malkin,

I think your Patent Pedal Attachment, which you have fitted to my Steinway, is simply splendid. I find the action absolutely silent and its touch beautiful.—Yours truly,

R. H. P. COLEMAN, F.R.C.O., Sub-Organist.

Terms:—Cash, or instalments of 8s. per month.

*Write for Lists, Prices, and Clients' Opinions, and References to*

THE MALKIN PATENT PEDAL CO., Ltd.,

Works—Hanley, Staffs. NEWCASTLE-UNDER-LYME.

## MR. W. H. BREARE

VOCAL ADVISER AND TEACHER OF SINGING

TO STUDENTS AND THE PROFESSION.

Author of "Vocalism," "Elocution: Its First Principles," "Vocal Faults and their Remedies." Now Published: "Vocal Technique: How it feels to Sing" 3s. 6d. each, post 3s. 10d.

"The most complete guide to singing in English."—"Lancelot," in the *Referee*.

"One of the sanest of sane expositions."—*Musical Courier, N.Y.*

"Is a reliable expert in all branches."—*Gentlewoman*.

"A magnificent guide to both teachers and students."—*Eastern Morning News*.

"Do not hesitate to commend."—*Glasgow Herald*.

"His technical knowledge is minute, wide and accurate: what he has to say is well worthy of consideration by public singers and music teachers."—*Aberdeen Free Press*.

"Common-sense in all he utters."—*Leeds Mercury*.

"Is an acknowledged authority. . . ."—*Western Morning News*.

"I have not the slightest fear of contradiction when I say that no one knows more about the voice and vocal production than Mr. W. H. Breare."—"Counterpoint," in the *Newcastle Journal*.

Address: "Herald" Buildings, Harrogate.

THE CENTRE FOR MODERN MUSIC.

Extensive Stock of English, French, Italian, Russian, and Spanish Modern Music.

Publishers of Wassili Safonoff's New Formula for the Piano Teacher and Piano Student.

## J. & W. CHESTER

11, GREAT MARLBOROUGH STREET, LONDON, W.-1.

(First Floor).

## WIGMORE HALL STUDIOS

(Late Bechstein Hall).

THE best Accommodation in London for MUSIC TEACHERS, providing every possible convenience. Magnificent Entrance Hall, Electric Lift, Waiting Lounges and Lavatories on each floor. Luxuriously furnished, lighted by Electricity, and Horizontal Grands in every Studio. Moderate inclusive charges.

WIGMORE HALL STUDIOS, 32-40, Wigmore St., London, W.-1

# Become a Good Pianist without constant "practising"

All necessity for "Keyboard Drudgery" has been abolished by my "From Brain to Keyboard" System. Instead of spending years in wearisome "practising" for several hours daily, you need give only a few minutes for a few months twice daily.

The mastery of the piano which my System will give you is unattainable by the slow and laborious "practice" methods, even though you spend years in diligent drudgery.

This is possible only by the aid of the well-known System

## "From Brain to Keyboard"

### Macdonald Smith's System of Touch and Technique.

Improvement starts with the very first lesson and success is certain whatever your age or proficiency. The lessons are given by post and will be carefully adapted to your individual requirements, my personal attention being given to each student. No apparatus or special notation is used.

Sir Frederick Bridge, C.V.O., has strongly recommended my System, the advantages of which, he stated, he could cordially endorse from his own personal experience. Over 9,000 successful students testify to its wonderful value.

*SEND FOR MY ILLUSTRATED BOOK:*

*"Light on Pianoforte Playing."*

This book fully explains the principles and advantages of the methods used in my Postal Course, and should be read by pianists of all grades of proficiency. When replying, please send 3d. for part war time cost and postage, and state whether average or advanced pianist.

**M. MACDONALD SMITH,**

19, BLOOMSBURY SQUARE, LONDON, W.C. 1

## MR. CHARLES TREE

Gives his 14th Consecutive Annual Vocal Recital at Glasgow, January 22, 1918;
and his Recital-Lectures on the importance of easy vocal production as connected with quality and preservation of the voice.
"How to Acquire Ease of Voice Production," by Charles Tree (published by J. Williams, Great Portland Street).
Recital-Lectures—Bournemouth, January 30.
Bath, January 31 and February 1.
Swansea, February 14.

*Carlisle Journal* says: "His object was to provide education rather than entertainment, but both were admirably blended, enlivened by appropriate illustrations. His secret of easy, expressive singing for over a quarter of century lies in his method of production. He illustrated *how* the tone was produced; showed how vocal colour and enunciation depended on production, and gave useful hints of correct breathing. Mr. Tree excels in vigorous dramatic treatment, and his work was marked by great power of vocalisation. His skill in the treatment of negro songs greatly amused the audience."

These Recital-Lectures are often given as a medium for local charity.
For Concerts, &c., address 29, King's Road, Chelsea.

## THE TECHNIQUER

(The Master Key to Technique).

*Testimonial from Leonard Henniker, Esq., Mus. Bac., F.R.C.O., A.R.C.M., L.R.A.M.*

"Nottingham, July 4th, 1916.

"I have used the 'Techniquer' with 20 of my pupils, and find that the claims of its inventor, Mr. R. J. Pitcher, are completely justified. In all instances extra stretch was obtained after a few minutes' usage, and in several cases the increase was really surprising.

"I consider the apparatus is very valuable.

Used also and cordially recommended by Charles Macpherson, Esq., F.R.A.M. (Organist of St. Paul's Cathedral), Charles F. Reddie, Esq., F.R.A.M., Professor and Examiner at the R.A.M., and by many other distinguished musicians.

Send for "Hand Development" (Second Edition) by Mr. R. J. Pitcher, 7d. post-free. Secretary: 33, Orchard Street, W.-1.

*PUBLISHED SHORTLY. ILLUSTRATED.*

## "STERNDALE BENNETT & SHEFFIELD."

Part I., 4s., Bennett Family, Derbyshire, Cambridge, and Sheffield. Part II., 3s. Wm. Sterndale Bennett and Associations with his Native City. By W. T. FREEMANTLE, Barbot Hall, Rotherham, to whom subscribers' names solicited without delay.

## PROFESSIONAL NOTICES.

GLADYS E. PARRIS (SOPRANO).
Open for engagements for Concerts, Dinners, Masonics, &c. Thoroughly trained voice. Fees moderate.
81, Barcombe Avenue, Streatham Hill. S.W.-2.

MR. ALEX. C. FLAMBE (TENOR).
Concerts, &c., Stainer's "Crucifixion."
67, Ashbourne Avenue, Mitcham, Surrey.

MR. ERNEST A. FLAMBE (BASS).
Available for Concerts, Oratorio, &c., "Messiah," "Elijah," "Judas Maccabæus," &c. Stainer's "Crucifixion." For vacant dates, address 67, Ashbourne Avenue, Mitcham, Surrey.

## MR. FREDERICK GAY

(TENOR).

Open for Lenten Music. Tel. No. 7121 Central.
17, Bankton Road, Brixton, S.W.-2.

## MR. SAMUEL MASTERS

(TENOR).

Address—164, Bank Buildings, Ewell Road, Surbiton.

MUSICAL REVISER TO MESSRS. NOVELLO FOR THIRTY-THREE YEARS.

## COMPOSERS' MSS.

REVISED AND PREPARED FOR PRINTING.
H. ELLIOT BUTTON, "Harewood," Ardwick Road, N.W.-2
Reference to the following composers kindly permitted:—
Sir C. HUBERT H. PARRY, Bt., C.V.O., Sir EDWARD ELGAR, O.M.
Sir FREDERICK BRIDGE, C.V.O., Dr. WALFORD DAVIES.

DR. ALLISON instructed by Post Candidates who OBTAINED DEGREES OF MUS.D. and MUS.B. at Oxford, Cambridge, Dublin, London, and Durham Universities, Diplomas of F.L.C.M., L.Mus.L.C.M., A.R.C.M., F.R.C.O. (1916), and L.R.A.M. Gold Medals, Silver Medals, Scholarships, Prizes, "Honours," and Pass Certificates (of the Colleges of Music) to the number of *eight hundred and eighty*. Dr. Allison is willing to teach those who neither require nor desire to pass examinations. Harmony, Counterpoint, Orchestration, and Analysis of Composition by Post, to correspondents anywhere. Personal instruction in Theory, Singing, Organ, and Piano. 24 Park Range, Victoria Park, Manchester.

REVISION OF MUSICAL COMPOSITIONS.
Dr. Horton Allison, 24, Park Range, Victoria Park, Manchester.

SPECIAL CORRESPONDENCE COURSES:—
(1.) L.R.A.M. Paper Work.
(2.) A.R.C.M. Paper Work.
(3.) Graduated Courses of Study in Rudiments, Harmony, Form, &c.

L.R.A.M. Exams. 1910-17 .. 121 Correspondence Pupils successful.
A.R.C.M. „ 1914-17 .. 23 „ „ „

MR. E. H. BIBBY, Mus. Bac., L.R.A.M., A.R.C.M.,
c/o FORSYTH BROS., Deansgate, Manchester.

DR. CUTHBERT HARRIS, Mus. Doc. Dunelm., F.R.C.O. SPECIALIST IN CORRESPONDENCE TUITION. 357 Successes in Mus. D., Mus. B., F.R.C.O. and A.R.C.O., &c. MSS. revised and arranged for publication. 3, De Burgh Park, Banstead, Surrey. Telephone, Burgh Heath, 346.

MISS H. HEALE COACHES for all EXAMINATIONS in MUSIC (at private residence or at West-End studio), in Pianoforte, Harmony, Counterpoint, Fugue, Form, Orchestration, "Teaching," Modulation, Transposition, &c. For Terms, &c., apply Dunraven House, 41, Albert Bridge Road, S.W.-11

MR. C. T. HEAVISIDE, SOLO PIANIST:—"The selections . . . were given in a masterly manner."—*Torquay Directory*. VACANCIES for PUPILS (including 'Cello). 27, Torwood Street, Torquay. Responses, &c. (C. T. H.), 4d. net, of the Composer, Torquay.

DR. ARTHUR S. HOLLOWAY, Mus. D. Oxon., 13, Roseleigh Avenue, Highbury, N.-5, continues to PREPARE CANDIDATES for the various Theoretical Examinations. Music of any description revised or arranged. LESSONS in COMPOSITION, by post if desired.

DR. F. J. KARN (Mus. Bac. Cantab.; Mus. Doc. Toronto) continues to give lessons in Harmony and other Theoretical subjects, and prepares for all Musical Examinations. Compositions revised and Analyses written. Candidates prepared by Dr. Karn have gained the Mus. Bac. and Mus. Doc. degrees at the Universities and diplomas from the Musical Colleges.
Address 106, Haverstock Hill, London, N.W.-3

MADAME LARKCOM, F.R.A.M., Professor of Singing, R. A. Music. Private Pupils received at the Wigmore Hall Studios, 40, Wigmore Street, W.-1

DR. LEWIS, Mus. Doc., F.E.I.S., Warden, Incorporated Guild of Church Musicians, gives LESSONS, Personally or by Post, in HARMONY and COUNTERPOINT. 18, Berners Street, Oxford Street, W.-1

DR. LEWIS' TEXT-BOOKS:

HARMONY. (2 vols.) 5s. each, net.
COUNTERPOINT. 5s. net.
DOUBLE COUNTERPOINT AND CANON. 5s. net.
FUGUE. 1s. 6d. net.
ELEMENTS OF MUSIC. 2s. 6d. net.
DEVELOPMENT OF ANGLICAN CHURCH MUSIC. 2s. net.
PRONOUNCING VOCABULARY OF MUSICAL TERMS. 6d. net.
DICTIONARY OF MUSICAL TERMS. 6d. net.
MATERIAL OF MELODY. 3d. net.
IMPROVISATION. 1s. 6d. net.
The above, complete, will be forwarded (carriage paid) for £1.

ARTHUR MANGELSDORFF, L.R.A.M., A.R.C.M., Pianist (Specialist), coaches for Pianoforte Diplomas. Paper Work by Correspondence. 497, Coventry Road, Birmingham.

L.R.A.M.—ARTHUR MANGELSDORFF has had September, 1917, Successes. He begs to state that he is a British-born subject. Address as in other advertisement.

MISS F. HELENA MARKS PREPARES for L.R.A.M. and other Examinations. Pianoforte, Harmony, "Form and Teaching," &c. Lessons (oral or by correspondence). Pupils received and visited for the Pianoforte. Many recent successes, L.R.A.M., &c. Pianoforte Classes, 10, Matheson Rd., West Kensington.

DR. H. H. L. MIDDLETON, Mus. Doc., F.R.C.O., L.R.A.M., A.R.C.M. Twenty-five years' experience in Private Tuition and Coaching for Degrees. More than 500 of Dr. Middleton's Pupils have obtained Degrees at the Universities, R.A.M., R.C.M., and R.C.O. Address, 60, Berners Street, W.-1

S. BOTOLPH'S CHURCH, Aldgate, E.C.—Organ Lessons given on the fine 3-manual Organ. Pupils allowed to practise. Address, Frederic Lacey, organist.

EVELINE QUINLAN, highly certificated, trained to teach, and advised by one of our most eminent Professors of Singing; specially recommended for breathing and voice-production. Prepares for L.R.A.M. and all Exams. at Cramers, New Bond Street, or own residence. Special arrangements for School or Conservatoire. Terms moderate, according to circumstances. Apply, 8, Aldrington Road, Streatham Park, S.W.-16.

LICHFIELD CATHEDRAL CHOIR.

There are two VACANCIES for Leading Boys (Soloists). Candidates must have very good voices and be good readers of music, and should be between 9 and 12 years old. Board, lodging, education, and medical attendance free. Apply, Rev. M. Hardey, Subchanter, The Close, Lichfield.

GOOD SOPRANO BOY WANTED for occasional Services. Address, Rev. J. A. Price, 264, Fulham Road, S.W.-10.

A PHENOMENAL NATURAL ALTO (not FALSETTO) of high range, desires APPOINTMENT in Cathedral or Church Choir. Capable Treble Soloist. Communications: "L. W." Novello & Co., Ltd., 160, Wardour Street, W.-1.

WELLS CATHEDRAL CHOIR.

WANTED, a TENOR SINGER in the Choir of Wells Cathedral. Stipend £80 per annum, with a small house in due course. Applications, accompanied by recent testimonials, should be sent by the 31st instant to the Rev. Dr. Davis, Liberty Wells. Applications will be especially welcomed from those who have served in the War and are now discharged from further service.

BARITONE SOLOIST OFFERS his Services for Oratorio or Concert work, in exchange for a few finishing-off lessons. Box C 240, c/o Dawson's, 121, Cannon Street, E.C.-4.

S. PETER'S, EATON SQUARE, S.W.1—ORGANIST AND CHOIRMASTER REQUIRED Temporarily during the absence of Dr. Stanley Marchant on Military Service. Apply in writing and send testimonials to The Precentor, S. Peter's Choir Vestry, Eaton Square, S.W.-1.

ORGANIST and CHOIRMASTER WANTED for Enniskillen Parish Church. Salary £50. Good tuition prospects. Applications before February 13, to J. H. Charlton, Enniskillen, Ireland.

ORGANIST-CHOIRMASTER WANTED for Parish Church. Evangelical Services. State qualifications, with testimonials. Commencing Salary £45. Apply by letter, Vicar, St. James' Vicarage, Hatcham, S.E.-14.

ORGANIST (Church of England) is OPEN to undertake occasional duties. Leicestershire District, Villages preferred. 19, Garton Street, Leicester.

ORGANIST at liberty to DEPUTISE for a few Sundays. Used to full choral service. 41, Barrington Road, Crouch End, N.-8.

A Well-known Master will TRAIN and INTRODUCE a really good voice on exceptional terms. Write "Angelo," 195, Oxford Street, W.-1.

THE Organist of S. Andrew's Church, Wells Street, London, W.-1, REQUIRES a PUPIL-ASSISTANT. Tuition and practice free, or at reduced fees, according to amount of help given. Full cathedral services. Apply: Dr. M. P. Conway, S. Andrew's Vestry, Well's Street, W.-1.

YOUNG LADY desires APPOINTMENT as Accompanist to Singer, or in Orchestra (Theatre or Cinema), or any other practical engagement. London District. Jennie Jones, A.T.C.L., 113, Hertford Road, Enfield Wash, N.

LADY desires APPOINTMENT as PIANOFORTE TEACHER in School or Private Family, non-resident. Good testimonials and references. Florence Tilling, A.L.C.M., 9, Moreton Place, Belgravia.

WANTED for Music Warehouse, ASSISTANT, with general experience. Apply, Keith, Prowse & Co., Ltd. 42, Poland Street, W.-1.

ORGANS (New and Second-hand) for SALE.—Electric and pneumatic action up-to-date. Built or reconstructed Bedwell & Son, The Cambridge Organ Works, Cambridge.

SEVERAL TWO-MANUAL ORGANS, with pedals, various sizes, suitable for CHURCHES, COLLEGES, &c., built on entirely new principles of specially constructed action, recently introduced, at minimum of cost. Apply W. E. Richardson & Sons, Organ Builders, Manchester, S.W.

TO BE SOLD.—ORGANIST'S or ORGAN STUDENT'S PIANO; two keyboards, full set concave and radiating pedals; magnificent instrument; walnut case and stool. Bargain. Apply, W. C. Smith, Endsleigh, Truro.

WANTED, Second-hand Copy of GROVE'S DICTIONARY OF MUSIC. Write L. L. Blacknell, 152, Brighton Road, South Croydon.

FOR SALE, Second-hand CHAMBER MUSIC, (Peters Edition), and Violinist's Repertory (Classic and Modern). List free on application. Herrick, 30, Queen's Road, W.-2.

LYRICS sent on approval or written to suit Music. Violet Hoy, 5, Arnside Road, Southport.

CHURCH MUSIC by B. Luard-Selby, published by Winthrop Rogers, Limited, 18, Berners Street, London, W.-1. Magnificat No. 1, 3d. Anthem, "The Lord hear thee," 2d.

BASSES AND BARITONES should buy descriptive Scena "THE BULL FIGHT" (Oakley). Compass A to E. Price 1s. 6d. Weekes & Co., 14, Hanover Street, W.-1.

THE LIQUIDATOR of the CHURCH and CARILLON BELL COMPANY, Limited, invites TENDERS for PATENT RIGHTS in the undermentioned Letters Patent:—

| No. of Patent. | PARTICULARS. |
|---|---|
| 15010/12 | Improvements in or relating to striking and damping mechanism for bells, bars, tubes, and plates. |
| 14027/13 | Improvements in or relating to the electric striking and damping mechanism for bells, bars, tubes, and plates. |
| 8640/14 | Improvements in or relating to keyboards for musical instruments. |
| 9239/15 | Improvements in apparatus for automatically chiming and striking sonorous bars, bells, tubes, and plates. |
| 10862/15 | Improvements in supporting sonorous bars or tubes. |
| 13216/16 | Improvements in electrical methods for sounding of church and other bells. |

To be SOLD subject to the following conditions:—(1) Purchase price to be paid to the Liquidator within seven days of acceptance of tender; (2) No tender is to be retracted; (3) The purchaser shall accept such title as the Liquidator has; and (4) The purchaser shall not make any requisition or take any objection in respect thereof.

Tenders addressed to the undersigned at 1, Broad Street Place, London, E.C.2, must be received not later than 4 p.m. on Thursday, the 14th day of February, 1918.

WM. H. STENTIFORD, Liquidator.

TE DEUM IN F. MAGNIFICAT AND NUNC DIMITTIS IN F. 3d. each. By A. Toase, Novello & Co., Ltd.

TE DEUM, two Sets (Free Chant and Quadruple), together 3d. "Easy, singable; the whole thing shows nice feeling, we can thoroughly recommend it."—*Musical News.* Also COMMUNION SERVICE (6d.) (Weekes & Co.).

VESPER, "Lord, keep us safe." On Cards, 1d. (Novello & Co.) Specimen from J. J. Jones (Pte. 2nd Battn. B. V. Regt.), 4, Temple Street, Bristol.

*JUST PUBLISHED.*

# HIAWATHA'S WEDDING-FEAST

(Op. 30, No. 1.)

AND

# THE DEATH OF MINNEHAHA

(Op. 30, No. 2.)

COMPOSED BY

## S. COLERIDGE-TAYLOR.

ARRANGED FOR PIANOFORTE SOLO

BY

JOHN POINTER.

PRICE THREE SHILLINGS AND SIXPENCE EACH.

LONDON: NOVELLO AND COMPANY, LIMITED.

# THE MONTHS

TWELVE SKETCHES FOR THE PIANOFORTE

BY

## FREDERIC H. COWEN

IN FOUR BOOKS.

PRICE TWO SHILLINGS EACH.

CONTENTS:—

| BOOK 1. | | BOOK 3. | |
|---|---|---|---|
| January. | Lullaby for the New Year. | July. | Butterflies. |
| February. | (St. Valentine) Flirtations. | August. | Mid-day Rêverie. |
| March. | Boreas. | September. | Harvest Hymn. |
| **BOOK 2.** | | **BOOK 4.** | |
| April. | In Springtime. | October. | Autumn Evening Song. |
| May. | Italian Serenade. | November. | Civic Procession in the Olden Time. |
| June. | Birds. | December. | Christmas Morn. |

ARRANGEMENTS FOR SMALL ORCHESTRA BY THE COMPOSER.

| | | | | | |
|---|---|---|---|---|---|
| No. 2. | February. | String Parts (5) ... | 4s. 0d. | Wind Parts, &c. ... ... ... | 2s. 9d. |
| No. 6. | June. | String Parts (4) ... | 1s. 0d. | Wind Parts, &c. ... ... ... | 2s. 6d. |
| No. 9. | September. | String Parts (5) ... | 2s. 6d. | Wind Parts, &c. ... ... ... | 5s. 0d. |
| No. 12. | December. | String Parts (5) ... | 2s. 3d. | Wind Parts, &c. ... ... ... | 4s. 6d. |

LONDON: NOVELLO AND COMPANY, LIMITED.

# TRINITY COLLEGE OF MUSIC

(INSTITUTED 1872.)

President:
THE RT. HON. THE EARL OF SHAFTESBURY, K.P.
Chairman of Board:
SIR FREDERICK BRIDGE, C.V.O., M.A., MUS. D.
Director of Studies: C. W. PEARCE, MUS. D.
Director of Examinations: E. F. HORNER, MUS. D.

*February 13th, at 3 p.m.*—Professors' Violin and Pianoforte Recital by Messrs. J. Ivimey and Charlton Keith.

*February 27th, at 3 p.m.*—Professors' Pianoforte and Vocal Recital by Messrs. E. d'Evry and F. Bucken de Courcy.

The College provides INSTRUCTION and TRAINING in all Musical Subjects: Instrumental, Vocal, and Theoretical. The lessons are arranged to meet the convenience of both day and evening students. Any number of subjects—from one to the Full Course—may be entered for. The College is open to beginners as well as to the more proficient student.

Approved complete Courses for the University of London Degrees in Music under recognised Teachers of the University.

Students are prepared also for the Degrees of other Universities, the Examinations of the Royal College of Organists, Trinity College of Music, &c.

The ORCHESTRAL, CHORAL, the OPERATIC, and CHAMBER MUSIC CLASSES are open also to sufficiently competent persons who are not College students for other subjects.

All modern systems of Technique (whether for the Pianoforte, Violin, or other instrument) and of Vocal Training are taught by qualified professors.

The Class for Training Boys for Cathedral Choirs is held on Saturday mornings.

Tuition in the Rudiments of the Theory of Music, Harmony, Counterpoint, Form, Instrumentation, Composition, and the Art of Teaching is also given by Correspondence.

Students not older than 16 years are admitted to the JUNIOR SCHOOL at reduced fees.

There are Thirty Scholarships tenable at the College and open to all British subjects up to certain age limits, and the Bambridge Pianoforte Scholarship, value £100 per annum; also Eighteen Scholarships which provide complete preparation for the Degree of Bachelor of Music of the London University and are open only to Students who have satisfied the Matriculation requirements of that University.

Particulars of the Teaching Department, with list of Professors, Fees, Scholarships regulations, &c., and the Syllabuses of the Higher and Local Examinations, on application to the undersigned.

C. N. H. RODWELL, Secretary.

Mandeville Place, Manchester Square, London, W. 1.

"The name of ELKIN has now acquired a world-wide association with musical publications of standard worth."—*The Business World.*

# MODERN FINGER-EXERCISES

FOR THE PIANO

By CYRIL SCOTT.

PRICE 2s. 9d. net cash.

*The Daily Telegraph* says: "Mr. Cyril Scott explains that his object is to familiarise the beginner at an early stage of his progress with the intervals, scales, and notations of modern music. He says quite rightly that 'as musical composition changes, the exercises of one generation are inadequate to fit the performer for the novelties of a further generation.' Mr. Scott, therefore, supplies a much felt want, and has—in his carefully graduated exercises—achieved a notable addition for the music teacher's library."

Complete List, with reprint of a critical article by Mr. George Lowe, post free, on application.

## Latest Successes for the Pianoforte by EDWARD ELGAR.

## ROSEMARY

("THAT'S FOR REMEMBRANCE")

| | *Price Net Cash—s. d.* | | *Price Net Cash—s. d.* |
|---|---|---|---|
| Pianoforte Solo .. | 1 9 | Full Orchestra .. .. | 2 8 |
| Piano and Violin .. | 1 9 | Small Orchestra .. .. | 2 0 |

*Press Notice.*—"The great beauty of its haunting melody appeals strongly to every pianist who appreciates a refined, dainty style."

## CARISSIMA

| | *Price Net Cash—s. d.* | | *Price Net Cash—s. d.* |
|---|---|---|---|
| Pianoforte Solo .. | 1 9 | Full Orchestra .. .. | 3 6 |
| Piano and Violin .. | 1 0 | Small Orchestra .. .. | 2 8 |

*PRESS NOTICES:*

"CARISSIMA.—The hand of Elgar is as clear here as in 'Gerontius,' and though the piece is but a trifle, it is the trifle of a master hand."—*The Daily Telegraph.*

"CARISSIMA is quite certain to be heard far and wide."—*Daily Mail.*

ELKIN & CO., LIMITED,
8 & 10, BEAK STREET, REGENT STREET, LONDON, W.-1.

# BROADWOOD PIANOS

## BOSWORTH EDITION

The best English Edition of the Classics and the World's Best.

Send to-day for lists comprising: Beethoven's and Mozart's Sonatas, Chopin's Waltzes, Mazurkas, &c., and works by Bach, Brahms, Schumann, Tschaikowsky, &c. Moderate prices. Clear, beautiful engraving.

1918 NOVELTIES.

## JOY MINUET.

By ARTHUR ISON.

A new composer who has real talent for tune.
Once played impossible to forget.

## DREAMS OF HOPE.

TELLIER.

A second "Plainte d'Amour" by this popular Composer.

## THREE COUNTRY DANCES.

LAURA G. LEMON.

The real thing; have tune and great merit.

## DANSE ARABESQUE.

Pianoforte Solo. Violin and Pianoforte.

HAROLD HENRY'S

Latest and best, following "Dream Rêverie."

## SPRING'S THANKSGIVING.

Song by CRAIG MALLIN.

## LOVE'S YOUNG DREAM.

Intermezzo. VINCENT THOMAS.

BOSWORTH & CO.,
8, HEDDON STREET, REGENT STREET, LONDON, W.-1

Publishers of the Five Great Piano Methods:
"BERINGER'S TUTOR," "WARD'S PROGRESSIVE TUTOR," "HEMY'S TUTOR," "WICKINS' RAPID METHOD," "MOORE'S FIRST PRINCIPLES," "MARCHANT'S RAPID VOICE METHOD," and the SEVCIK VIOLIN WORKS.

JUST PUBLISHED.

# STABAT MATER

SET TO MUSIC

FOR FEMALE VOICES

BY

GIOVANNI BATTISTA PERGOLESI.

ENGLISH VERSION

BY

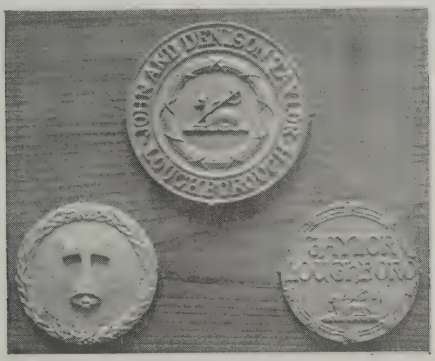
W. G. ROTHERY.

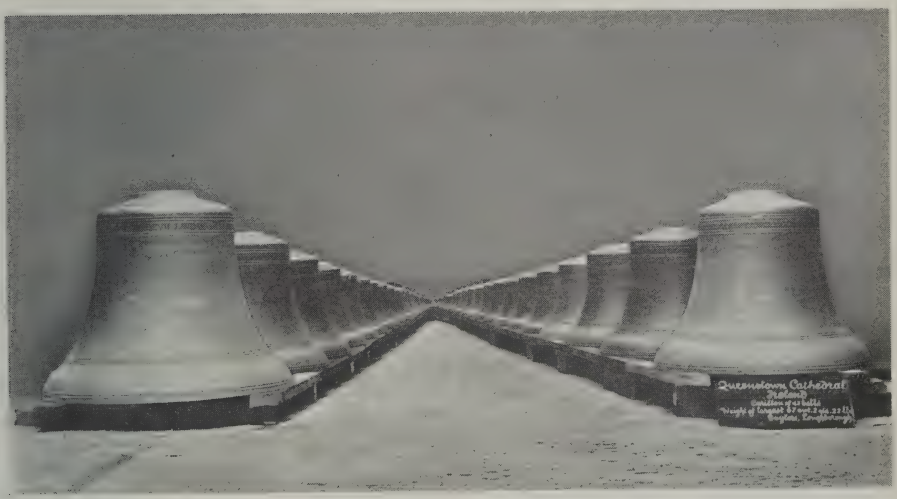
Price One Shilling and Sixpence.

Tonic Sol-fa, 1s. (*in the Press*).

London: NOVELLO AND COMPANY, Limited.

*FOUNDERS' MARKS OF MESSRS. JOHN & DENISON TAYLOR.*




*THE QUEENSTOWN BELLS.*

*The largest and finest Carillon in the United Kingdom, and the most perfect set of bells in the World tuned to equal temperament.*

*The Tenor Bell of the ring of Ten. Weight of the bell itself, 30½ cwts. Note D Flat.*

# The Musical Times

*AND SINGING-CLASS CIRCULAR.*

FEBRUARY 1, 1918.


## ADVANCE IN PRICES.

The price of this journal was advanced from threepence to fourpence on January 1, and the Annual Subscription Post free increased from four to five shillings.

With the exception of folio songs, and books already issued at over twenty-one shillings, all the Novello publications were increased in price on the same date.

The alterations in prices are as follows :

| Former Prices. | Advanced Prices. |
|---|---|
| One penny ... | Three halfpence |
| Three halfpence ... | ... Twopence |
| Twopence ... | ... Threepence |
| Threepence ... | ... Fourpence |
| Fourpence ... | ... Sixpence |
| Sixpence ... | ... Eightpence |
| Eightpence ... | ... Tenpence |
| Ninepence ... | ... One shilling |
| One shilling ... | One and fourpence |
| One and sixpence | ... Two shillings |
| Two shillings ... | Two and sixpence |
| Two and sixpence | ... Three shillings |
| Three shillings ... | ... Four shillings |
| Three and sixpence | Four and sixpence |
| Four shillings ... | ... Five shillings |
| Four and sixpence | Five and sixpence |
| Five shillings ... | Six and sixpence |
| Five and sixpence | ... Seven shillings |
| Six shillings ... | Seven and sixpence |

All other publications priced at twenty-one shillings or less will be increased approximately twenty-five per cent.

Novello & Co., Ltd.

## A FAMOUS BRITISH BELL FOUNDRY.

By W. W. Starmer.

For centuries past England has been famous for bell ringing, or what is technically known as 'change ringing'—which is still peculiar to the country. Such uses of bells have required special methods of suspension and manipulation. These in turn have had the effect of altering the shape and proportions of bells, so that English bells differ considerably from those of the Continent, and this is the reason why the former are frequently compared unfavourably with the latter. Without going into the reason why this should or should not be the case, at the present time the finest bells in the world are made in this country because the great firm of Messrs. Taylor of Loughborough have succeeded in reducing the designing and tuning of bells to an exact science. Why certain results are obtained is still an open field for the higher mathematician, but when the practical issues are to be dealt with Messrs. Taylor have proved themselves to be the pre-eminent founders and tuners of bells.

For the purposes of this article the editor and myself paid a visit to the Loughborough foundry so ably controlled by Messrs. John and Denison Taylor, and which has continued without a break from the 14th century—having been originally established by Johannes de Stafforde at York in the reign of Edward III. He removed to Leicester about the middle of the 14th century, where by his good repute and successful business capacity he became mayor in 1366 and 1370.

Under various ownerships through the centuries (including the eight Newcombes, 1506-1612) we come to Edward Arnold, who had also a foundry at St. Neots at which Robert Taylor was apprenticed—eventually succeeding Arnold about 1780. In 1820 Robert Taylor removed to Oxford, where he died in 1832. His son John removed to Loughborough in 1840, and died there in 1858. John's son, the late John William Taylor, succeeded, and under his capable and energetic command the foundry was greatly extended and grew to its present imposing dimensions, being now carried on by his two sons John and Denison with even greater success and with a world-wide reputation, for from this foundry bells are sent to every part of the globe. The buildings are extensive, and occupy an area of over 7,000 square yards. All the machinery—and there is a great deal of it—is driven by electricity as the motive power.

The foundry buildings include two bell towers, in one of which is a ring of eight bells hung for change-ringing and demonstrating the best possibilities of small bells for this purpose :

| Note | | Weight cwt. | qrs. | lbs. |
|---|---|---|---|---|
| Treble | B ... ... ... | 1 | 1 | 7 |
| 2 | A♯ ... ... ... | 1 | 2 | 8 |
| 3 | G♯ ... ... .. | 1 | 2 | 20 |
| 4 | F♯ ... ... ... | 2 | 1 | 5 |
| 5 | E ... ... ... | 3 | 0 | 4 |
| 6 | D♯ ... ... ... | 3 | 2 | 3 |
| 7 | C♯ ... ... ... | 4 | 1 | 18 |
| Tenor | B ... ... ... | 6 | 2 | 13 |
| | | 24 | 1 | 22 |

In the other* is a carillon of forty-two bells, 3½ octaves in compass, with clavier and pedals exactly

*An illustration of this was given in our June, 1915, number, p. 331.

as at Malines and Bruges. The total weight of this is 3½ tons. The bells are tuned to equal temperament, and although the smallest are not many pounds in weight, the accuracy of the tuning is a veritable triumph of the bell-founder's art.

Bell-metal is an alloy of copper and tin, the best proportions for which are 13 to 4, which give the requisite durability and sonorousness. There is a popular, but erroneous, idea that silver improves the tone of bells; but this is not so, and if used to any great extent would injure the tone. Some founders use copper and tin for the alloy in the proportions of 16 to 4 and 17 to 5; but this is merely an economical convenience, and to be deprecated. Careful analyses of bell-metal show that silver has never been used as a component part of the alloy, yet we find that many reputable encyclopædias and other works still persist in repeating the error regarding silver which has been sedulously continued for the past three centuries.

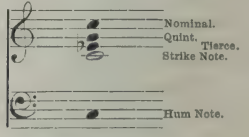
The process of making bells is as follows. First the inner mould, or core, is made, and consists of brickwork (or an equivalent) covered with loam and moulded to the shape of the inside of the bell by means of what is called a 'sweep' or 'crook.' A 'sweep' is a light iron frame with adjustable templets the exact shape of the inner and outer contours of the bell. Next the 'cope' or cover, which forms the outside of the bell, is made, and consists of an iron case, lined with loam moulded to the shape of the outside of the bell. Both core and cope are baked hard in an oven specially built for the purpose. A hole is then dug in sand, into which the core is laid, the cope is placed over it, and then the hole is filled in and the sand rammed tightly down for safety and convenience. The core and cope thus united are called the 'mould' for the bell. Great care is essential in placing the cope over the core in a concentric position. If core and cope are not concentric, the result will be a bell one section of which will be thicker than another. The variation will produce a throbbing tone, which may be explained thus: The sound-bow (the thickest part of the bell) vibrates in a definite number of sections. If one of these sections is thicker than another it will vibrate more rapidly than the thinner one and produce a note of different pitch. The two sets of sound-waves thus set up will synchronise at intervals, resulting in a momentary fulness of tone, the effect to the ear being a succession of throbs more or less frequent according to the periodic difference of the sound-waves.

Everything being ready the furnace is tapped, and the molten metal as it pours out falls into a large iron ladle lined inside with sand. This ladle, after receiving the metal, is carried by a crane to the mould, and the metal is then poured out from the ladle into a hole in the top of the crown and fills the space between core and cope. When cool the bell is taken out of the mould and carried to the finishing department, where it is tuned. This used to be done by chipping away the inside of the bell, or the edge of the lip,—an exceedingly clumsy method indeed. Now, however, with improved machinery it is done very much more satisfactorily by a vertical lathe. The bell is inverted and gripped at different points by vices, to keep it perfectly firm. The centre is then plumbed, and steel cutters pare out the metal from the inside of the bell for flattening and pare off the edge of the bell for sharpening. By such means bells can be most accurately tuned. In casting, bells are best left sharp, for flattening injures the tone much less than sharpening. A bell may readily be flattened one-eighth of a tone or even more, but it cannot be sharpened so much; indeed, any sharpening is to be deprecated, and if at all possible should be avoided.

When a ring of bells is cast in tune—*i.e.*, needing no adjusting in the tuning machine—it is called a 'maiden' peal. This used to be a very rare occurrence, and *only a chance;* but now with improved appliances, and if due care be taken, there is no reason whatever why bells should not be cast so that very little tuning is required.

After a minute and careful study of the bells of the United Kingdom and of the Continent, completed some twenty years ago, the writer of this article published his formulated theory respecting the tuning of bells in the following terms:

(1) A bell must be 'in tune' with itself before it can be in tune with others.
(2) Every bell has at least five principal tones in it which can be accurately tuned.
(3) These principal tones are the Strike Note, Nominal, Hum Note (these three must be perfect octaves with each other), Tierce (minor 3rd), and Quint (perfect 5th), thus:




A bell producing this pitch should weigh (approximately) two tons.

(4) All these tones must be in perfect tune with each other.
(5) The tone of a bell depends:
  (*a*) On the consonance of its component parts;
  (*b*) On the relative intensities of the various tones, which in their turn are dependent upon the minute accuracy of sharply-defined height-, width-, and thickness-proportions.

These conditions can be carried out to the accuracy of a single vibration by Messrs. Taylor, who have been the pioneers in all matters connected with the tuning of bells, for the past quarter of a century, and it is solely due to them that England has risen to the supreme position of being the greatest bell-founding country in Europe.

The means by which these results are obtained are of course the bell-founder's secret; but it is a matter for congratulation that the finest modern bells are being made in this country.

Modern bells should be superior to ancient ones, as the best existing conditions produce:

(1) A better mould, ensuring a much truer casting.
(2) A better form of bell as to design.
(3) A greatly improved furnace, producing a perfect admixture of copper and tin.
(4) A system of tuning which is a very great advance on any methods hitherto practised.

From this foundry the following important works have emanated:

Bells of over Three Tons in Weight.

| | Date. | Weight. Tons. | Cwts. |
|---|---|---|---|
| Great Paul ... ... ... | 1882 | 16 | 14¾ |
| Highmoor, Wigton ... ... | 1885 | 8 | 16 |
| Manchester Town Hall ... | 1882 | 8 | 2¾ |
| Beverley Minster ... ... | 1902 | 7 | 1 |
| Birmingham University ... | 1908 | 6 | 1½ |
| Newcastle-on-Tyne Cathedral (hour-bell) ... ... ... | 1892 | 5 | 18½ |
| Downside Abbey ... ... | 1903 | 5 | 6¾ |

| | Date. | Weight. Tons. | Cwts. |
|---|---|---|---|
| Manchester Town Hall ... | 1877 | 5 | 0½ |
| Sydney, N.S.W., Post Office . | 1891 | 4 | 18 |
| Preston Town Hall ... ... | 1868 | 4 | 16 |
| Worcester Cathedral ... ... | 1868 | 4 | 10 |
| Bradford Town Hall ... ... | 1873 | 4 | 7 |
| Abberley Hall ... ... ... | 1885 | 3 | 18½ |
| Chichester Cathedral ... ... | 1877 | 3 | 13 |
| Exeter Cathedral (tenor) ... | 1902 | 3 | 12½ |
| Manchester Town Hall ... | 1877 | 3 | 11 |
| Queenstown Cathedral ... | 1916 | 3 | 7¾ |
| Rugby School ... ... ... | 1914 | 3 | 4¾ |
| St. Paul's Cathedral ... ... | 1878 | 3 | 2 |
| Abberley Hall ... ... ... | 1885 | 3 | 1¼ |
| Halifax Town Hall ... ... | 1862 | 3 | 0 |

Carillons.

| | No. of Bells. | Date. | Weight. Tons. | Cwts. |
|---|---|---|---|---|
| Bournville (with clavier) ... | 22 | 1906 | 4 | 7½ |
| Loughborough (with clavier) | 40 | 1906 & 1912 | 3 | 10 |
| Queenstown (with clavier)... | 42 | 1916 | 17 | 1½ |
| Abberley Hall ... ... | 20 | 1884 | 20 | 15 |
| Worcester Cathedral ... | 16 | 1868 & 1875 | 17 | 0 |
| Manchester Town Hall ... | 21 | 1877 | 35 | 0 |
| Appingedam (Holland) ... | 25 | 1911 | 2 | 0 |
| Eindhoven (Holland) ... | 25 | 1914 | 2 | 0 |
| Flushing (Holland)... ... | 33 | 1914 | 7 | 2 |

Famous Peals of Bells.

St. Paul's Cathedral, London.
Exeter Cathedral.
Worcester Cathedral.
Newcastle-on-Tyne Cathedral.
Truro Cathedral.
Dublin, St. Patrick's Cathedral.
Edinburgh, St. Mary's Cathedral.
Christ Church Cathedral, N.Z.
Beverley Minster.
Beverley, St. Mary's.
Bristol, St. Mary Redcliffe.
Shrewsbury, St. Chad's Church.
Waltham Abbey.
Manchester Town Hall.

The hanging of a peal of bells for ringing in full swing so that each bell describes a complete circle for each blow of its clapper is an art in itself. The present-day ringer demands that every bell hung for change-ringing, up to three tons in weight and even heavier than this, shall be 'pealable'—*i.e.*, able to be rung by one man in what is technically known in 'The Exercise' as a 'peal,' which means a set of changes, composed and arranged scientifically according to certain developed laws of this art, of a not less number than 5,000, rung continuously. The time occupied by the performance of these peals varies according to the number and weight of the bells and the number of the changes rung, three hours being the usual period.

To render it possible for ringers to achieve such feats it is essential that the bells be hung in a strong and massive framework, and that their fittings—*i.e.*, their wheels, headstock, gudgeons, bearings, clappers, and all the other accessories indispensable to a ringing bell, be 'well and truly' fitted. And for this purpose the bell-hanger requisitions the aid of all the recent developments of mechanical science with, as will be seen, good result, for a peal of 18,027 changes, occupying twelve hours and eighteen minutes, the longest ever accomplished, was rung by a band of ten picked men on the ring of ten bells of Loughborough Parish Church on Easter Monday, April 12, 1909.

With reference to the illustrations in the separate supplement it may be explained that from time immemorial bell-founders have identified their work by using distinctive marks, by means of which in many instances it has been possible to fix the dates of ancient bells prior to the period when the founder's name and date were cast on their bells.

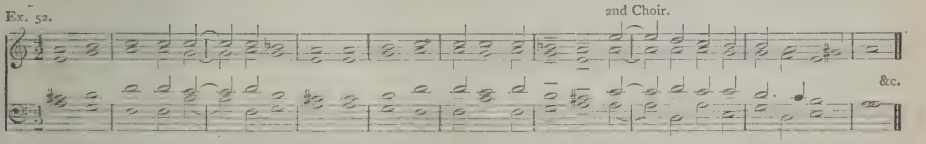
## PRINCIPLES OF MODERN COMPOSITION.

By G. H. Clutsam.

(*Continued from January number, page 13.*)

The inversion of elementary triads in no way affects their character as chords. Under the polyphonic system, the variety obtained from a transposition of parts was mainly a matter of re-adjustment. The fundamental position dominated the situation. The use of the third in the bass was not so extensive as a casual consideration might conceive, and the appearance of the fifth as support was rare save in the formation of manifest cadences. The following extract from a 'Stabat Mater' of Palestrina :

Ex. 52.




is constructed under the elementary conditions we have been examining. In the following re-arrangement of the harmonies :

Ex. 53.

about as many thirds are introduced in support as the passage will conveniently carry, and it is possible that the inversion of the fifth at the entrance of the 2nd Choir is not quite in accordance with polyphonic methods, but it is introduced to illustrate a possibility. The accidentals C♯, B♭, and G♯ are not definitely Palestrina's intention in either example, and can be retained or discarded according to taste. In the harmonic system, the presence of the third in the bass affects the distribution of the chord much more significantly than under the older conditions when it was frequently doubled, generally from the necessity for keeping the various 'voices' moving freely and easily. In the next example, the interplay of inversion and suspension, presumed and prepared, can be advantageously examined :

Ex. 54.

The second and fourth of the asterisked inversions are the commonest forms with the fifth in the bass, *i.e.*, the dominant supporting any progression wherein it is common to each chord, major or minor, and suggesting the Plagal cadence :

Ex. 54*a*.

The technique of early musical composition was strongly reinforced, also probably originally by singers when parts that progressed in intervals of a third or fourth were allowed to fill the void with the intervening notes of the scale. *Passing-notes* are a natural outcome of the scale-sense, and their principal characteristic is the endowment of life and movement to what otherwise might be a dull series of elementary chords. The first relief in this direction was signalised by the appreciation of suspensions, which in many cases reproduced the effect of passing-notes, but the distinction is easily to be discerned. The earlier device itself introduced to the composer a number of combinations that were ultimately destined to rank as chord-entities, whose origin was feasibly explained by the methods of the harmonic system.

With the use of passing-notes the tonality of many passages was more strongly defined ; they were inevitably part and parcel of the particular scale that was under treatment. In the minor system, which will be considered in a later article, the opposition of the ascending and descending scales in the arbitrary or so-called melodic minor scale accounts for many results in the work of Bach and his contemporaries that certain critical opinion considers as anticipating surreptitiously the harmonic scheme of the modern composer. They are, however, nothing of the sort. They arise from scale and not harmonic considerations, but the principles that apply to the limited number of chords at the disposal of the old composers still obtain in respect of the greatly extended number of chord combinations available at the present day, and a full appreciation of the ingenuous methods of the past actually simplifies the understanding of the complexities of the present. I am strongly of the opinion that all material of value acquired by a study of counterpoint, with its many awkward rules and embarrassing obligations, can be more easily and advantageously assimilated by a modern student in the examination of its principles from the harmonic standpoint. No sane teacher should impose on his pupil at any stage of his career a study of the various species of counterpoint. In two parts it is stupid, in three it is a futile 'grind,' and as to four, especially in the fourth species, I quite agree with Mr. Frederick Corder, who has said—he referred, however, only to the fourth species—'Even when the most skilful Mus. Doc. has evaded or triumphed over its obstacles, the result is simply miserable.' As to fugue, I venture to assert that nobody wants it now and will never be likely to want it in the future. On the simple lines I am pursuing in these articles, any student whose musical instinct counts for anything at all, will, I trust, be placed in a position to think and work considerably for himself, although my space will only allow me at the moment to do little more than suggest the method of procedure.

To return to passing-, or, better, auxiliary-notes. I have selected a couple of passages from a Bach Chorale which illustrate their effect fairly comprehensively, based of course on the material I have already subjected to consideration. On the outlined harmonies :

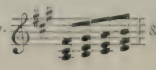
Ex. 55.

which also reveal a simple example of extended distribution of the voices, the use of auxiliary notes confers a feeling of life and movement that is a considerable asset to the distinctive value of the passage :

Ex. 56.

Under diatonic conditions, when two voices proceed in similar directions and their essentials are linked up with passing-notes they move in thirds or sixths. Three voices, under like circumstances, generally move in the most grateful position of the scale harmony already given :

Ex. 57.



The position known as the 6-4—that is, the lower part of the preceding example transferred to the upper—can also be modestly utilised. The voices can also move in opposed directions with interesting results. The conclusion of the chorale just examined, based on the simple material :

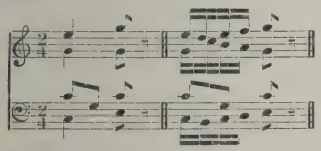
Ex. 58.

is treated by Bach thuswise :

Ex. 59.

wherein also the movement of three voices is shown on the lines I have indicated. The opposition of the voices (alto and bass) arising from the use of auxiliary notes as shown in the first half of the first bar of Ex. 59, was a frequent occurrence at the hands of Bach. Here is another brief example on two positions of the chord of C :

Ex. 60.

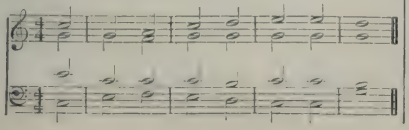


The facility with which the opposition of scales in their bare form, or in thirds or sixths (compare for example the last Bach excerpt with the alto and bass parts of the opposing sixths in the following example) :

Ex. 61.

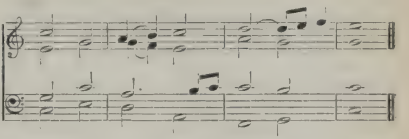
could be adapted sectionally or in completeness, enabled a composer to have the freest of hands in his treatment of primitive harmonies by auxiliary-notes, and the device of the suspension applied to these possibilities further enabled him easily to obtain effects that were as logical as they were vitalizing. A study of Bach's chorales, recognising the basis I am advocating, is of great value and interest to the modern student, and far more advantageous and profitable than any endeavour to master the mechanism of the composer's more elaborate output could ever be. For one thing, they are an epitome of all that is finest, harmonically, in the work that preceded him, and the melodies within the simple limits of the scale are wonderfully expressive. After all, the step from Bach's :

Ex. 62.



(only tonic, dominant, and sub-dominant triads, it will be observed !) to Wagner's :

Ex. 63.



is a very short one, as there is nothing in the later passage—a more varied and interesting one than that of Bach—that could not have been easily accomplished by the older master. Yet one realises, almost incomprehensibly, that Ex. 63 is modern. It is the outcome of a different type of feeling and temperament, recognisable even in four short bars.

## KRUPP AND 'PEACEFUL PENETRATION.

The Paris journal *Le Courrier Musical* (for January) gives much prominence to an appeal a translation of which we give below :

AN APPEAL.

An extraordinary piece of news reaches us from Switzerland, as reported in our 'Letter from Geneva.' German music has found an unexpected 'sleeping partner' for its work of propaganda during the War, to wit, the Krupp factory !

Music and machine-gun ! Whilst the combined industry of cannon and harmony strikes one as among the phenomena of Pan-German invention, there is nevertheless the manifestation here of a will and a method that might serve us as a guide. Our enemies are preparing in all things—in art, in music, whose national destinies are more especially dear to us—for the struggle to-morrow, the artistic, the vital fight that will come after the peace.

Twenty-four millions of marks were devoted by the government of the empire to the purposes of musical propaganda during the first years of the European conflagration. Now it is the funds supplied by Krupp that are inundating Switzerland, where the Weingartners, the Strausses and Nikisches were the commercial travellers of the Prince von Bülow. Holland, Sweden, and Spain are receiving offers of orchestras, of *virtuosi*, of artists of every sort from beyond the Rhine, duly furnished with programmes, materials, and complimentary tickets. Max Reinhardt is 'spreading himself' with the same audacity that he displayed here [in France] to make us welcome 'Sumurun.'

The danger is a flagrant one. While our French School takes a justifiable pride in master-works ancient and modern, while our artists are burning with the desire really to do something, what are we doing to 'industrialise' our art beyond the frontier ? The office of Under-Secretary of State for Fine Arts has been abolished. What is to become of the organization for propaganda which he created, the development of which might have been carried on ? Is it clearly perceived what—side by side with its artistic glorification—the flourishing economic resources of musical industry are capable of yielding ?

Where is the French capital, where are the big firms, where is the noble initiative, whose patriotic *élan* will victoriously counterbalance the influence of the factories of Essen ?

---

RECIPROCITY IN KULTUR. The Sultan's private orchestra has travelled to Berlin to give some concerts in aid of military charities. It has been trained by a Turkish musician who studied in Berlin, and is playing German music, and also some Turkish national airs, arranged for European orchestras by an Austrian who lives at Constantinople. The expenses of the journey are being defrayed by a wealthy resident of Constantinople.

## MUSICAL PARIS IN WAR-TIME.

It is worth while to note how Paris is faring musically after three years of terrible War. Certainly our Allies appear to display great activity. We quote below the list of musical entertainments advertised in our excellent contemporary, *Le Courier Musical*, for January. It will be observed that the fixed dates cover only about the first fortnight of the month. Fourteen operas in twelve days! We tremble to ask whether any British music found its way into the programmes of the 'Concerts Réguliers' and the 'Autres Concerts.' If only half as much British music were played in Paris as we in London hear French music we should be puffed up with pride! It is observable that *Le Courier Musical* confines its notice of musical events mainly to Paris. Doings at Geneva are the only outside record in the January number.

### SPECTACLES ET CONCERTS ANNONCÉS.

Opéra :

| | | | |
|---|---|---|---|
| 1er | janvier. | 'La Favorite' ... ... ... ... ... ... ... ... ... ... ... ... | 7 h. 30 |
| 3 | — | 'Thäis' ... ... ... ... ... ... ... ... ... ... ... ... ... | — |
| 5 | — | 'Hamlet' ... ... ... ... ... ... ... ... ... ... ... ... ... | — |
| 6 | — | 'Aïda' ... ... ... ... ... ... ... ... ... ... ... ... ... | — |

Opéra-Comique :

| | | | |
|---|---|---|---|
| 1er | janvier. | 'Werther' et 'Les Noces de Jeannette' ... ... ... ... ... ... ... ... | 1 h. 1/2 |
| — | — | 'La Vie de Bohème' ... ... ... ... ... ... ... ... ... ... ... | 8 heures. |
| 2 | — | 'Louise' ... ... ... ... ... ... ... ... ... ... ... ... ... | 1 h. 1/2 |
| — | — | 'Lakmé' ... ... ... ... ... ... ... ... ... ... ... ... ... | 8 heures. |
| 3 | — | 'Manon' ... ... ... ... ... ... ... ... ... ... ... ... ... | 1 h. 1/2 |
| — | — | 'Béatrice' ... ... ... ... ... ... ... ... ... ... ... ... ... | 8 heures. |
| 4 | — | 'La Tosca' ... ... ... ... ... ... ... ... ... ... ... ... ... | — |

Gaité-Lyrique :

| | | | |
|---|---|---|---|
| 1er | janvier. | 'La Reine de Chypre' ... ... ... ... ... ... ... ... ... ... ... | 2 heures. |
| — | — | 'Les Saltimbanques' ... ... ... ... ... ... ... ... ... ... ... | 8 heures. |

Trianon-Lyrique :

| | | | |
|---|---|---|---|
| 12 | janvier. | 'Rose et Colas : L'Epreuve Villageoise' ... ... ... ... ... ... ... ... ... | 2 heures. |

### CONCERTS RÉGULIERS.

| | |
|---|---|
| Association Colonne-Lamoureux (tous les dimanches, 3 heures) ... ... ... | Salle Gaveau. |
| Société des Concerts du Conservatoire (13 janvier, 1917, 2 h. 1/2) ... ... ... | Ancienne salle du Conservatoire. |
| Société Nationale de Musique (19 janvier, 4 heures) ... ... ... ... ... | Ancienne salle du Conservatoire. |
| Matinées Françaises (tous les dimanches, 2 h. 1/2) ... ... ... ... ... | Palais de Glace. |
| Samedis Musicaux (tous les samedis, 4 heures) ... ... ... ... ... | Théâtre Edouard VII. |
| Concerts Rouge (dimanches et jours de fêtes, 3 heures) ... ... ... ... | 6, rue de Tournon. |
| (vendredi et samedi, 8 heures) ... ... ... ... | |
| (samedi et jeudi, 2 heures : Iconeuphonia) ... ... ... ... | |
| Concerts Touche (jeudi et dimanche, 3 heures) ... ... ... ... | Boulevard de Strasbourg. |
| (dimanche, mardi, jeudi et samedi, 8 h. 1/2) ... ... ... | |
| Concerts G. de Lausnay (tous les mercredis, 4 h. 1/2) ... ... ... ... | Salle Gaveau. |
| La Musique au Cabaret (tous les mardis, 4 h. 1/2) ... ... ... ... ... | La Chaumière. |

### AUTRES CONCERTS.

| | | | | |
|---|---|---|---|---|
| 2 | janvier. | M. Georges de Lausnay ... ... ... ... ... ... | Salle Gaveau (Quatuors). | 4 h. 1/2 |
| 3 | — | Matinée Franco-Serbe ... ... ... ... ... ... | Le Parthénon ... ... | 3 heures. |
| 5 | — | Audition de la Société des 'Nouveaux Jeunes' ... ... | Le Parthénon ... ... | 3 heures. |
| 5 | — | MM. Risler et Capet ... ... ... ... ... ... | Salle des Agriculteurs ... | 3 h. 1/2 |
| 6 | — | M. Jules Boucherit ... ... ... ... ... ... | Salle des Agriculteurs ... | 3 heures. |
| 7 | — | U. F. P. C. ... ... ... ... ... ... ... | Salle Gaveau (Quatuors) | 2 h. 1/2 |
| 8 | — | M. Daniel Hermann, avec le concours de Mlle. Hélène Leon ... | Salle des Agriculteurs ... | 3 heures. |
| 9 | — | M. G. de Lausnay ... ... ... ... ... ... | Salle Gaveau (Quatuors) | 4 h. 1/2 |
| — | — | Association des Jeunes Musiciens Français ... ... ... | Le Parthénon ... ... | 3 heures. |
| 10 | — | Mlles. Madeleine Guilquin et Stella Goudeket ... ... | Salle des Agriculteurs ... | 8 h. 1/2 |
| — | — | M. Victor Gille ... ... ... ... ... ... ... | — — ... | 3 heures. |
| — | — | Concert au bénéfice de l'Œuvre du 'Soldat dans la Tranchée' ... | Salle Gaveau ... ... | 3 heures. |
| — | — | Audition des Œuvres de MM. Georges Petit et Maurice Pesse ... | Le Parthénon ... ... | 3 heures. |
| 12 | — | Mlle. Sofka, avec le concours de M. A. Hekking ... ... | Salle des Agriculteurs ... | 3 heures. |
| — | — | M. Walter Morse Rummel ... ... ... ... ... | Théâtre du Vieux-Colombier ... ... ... | 3 heures. |
| — | — | M. Jean Siefert ... ... ... ... ... ... | Salle des Société Savantes, rue Danton ... | 8 h. 1/4 |
| — | — | Audition des Œuvres de M. Paul Vidal ... ... ... | Le Parthénon ... ... | 3 heures. |
| 13 | — | M. Jules Boucherit ... ... ... ... ... ... | Salle des Agriculteurs ... | 3 heures. |
| — | — | M. Loyonnet ... ... ... ... ... ... | Ancienne salle du Conservatoire... ... ... | 2 h. 1/2 |

# Occasional Notes.

MAX BRUCH FURIOSO.

Max Bruch has been celebrating his eightieth birthday by delivering a new Hymn of Hate against England and all her ways. So we have to assume that during the period (1880-83) of his residence in this country he was only suffering us, and was all the time privately nursing his wrath whilst condescending to accept our hospitality plus our shekels. The outburst has stimulated Sir Charles Stanford to address an open letter to Max Bruch, which (except for the preliminary quotation) appeared in the *Morning Post* on January 17. He says:

*Bruch (to Brahms): 'Your health, Abrahams!'*
*Brahms (nettled by the false insinuation): 'Your health, Baruch!'*

SIR,—In the list of signatories to the German professors' manifesto against this country the names of two distinguished composers were conspicuous by their absence, those of Richard Strauss and Max Bruch. It was permissible to draw the conclusion that a latent feeling of gratitude to this country, always (since the days of Handel) so markedly favourable to foreign art at the expense of its own, was in the minds of those two absentees from the list. The omission as far as Richard Strauss (Doctor of Oxford University) was concerned was sufficiently explained by the sarcastic comments of his colleague, the late Max Reger, a signatory who confessed at Amsterdam the thoughtlessness which led him to affix his own name, and who did not hesitate to lay bare the selfish motive of his brother-composer. The case as regards yourself, Max Bruch (Doctor of Cambridge University), remained in doubt until the amazing tissue of falsehood, in which you clumsily imitate the methods of the Prussian Press Bureau, has proved that your desire was to shine alone, as some silly prima donna, in a diatribe conceived in a malice untempered by your tale of years.

Like your compatriot Moses, whom you tried to celebrate in song, you have seen the Promised Land from a respectable distance, but you have not been permitted to enter it. Even the gullible and foreign music-worshipping section of English taste knows this, and you resent it; but you need not err by comforting yourself with the delusion that your adopted country does not know it also.

Your committee men at Liverpool may have been 'sleek,' because they possessed that virtue which stands next to godliness, and with that you had little or no active sympathy. Your audiences may have been 'bejewelled,' but most probably with German gems. Your choristers may have been 'plebeian,' for does not the incomparable choral singing of the North come from the people and from that democratic class which you despise (and fear), and which is of that very type which is British in sympathy to the core? You mistook thoroughbreds for 'mules' because you possessed neither the tact nor the manners to drive them; and your orchestra did not, any more than they, relish being apostrophised by your patrician tongue as *verdammtes Hornvieh*. They found you out, and let you know it. Your betters in the art of conducting, Hallé and Richter, who knew their worth and took their measure, had a far different story to tell.

Your prophecies as to the musical future of this country are worthless, for you have not only never made even a passing acquaintance with its output, but have even markedly and studiously avoided listening to it when you had the opportunity. The opinion of your great contemporary, Brahms, is at once more reliable in the soundness of its knowledge and more convincing in its unprejudiced decisiveness.

Even your ancient namesake never achieved a position amongst the minor prophets, and had to be content with an obscurer place in the Apocrypha.

In your earlier days you chose ancient Hellenic warriors as the protagonists of your cantatas. It is now obvious that you would have done better to leave Odysseus and Achilles alone and centre your efforts upon Thersites: but your belated attempt to imitate the methods of this hero of the bitter tongue, although it will misfire, may, from no wish of your own, have an effect upon which you did not calculate. It may show the exclusive worshipper of foreign-made art in this country that he will get no thanks from the serpents whom he has warmed in his bosom, and he may be led to discover that belief in his own native art, his own countrymen, and his own soil will help England (as the old right-minded Germany was helped a century ago) to produce such composers as those to which you, in your arrogant envy, assert an exclusively Teutonic claim.

As a modern German you have forgotten the meaning of self-reliance: initiative is to you and to Germany a sealed book. England has opened it.

C. V. STANFORD.

Our Liverpool correspondent writes:

The spiteful outburst which Max Bruch has contributed to a German newspaper on the subject of music in England, and particularly with reference to music in Liverpool, will surprise no one who remembers him as a conductor of the Philharmonic Society during three seasons, 1880-83, between Benedict's retirement and Hallé's accession. His appointment was an experiment which proved a mistake, for, to put it mildly, he was a conspicuous failure in the post. The opportunity to conduct the first-rate band and choir of the Philharmonic Society was one which he did not deserve, and as regards the 'plebeian' choir, 'obstinate as mules, and as difficult to manage'—it is true to say that to the misplaced labours of those 'plebeians' in preparing and singing his dismal 'Odysseus' this German composer largely owed his appointment. No useful purpose is served by further comment on this ungrateful and typically German incident, which indeed has its humorous side, but it is lamentable that unprovoked hostilities should disturb the serenity of the divine art and its votaries in any country.

A well-informed correspondent writes:

Max Bruch celebrated his eightieth birthday in Berlin on the 6th of last month. On the 28th a concert of his works was announced to take place at Berlin, for which he had composed a choral ode. On the occasion of his birthday he was interviewed, and took the opportunity of saying that he was descended from a long line of Protestant clergymen in Lorraine. This statement appears to dispose of the many suggestions of his Jewish origin, and would therefore deprive the familiar 'Baruch' story of its point.

Max Bruch was born at Cologne in 1838. He has always been reputed to be a Jew, but of course he knows best. It is odd that he waited until his eightieth birthday to make his revelation. The story quoted at the head of Sir Charles Stanford's letter implies that both composers were unfair in deeming it a slur to be regarded as Jews.

The *Daily Telegraph* (January 11) states that Germany has made a grant of £26,640 to the son of Granados. It will be remembered that the much-regretted Spanish composer was one of the victims when the *Sussex* was torpedoed.

'YOUNG' COMPOSERS.

In the *Chesterian* (a Guide to the publications of Messrs. Chester) for January, Jean-Aubry writes very approvingly of the music of the French composer Gabriel Grovlez, who is described as young, although he was born (at Lille) in 1879. When does a composer grow up? Neither Mozart nor Schubert reached the present age of Grovlez. We all know that Voltaire said that forty was the old-age of youth and the youth of old-age.

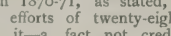
THE MELTING OF 'GLORIOSA' (COLOGNE CATHEDRAL BELL).

In *The Times* of January 9, the special correspondent of the journal, telegraphing from Amsterdam on January 6, stated that:

> The great bell of Cologne Cathedral, called the Maria Gloriosa, was rung for the last time on New Year's Eve. Deeply moved the people listened to the last notes, and a few hours later its destruction was begun. The metal of the bell, which weighed many tons, will now be employed for war purposes. The bell hung in the southern tower, and was first rung on the birthday of William I., March 22, 1877. It was cast from French guns captured in 1870-71.

Mr. W. W. Starmer tells us that:

> The Gloriosa bell at Cologne Cathedral was a bad big bell. It was cast in 1874 from the metal of French guns captured in 1870-71, as stated, and weighed 25½ tons. The efforts of twenty-eight men were required to ring it—a fact not creditable to the engineering skill employed in its suspension. The note



> was reputed to be but its cacophonous roar could never possibly be mistaken for a musical sound. In the tower are two other large bells (15th century), their reputed weights being eleven and six tons respectively. Their actual weights are probably eight and five tons.

---

A well-known musician writes to us as follows:

CLERICAL MUSICIANS.

> The Dean of Christchurch told me this morning that he generally plays the organ at the Soldiers' services himself, being (as you know) an excellent musician who can transpose and extemporise, &c. But last week he had to preach, so could not play, and the organ was played by Canon Ottley, a member of the Chapter, who also transposed the hymns. And if Canon Ottley had not been there the Dean says there is a blind residentiary Canon who could and would have done it!

---

The *Daily Telegraph* of January 19 printed an excellent letter from Mr. George Edward Baker on the poverty of lyric writing. Was it a superfluity of naughtiness that led to the letter being printed on the same page as the advertisements plus words of some new songs?

---

## MORE PLAIN WORDS.

Mr. Frederick Corder's article, 'Some Plain Words,' which appeared in our January number, has naturally excited much comment. Of the numerous articles and letters sent to us we have selected those printed below, and we regret that limitations of space have forced us to reject others. Although we think that Mr. Corder argues his case more like an advocate than a judge, we believe the stir will on the whole do good. Mr. Corder, after saying some pleasant things about the *M.T.*, makes a request. He says:

> Will anyone turn over the leaves of the last three volumes of the *Musical Times* and find traces of utterances which shall prove that England is now waking up and is determined to make the most of her composers?

We take the volume for 1916 and find the following full articles:

> Bantock's 'Hebridean' Symphony (Hugh Roberton); Sterndale Bennett (Frederick Corder, and again by Louis N. Parker); Elgar's 'To Women' and 'For the Fallen' (Ernest Newman); 'What of English Music?' (C. Kennedy Scott); The Glastonbury Festival (Rutland Boughton); The Glastonbury Music-Drama (H. C. Colles); Britain: her Music (Colin McAlpin); Forty years of English Music (Dr. Maclean); Parry's 'Chivalry of the Sea'; British Folk-Dance (from *The Times*); English Anthems (Dr. Rootham).

Whether this counts for righteousness we are not sure, but we fancy Mr. Corder must have turned over our leaves *Allegro* if not *Prestissimo*.

MR. W. W. COBBETT REPLIES FOR CHAMBER MUSIC.

Mr. Corder asks, 'What new instrumental work has had a second performance in London during these three and a-half years?' Has he heard no whisper of the success of John Ireland's second Sonata for pianoforte and violin? It has been performed six times by Albert Sammons and William Murdoch alone, also by Ethel Hobday and Marjory Hayward, Philip Cathie, and (in the form of a viola version) by Lionel Tertis—all these performances taking place before it is even published, and bringing hundreds of pounds to the box office!! All who know the financial history of this form of concert will understand why I have added the extra note of exclamation. It is a record, but it does not stand alone, for the chamber works of Frank Bridge and those of four or five other composers, including Mr. Corder's brilliant colleague, J. B. McEwen, already form a library of which English musicians have reason to be proud, and have been given repeatedly in London and the provinces. I believe I am not exaggerating when I say that H. Waldo Warner's second Phantasy has been played a score of times.

'What have the performers done?' As to chamber music it can be claimed that they have risen nobly to the occasion both before and during the War. The London String Quartet, during their nine years of activity, have included at least one British work in every programme, and have ended in making their concerts pay. Other concert-givers have done much for native art, but I must limit myself to naming two: T. F. Dunhill, who has to his credit several series of British concerts, and Ethel Hobday, who has rendered priceless services to native music both in public and private. That these and other artists, whom space will not allow me to mention, have had an up-hill struggle against British prejudice—not insular prejudice, I almost wish it was; but prejudice against everything that is not foreign—I do not deny, but now that the corner is turned, now that chamber music is coming into its own, for heaven's sake let us welcome the change and give due acknowledgment to those who have brought it about.

And as to 'What the publishers have done,' again I am able to give an encouraging reply. They have at last begun to exhibit interest in chamber music. Messrs. Novello have published a whole series of works for the Worshipful Company of Musicians at less than cost price, as well as Frank Bridge's G minor Quartet (for the 'Patron's Fund'), but what is more to the point the following firms have printed, or are about to print, various chamber works at their own risk: Augeners, Schotts, Chesters, Hawkes, Winthrop Rogers, Joseph Williams, the Anglo-French Publishing Company, and Goodwin & Tabb. Further, the London branch of the Italian firm of Ricordi is publishing H. Waldo Warner's latest String Quartet, and remembering also what the Carnegie Trust is doing, it must be admitted that the prospects of those engaged in creative work are brightening. I wish Mr. Corder would brighten too. He is too dismal.

Much might be said as to what the Press and especially the musical journals have been doing. I mention merely one journal, the *Music Student*, which in recent years has devoted almost whole numbers in turn to our most distinguished native composers. But putting aside publishers and the Press, I ask Mr. Corder whether he can claim such an intimate acquaintance with modern British chamber music as would entitle him to write with authority? Does he ever attend the important chamber concerts given almost every week, and often twice and three times a week, in London? Is it even possible for him to do so, considering the important and exacting work he always has in hand as a professor of the R.A.M.?

Mr. Corder says: 'Before anyone empties the vials of his wrath upon me, I demand that he shall state exactly what he individually has done for the cause of English music during the past three years. Will you kindly enforce this stipulation, Mr. Editor?'

The Editor invites me to reply to this challenge by giving an account of my particular propaganda on behalf of native music. I accept, and hope that readers will acquit me of a desire for self-glorification, regarding me rather as an abstraction, as one doing work from disinterested motives, who, by the kindness of Fate, has happened to be useful to the world of chamber music. Nothing personal matters.

Firstly, as to the 'Cobbett Competitions,' in dealing with which I hope I may go further back than the beginning of the War. The first of any importance was the Phantasy (String Quartet) Competition in 1905, in which the Musicians' Company took a hand. My object was (1.) To call the attention of native composers to the trend of the British mind towards emotional reticence, and to the value of such a mentality in the composition of chamber music, in which the absence of exaggeration is counted a great merit. Also to give them, as Dr. Ernest Walker puts it, 'an outlet to activities hitherto mainly exercised in orchestral channels.' (2.) To introduce a short form into the chamber music répertoire. (3.) To institute a renaissance of the Fancies of the 17th century, the counterparts of the chamber Quartet and Trio of the present day, free in form and, consequently, in harmony with modern aspirations, besides being identified with English music.

In response to the circular sent out by the Musicians' Company, sixty-seven MSS. made their appearance. I took it upon myself to try them all, or nearly all, with the co-operation of professional friends, selecting eight compositions to place before a jury over which Sir A. Mackenzie was kind enough to preside. I had recently sustained, at a meeting of the Musical Association, the thesis that really to appreciate chamber music you must play it yourself. In no other way can you, in my humble opinion, *feel* it to the same extent. Players form the best audience a composer can have. Here was an opportunity of putting my theory into practice. I make no claim to the knowledge of structure and form which master-musicians possess. I only claim to be able, by playing chamber music, to *feel* it, and so to judge it, as a composer should be judged, not entirely by his compeers but by those who listen to it, above all by those who listen to it so to speak bow in hand.

Had my methods proved a failure, had my judgment proved erroneous, I should frankly have admitted the fact, and *Finis* would have been written at the end of the first chapter. But, fortunately, the outcome was the revelation of the names of young men who, till then unknown to me, have since risen to fame in chamber music circles.

The prize-winners were W. Y. Hurlstone (since deceased), Frank Bridge, J. Friskin, Haydn Wood, H. Waldo Warner, and J. Holbrooke, of whom four were pupils of Sir Charles Stanford. At the next competition (for a Phantasy Trio for violin, violoncello, and pianoforte—sixty-seven MSS. were again received), another pupil of his, John Ireland appeared as a prize-winner, the first-prize going to Frank Bridge, the second to J. Friskin. John Ireland took third prize on this occasion, but in my next competition, which was international and had no relation to the Fancies, he took the first against 133 competitors. The subject was a Sonata for pianoforte and violin, and manuscripts came rolling in from all parts of the world. I worked at them, with a relay of pianists, during my spare time for six months, and in more than one sense of the word I found it a 'trying' experience. I am not young, alas! and was so exhausted at the end that I had to go abroad to recruit. But I served the cause, for John Ireland's success heartened him to go on writing chamber music, with the brilliant result already indicated. This second Sonata is now in course of publication, and orders in advance have already reached three figures.

The second-prize was taken by Eric Gritton, who afterwards became Mendelssohn scholar. Of his music I prefer not to speak, as he took the MS. away and I have not had a sight of it since.

My next move did not take the form of a fresh competition. I gave a commission to twelve different composers to write Phantasies, each for a different combination. Sir A. C. Mackenzie, in his lecture on British chamber music at the Royal Institution, gave it as his opinion, which I value very much, that this has been the most useful side of my activities. Here are the names of the composers who honoured me by accepting a commission to write: Dr. Vaughan Williams, Frank Bridge, B. J. Dale, York Bowen, Richard Walthew, T. F. Dunhill, J. Friskin, Walton O'Donnell, Von Ahn Carse, Ethel Barns, J. B. McEwen, and John Ireland.

These Phantasies are all, to use Mr. Corder's phrase, the 'music of culture.' Some of them are published, and some have been played frequently in public. I regret very much that Dr. Vaughan Williams's very beautiful Phantasy for string quintet is not among the published works.

Scarcely of the same type, lighter in texture and suited for school practice, are three string Suites which I commissioned from Percy E. Fletcher, J. C. Ames, and F. Cunningham Woods. They are published by Hawkes & Son, from whom I have the good news that they have gone very well. The total number of prize-works with which I have been associated is forty-three, of which about twenty have been published. In some cases I have induced a patron to help, and in others I have myself contributed to the cost of publication.

I now arrive at the War period. In 1915 came another competition for a string Quartet in full sonata form (forty-seven MSS.). Before a jury consisting of fifty chamber-music players and composers the prize was awarded by vote to Frank Bridge, his work being published later at the expense of the 'Patron's Fund.' The second prize was given to W. H. Reed, Albert Sammons also receiving in the same year a prize for a Phantasy Quartet.

Last year six prizes were awarded to writers of Folk-song Phantasies for string quartet and pianoforte trio. Particulars of this competition have been much written about lately, so I need not expatiate upon it. It was an experiment, and time only can prove if it has been a successful one. Another experimental competition is that which is now running for a British-made violin. I have reason to think that this will prove useful in bringing to light unexpected gifts among British luthiers. I have already received a violin admirably suited, in accordance with my stipulation, for the playing of chamber music.

And there is also running at the present moment a competition for a viola piece (suggested by Lionel Tertis). It is possibly the last to be designated as in Phantasy form, which I feel to be peculiarly suited to the viola. I have noticed that B. J. Dale's lengthy but magnificent Suite for viola and pianoforte is never played in its entirety, so that a shorter form is indicated. Otherwise I feel that I do not need to work any more at a revival of the Fancies. They are seen now in many publishers' catalogues, but under other names. Folk-dance and Folk-song woven into delightful chamber works, which may chance to appeal to the general public and help to lure them into the enchanted circle—Suites, Idylls, Novelletten, Capriccios, Sonatas, and Trios in one movement—they are all Fancies, the analogues of those favoured by our ancestors, and it matters not what they are called.

My most arduous task and most direct service to the cause has been the work involved in editing and writing for the paper known as *Chamber Music*, a supplement to the *Music Student*. During three-and-a-half years it was presented to the readers of the parent paper at a cost to me of over £200. This supplement is the only publication devoted to this branch of the art issued in any country, and gives information not only about native music but about chamber music in general and its composers which is to be found nowhere else.

I gather that Mr. Corder disapproves of competitions, and during those moments of depression and self-deprecation which invade us all at times, especially in these days, I am inclined to agree with him. Competitions of all kinds, in which man bests man, have in them an element of the vulgar (using the word of course in the Latin sense), but so many quite enthusiastic articles and paragraphs approving the work I have done have appeared in the daily Press and the musical journals that I am impelled to say to Mr. Corder, 'See, we are in a minority; the Cobbett Competitions are acceptable, and the work I have done is considered as being of some service to the community, at any rate to those interested in chamber music. If only others would join me, as the Musicians' Company did at the first instance, the

service might well be magnified into one of national importance.'

Mr. Corder speaks of competitions as 'humiliating.' He is not even 'sporting.' Is he not aware that a jury gives a prize for the best work submitted, but not necessarily to the best *man*. And as to 'waste,' I find that all the competitors with whom I come in contact are of quite a different opinion. They look upon the writing of chamber music as a holiday task, and congratulate me chivalrously that such good men are seen in the honours list.

Worst of all his *faux pas* is the use of the mawkish words, 'well-meaning amateur.' Were some writer to allude to him as a 'well-meaning composer' would he not resent it? It is not heaven that is paved with good intentions. *On the contrary!* He would like to be regarded as well doing, not well-meaning. As to the word Amateur, I would like to reply, not to Mr. Corder but to the world, which has formed such an illogical conception of this word. If men are dabblers and slackers it is not because they are amateurs, but because they are dabblers and slackers. An amateur worthy the name is a worker, and if he does not ape the professional by appearing on public platforms too often, may be proud of the title.

W. W. Cobbett.

[Mr. Corder, to whom Mr. Cobbett's reply has been shown, desires to say that he is very far from seeking to depreciate that gentleman's earnest endeavours in the cause of chamber music. Would there were more like him! Is there, in fact, another?]

Mr. Ernest Austin writes:

Musicians should be grateful to Mr. Corder for the statement of his views of the conditions of English music in this country after forty months of war. His 'Arraignment in Six Movements, with a precautionary Coda,' was worth while, for it gives us again a peep into the mind of an eminent musician and pessimist—one whose outlook is so gloomy that he seems robbed of all hope. Mr. Corder assumes that if he be called 'a pessimist, nothing else matters.' This is sheer modesty, for Mr. Corder, like any other deep-thinking man, knows that the pessimist invariably wraps the truth in a good deal of paper. A pessimist is a man who suffers for others; he invariably stands for an ideal which is difficult to realise. The abuse so frankly anticipated in his Coda can surely only proceed from a super-pessimist:

> In love alone we hate to find
> Companions of our woe.

With all due respect to the classic poet, I think the same reflection applies to music. Mr. Corder did not write his article for the mere joy of it, and in revealing his innermost feelings he unconsciously adopted a plan which every artist adopts—he exaggerated. Shakespeare never leaves you in doubt when he intends a certain idea to sink into the mind: and think for instance of the climaxes of some of the composers—whether you like them or not, there they are.

It is evident, even from Mr. Corder's epitome of our musical conditions, that the musically-artistic mind is capable of many blunders, and this generation has to deal with the apparently permanent result of the blunders of our musical monitors. They gave our musical opportunities away, sold them for artistic-exclusiveness, sold them for their selfish whims and fads. The purchasers of our musical soul are now killing our bodies! Mr. Corder states that his first 'remonstrance' was uttered in 1877: Forty-one years! And apparently no progress?

Let us examine Mr. Corder's 6th movement, entitled: 'VI.—What are the composers doing?

In this we find the following sentence, possibly the most potent sentence of the whole 'arraignment':

> 'To those not too proud to stoop there may be a commercial success in the future in the department of educational music; as things are, there is little opportunity.'

I will deal with the 'too proud to stoop' later, but why have the children been overlooked? Why have they been left to the selfish mercies of the German musical-invader? How will you ever have a really musical nation when the first obvious duty is neglected? Our musical salvation rests with the children. We have to build up a national musical alphabet, from the very first letter, and put all the musical soul we have into the undertaking. Love, respect, and enthusiasm for English music must be brought about by a gradual and progressive method—and the youngest must have the best, and must have it expressed in a way they understand. As they progress technically there should always be a store of national music ready for them.

I contend that this could take place easily if, with other much-needed reforms in academic quarters, certain artistic ambitions of composers were revised. That brings me to the 'too proud to stoop' bit. Why does such a phrase fall so glibly from the writer of the article under consideration? Because it indicates a certain artistic snobbishness that is very prevalent. Composers seem so frequently bent on writing music that begins a new epoch or ends an old one. They like to indulge in the display of technique and to catch the ears of æsthetic music-specialists. The big forms have lured many into the musical desert, and ambitious dreams of being distinguished from the rank and file have swallowed up an enormous amount of gift.

Meantime what is happening? The children are being musically starved. I feel convinced that the composers of this generation have a very clear duty. They must work for the youngsters, and beautiful things are needed by them. I admit that it would be at great personal sacrifice for many composers to write music for children rather than for adults, but this generation of composers is faced with unusual conditions—conditions that perhaps have never occurred in the history of any other really musical country.

Now let us examine another point of Mr. Corder's that hinges on the former one. He writes under the heading of

'III. What have the Publishers done?

> 'Even in those musical quarters where English music was most desirable and desired—namely, the public examinations—there was found enormous difficulty in obtaining it.'

Why? Because those institutions such as the Associated Board of the Royal Academy and Royal College of Music, who want it (and need it with a vengeance!), try to get it with too many selfish reservations. Take pianoforte music for instance. Instead of choosing separate pieces from any and every publisher (in the way they choose their songs) they stipulate for all the music to be under one cover. This at once cuts off the work of numberless composers who have moral and other agreements with publishers other than the one chosen by the Board, and the Board's desire for the music at a cheap rate makes it impossible for publishers to pay royalties. Whether they know it or not the Board is an enemy to itself and others in this matter. No wonder that Mr. Corder has discovered that:

> 'Even in those musical quarters where English music was most desirable and desired—namely, the public examinations—there was found enormous difficulty in obtaining it.'

Am I not justified in saying that this generation of composers is handicapped by the blunders of our musical monitors, and does not Mr. Corder's arraignment mean the same?

Mr. J. H. Larway, the publisher, writes:

Sir,—Mr. Corder informs us that as things are, there is little opportunity for composers in the department of Educational music. Does he happen to know that during the War I have had engraved and published 214 pages of educational music by one composer alone—Ernest Austin—quite apart from other music by the same composer? It is natural to suppose that Mr. Corder has not heard of any of it—London knows so little of what London publishers do—but in the North, where this music was welcomed, it has gained an enviable position for the composer, and moreover has led to the production on March 6, at Leeds, of his 'Hymn of Apollo,' for chorus and orchestra, by the Leeds Choral Union.

The story is worth telling, for it illustrates again the case of a London-born composer having his first big chance in the North. As a consequence of a very keen appreciation of his music for children, a Leeds teacher of music, who holds an important scholastic post, determined to find out what else Mr. Austin had composed, and this resulted in her

handing to Dr. Coward the score of his 'Hymn of Apollo.' It did not take Dr. Coward long to see the musical value of the work, and with his well-known and practical interest in English music he recommended it for production by the Leeds Choral Union.

Here we have an illustration of what a keen teacher and a keen conductor can do for English music, and it may safely be asserted that given a number of other musicians of this practical and patriotic type, there would be little need for such a doleful epistle as Mr. Corder has written.

Mr. Corder sends us the following letter:

Sir,—A weekly paper, commenting upon my article of last month, says: 'And who wishes music to be performed merely because it is British?' This voices the very feeling which is our undoing. It is very noble and broad-minded, but if no other nation in the world but England takes that attitude it is obvious that we shall be placed at the bottom of the list of musical countries. Just as with Free Trade. Free Trade is a noble idea, but if all other countries insist on Protection the Free Trader gets badly left. We may be ever so convinced that German music is better than English, but we shall never improve unless we maintain, as do the Swiss and the Laplanders and all the rest, that ours is the best *because it is ours*.

Mr. Ernest Newman writes two articles in the *New Witness* for January 3 and 10, in which he deals trenchantly with Mr. Corder's lament. In the first article he says that critics cannot have two standards of criticism (a cynic might ask whether there is really *any* standard), one for foreign music and one for British. He says it is true that 'English music is not getting a fair chance,' and that 'the problem is how to make sure that the really good music there must be in our race shall get publicity.' In his second article, which is more constructive, and therefore more useful, he agrees with us that 'patriotism has nothing to do with the matter. The average musical man goes to a concert to enjoy himself.' He is sceptical as to the credibility of our statement that publishers (as well as the public, critics, performers, conductors, and concert-givers) will give a sincere welcome to the right kind of good stuff, and he inquires 'Who can doubt that many a really good song or pianoforte piece is rejected by publishers each month or else not sent to them because of the composer's conviction that it is hopeless to do so.' But those behind the scenes know that most of the music of the ambitious kind offered, would, if published, be at once on the shelf, and if it reached the stage of public performance would be relentlessly and justly condemned or damned with faint praise by a one-standard-for-all music critic. So much depends upon what is read into 'right kind' and 'good stuff'! But the whole subject of publishing and of push for British music is surrounded with difficulties just now.

## HYMN-TUNES FROM THE TWOPENNY BOX.

By Harvey Grace.

Although the secondhand bookseller is now so wideawake that the box of literary flotsam and jetsam at his door rarely yields sensational bargains, we may still happen on some very pretty twopennyworths. Here, for example, is a stoutly bound oblong volume of hymn-tunes. From a practical point of view its day is long since past, but as a curiosity it is good value for the two coppers. One may spend a pleasant half-hour dipping into it, and not grudge it shelf-room afterwards. The title and two other pages are missing, the printed matter plunging at once into things with: 'itself, and the sacred sentiment which it is intended to express.'

The Preface goes on to point out that:

> 'The committee are aware that the efficiency of the best-prepared book must depend upon its being generally used, and that the singing in our congregations will never become what it ought to be till the "Tune Book" is made the companion to the "Hymn Book" in every pew, and till every individual feels it his duty to acquire such a degree of musical knowledge as will enable him to join harmoniously in this delightful and profitable part of public worship.'

The book contains two-hundred-and-fifty tunes,

> 'many of which have been selected from expensive works of professors eminent in musical talent, and many others have been courteously presented by gentlemen whose attention has been much devoted to the improvement of psalmody.'

The music is in open score, with the tenor clef. The collection contains a good number of standard tunes, many excellent examples that deserve revival, and some curious and amusing adaptations.

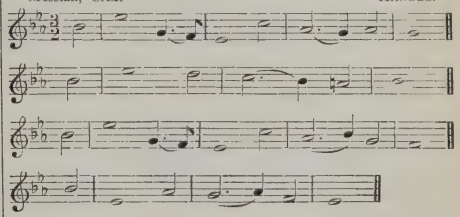
Some old acquaintances appear with unaccustomed names, *e.g.*, "Martyrdom," 'Christchurch,' and 'Dundee' become 'Inverness,' 'Southampton,' and 'Coventry.'

The compilers very readily found good homely names for tunes from alien sources. Thus the (late) Russian National Anthem is called 'Felthorpe,' a sprightly air by Corelli, 'Lonsdale,' a strain from Haydn, 'Marlborough,' the same composer's 'Hymn to the Emperor,' 'Newport,' the march from Gluck's 'Alceste,' 'Montreal,' an 8.8.6. adaptation of Dowland's 'Awake, sweet Love' (which makes a very tolerable hymn-tune), 'Salisbury,' and so on.

Not many of the adaptations are so successful as the last-named. See, for instance, what some miscreant made of 'I know that my Redeemer liveth':

Ex. 1.

'Messiah,' C.M. Handel.

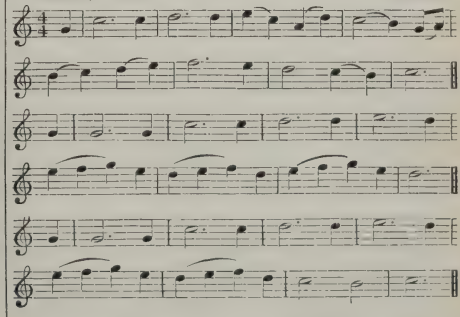


This, after all, gives us only the first few notes of the famous air. The adaptor evidently thought that any old phrase would serve for the second or fourth lines. This perversion was very little to the taste of the owner of the book, who dashed a protesting pencil across the page.

Poor Haydn fares badly, too. Many a congregation has been 'played out' by 'The Heavens are telling,' but who would expect to find that battle-horse doing duty as a hymn-tune? Here it is:

Ex. 2.

'Creation,' 6 8.'s. Haydn.



The pitch throughout the book is generally very high, top G's abounding. 'Creation' is an extreme case, owing to the loftiness of the vocal line. A choir composed of other than super-sopranos must have achieved a gradual and involuntary diminuendo towards the close of a long hymn.

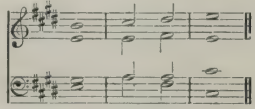
Basses in the nave, singing the melody an octave lower, must have been shed *en route*, or taken refuge 'deeper and deeper still' in the basement of still another octave.

Possibly the compilers' desire to swell the number of tunes led them to turn double chants into short-metre hymn-tunes. Some well-known chants undergo the ordeal, and all come out of it rather the worse, as might be expected. Thus our old friend 'Mornington' suffers a sea-change into the following:

Ex. 3.

The reader who wishes to realise thoroughly the fatuity of this is advised to test it with a verse of a hymn. The third strain—I use the word advisedly—is the portion that gave the adaptor trouble. Evidently he was not quite satisfied with the sudden stagnation of the melody in bars 8-10, so, laying violent hands on a well-known chant of Boyce, he tried another way out of the difficulty, with even worse results, the staid original:

Ex. 4.



glibly chattering thus:

Ex. 5.

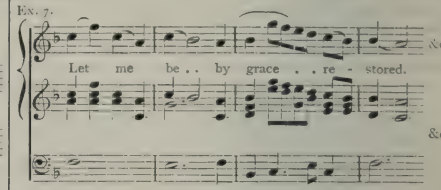
Passing by other oddities of this kind, I note some freedom in giving credit for authorship. 'Hanover' is ascribed to Handel, 'The Old 100th' to Luther, 'Winchester New' (in triple time !) and Gibbons's 'Angels' to Croft, and (the crowning offence) 'Burford' to Spohr, of all people!

Returning to Handel, it is amusing to find 'the monster Polypheme' in the odour of sanctity, his 'ample strides' reduced to the limits of short metre:

Ex. 6.

The two hundred and fiftieth tune is followed by the National Anthem and about a hundred blank pages for manuscript additions. These include a good many tunes apparently of domestic origin, and some amusing adaptations from secular sources. As a rule only treble and bass parts are given, and occasional directions seem to indicate that the copy was used by a double-bass player. The critic who protested against 'Messiah' (Ex. 1) has given his opinion (again in pencil) that the tune from 'Green's Set, 545' is 'Queer, very.' One phrase may be quoted to show the soundness of his view:

Ex. 7.

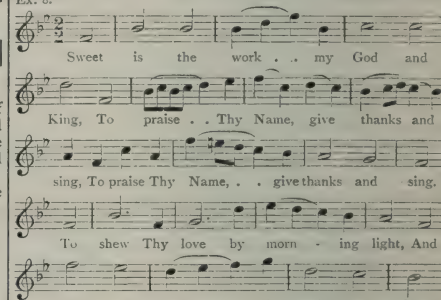



'Robin Adair,' like Polypheme, is pressed into service, doing duty for some mawkish verses beginning:

'I'm but a stranger here,
Heaven is my home,
Earth is a desert drear,
Heaven, &c.'

I pass by some tempting morsels to conclude on a patriotic note. Here is 'Britain,' copied from 'Green's Set, 829':—

Ex. 8.


Sweet is the work . . my God and
King, To praise . . Thy Name, give thanks and
sing, To praise Thy Name, . . give thanks and sing.
To shew Thy love by morn - ing light, And
talk of all . . . Thy truth at night.

Transposed a third lower, the first note halved in order to restore the buoyant opening spring of the original, and its truculent associations forgotten, old Arne's air would make a fine hymn-tune. It is a *tune*, and needs no harmonic fig-leaves, which is more than can be said for too many modern examples.

In a similar wholesome vein are such old melodies as 'Ludstone,' Stanley's 'Shirland' and 'Calvary,' Milgrove's 'Harts' and 'Bermondsey' (the latter a rousing tune in 664.664 measure), Isaac Smith's 'Falcon Street,' Horsley's 'Chantry,' and many others. There is room for a collection of the best of them. They would serve admirably for use at mission services, being far more suitable than the Moody and Sankey types, besides wearing much better. There is no more fruitful cause of dispute between clergy and organists than the former's insistence on vulgar jingles for mission use. The revival of our frankly melodious native psalmody of a century ago would often save the situation. Recent hymnals have taken a step in this direction by including a few. Perhaps the crusade on behalf of English music will some day be carried into this pleasant by-path of our native art. If so, the crusaders will be agreeably surprised at the wealth of good, simple tunes, thoroughly English in style and feeling, that somehow got lost when our church music became respectable.

---

A Requiem for those fallen in the War—our Own, our Allies, and the Enemy—is to be sung in St. John's Church, Wilton Road (adjoining Victoria Station), at 11 a.m., on Sunday, February 3, to Cherubini's setting in C minor.

# Church and Organ Music.

On Sunday afternoon, January 6, a special musical service was held at the Church of St. George the Martyr, Queen Square, Southampton Row. The soloists were Mr. Ben Davies, who sang 'Be thou faithful unto death,' and Mr. Frederick J. Addison, who sang 'Nazareth.' A male-voice quartet sang 'The Lord hath commanded,' from Mendelssohn's 42nd Psalm, and 'Comes at times a stillness' (Sir H. Oakeley). The church was packed, and unfortunately many had to be turned away.

ORGAN MUSIC OVERSEAS.

At old St. Andrew's Church, Toronto, Mr. Richard Tattersall has been playing some excellent organ music, eapecially of the modern school. His recent programmes have included Reubke's Sonata, Saint-Saëns's Fantasia in E flat and Marche Héroïque, Hillemacher's Meditation, Ravel's Pastorale, Harwood's Pæan, Choral Preludes by Parry and Karg-Elert, and movements from the third and fourth Symphonies of Vierne and the fifth of Widor.

Mr. F. A. Mouré, Bursar of Toronto University, has just completed a series of six recitals of great interest. Among other works he played Rheinberger's Sonata in B major, Bonnet's Rhapsodie Catalane, Liszt's Prelude and Fugue on 'B A C H' and 'Sposalizio,' Foote's Suite in D, Boëllmann's Finale (Suite No. 2), Widor's first Symphony, and (a feature of special interest) five of the twelve remarkable tone-pictures of Georges Jacob, 'Les heures Bourguignonnes.'

Mr. John Connell's recent programmes at Johannesburg Town Hall have included Franck's Choral in B minor, Lemare's Marche Héroïque, Wolstenholme's Sonata in F, four movements from the 'Casse noisette' Suite, Parry's Fantasia on 'St. Anne,' Smart's Theme and Variations in A, and Harwood's 'Dithyramb,' with smaller numbers of popular type—an excellent standard for municipal recitals.

The new organ at St. Mary's Church, Brooklyn, N.Y. was dedicated on December 16. It was built by M. P. Möller, of Hagerstown, to the specification of Mr. Prower Symons, the organist, and contains four manuals and pedals, with forty-six stops. Organ music was a prominent feature during Christmas, the services being preceded and followed by miniature recitals of attractive character.

Mr. Maughan Barnett's recent programmes at the Town Hall, Auckland, New Zealand, have included Lemmens's fine Sonata in D minor, movements from Lemare's second Symphony, Elgar's Sonata, Widor's fourth and fifth Symphonies, 'Finlandia,' Wolstenholme's Sonata in the style of Handel, Bonnet's 'Rhapsodie Catalane,' Saint-Saëns's Fantaisie in D flat, Bairstow's Nocturne, Harwood's Pæan, and a Correlli Concerto.

At Knox Church, Dunedin, New Zealand, Mr. W. Paget Gale recently played a fine selection: Boëllmann's second Suite, Stanford's Fantasia and Toccata, Lemare's Caprice Orientale, and Franck's Pastorale, Prière and Pièce Héroïque.

Mr. Harold Darke has just commenced his sixth series of mid-day recitals at St. Michael's, Cornhill (Mondays, at 1 p.m.). The series continues until March 25. The programmes contain many interesting features—two new organ pieces by Joseph Jongen, Stanford's Sonata in F, and the recently-published Sonata Eroica, Franck's Chorals in A minor (twice) and B minor, Vierne's Funeral March, Gigout's Scherzo, and a large number of English compositions, old and new, by Stanley, Byrde, Croft, Walmisley, Parry, Gritton, Frank Bridge, West, &c. A Bach programme will be given on February 25. Among the vocal items are some of the Bible songs of Dvorák, an air from Bantock's 'Christ in the Wilderness,' and songs by Bach.

Dr. Alan Gray's Lent Term recitals at Trinity College, Cambridge, contain as usual many features of interest, *e.g.*, Stanford's two Sonatas, Franck's Pièce Héroïque, the Cantabile and Finale from Vierne's third Symphony, Rheinberger's fourth Sonata, Parry's Fantasia and Fugue, Bach's third Trio-Sonata, Gray's Fantasias in A and G minor, &c. A useful feature is the printing of the publishers' names after the various items.

At Mr. J. A. Meale's organ recital at Central Hall, Westminster, on December 13, a collection in aid of St. Dunstan's Institute realised £32 18*s*.

ORGAN RECITALS.

Mr. A. S. Warrell, St. Nicholas', Bristol—Prelude on 'In dulci Jubilo,' *Bach*; Allegretto, *Stanford*; Christmas Postlude, *Harvey Grace*; Pastorale (Symphony No. 2), *Widor*; Fantasy on two Christmas Carols, *West*; Rhapsody on Christmas Themes, *Gigout*.

Miss F. Griffith, Larkhall Parish Church—Prelude on 'Martyrdom,' *Parry*; March on a Theme of Handel, *Guilmant*.

Mr. James Dunn, Ulster Hall, Belfast (two recitals)—Fantasia in F minor, *Mozart*; Fantasia in E minor, *Lemmens*; Prelude and Fugue in D, *Bach*.

Mr. Henry Hackett, Parish Church, Burton-on-Trent—Fantasy on two Christmas Carols, *West*; Finale (Sonata No. 1), *Guilmant*.

Mr. George Pritchard, Parish Church, Altrincham—Allegro Maestoso (Sonata No. 5), *Mendelssohn*; Barcarolle, *Sterndale Bennett*.

Mr. Ezra Edson, Cawthorne Parish Church, Barnsley—Sonata No. 4, *Mendelssohn*; Fantasy on two Christmas Carols, *West*.

Mr. Percy V. Colley, Parish Church, Liverpool, S.—Fantasy on two Christmas Carols, *West*; Prelude on 'In dulci Jubilo,' *Bach*; Fantasia on Christmas Carols, *Faulkes*; March for a Church Festival, *Best*.

Mr. R. E. Redman, St. Mary-le-Bow, Cheapside—Allegro Maestoso, *West*; The Curfew, *Horsman*.

Mr. S. Wallbank, St. Margaret's, Altrincham (two recitals)—'Holsworthy Church Bells,' *S. S. Wesley*; Fantasia in F minor, *Mozart*; Dithyramb, *Harwood*.

Mr. Herbert Gisby, St. Thomas, Regent Street (four recitals)—Christmas Fantasy on English carols, *Best*; March of the Magi, *Dubois*; Sonata No. 1, *Mendelssohn*: Marche Pontificale, *Widor*; Prelude and Intermezzo (Sonata No. 20), *Rheinberger*; Evening Song, *Bairstow*; March in E flat, *Salomé*.

Mr. Felix Corbett, Town Hall, Middlesbrough—Choral Prelude ('O World, I e'en must leave thee'), *Brahms*; Sonata (first movement), *Elgar*.

Mr. Herbert Ellingford, St. George's Hall, Liverpool—Christmas Postlude, *G. M. Garrett*; Prelude and Fugue in G, *Bach*; Overture to 'Athalia'; Andantino (Symphony No. 4), *Tchaikovsky*; Christmas Postlude, *Harvey Grace*; Fantasia in F minor, *Mozart*; Fantasy on two Christmas Carols, *West*.

APPOINTMENTS.

Mr. Harold C. Hind, organist and choirmaster, St. Luke's Church, Leicester.

Mr. J. Kimber, organist of Enniskillen Parish Church, has been appointed organist and choirmaster of St. Mary's Church, Enniscorthy, *vice* the late Mr. J. W. Dry.

# Obituary.

We regret to record the following deaths:

Percy Harrison, the concert-director, which occurred on Christmas Day, 1917. Musical life in Birmingham has in him lost a remarkable personality who for the last fifty years had been the most prominent musical entrepreneur in this country. Only a year ago he retired from public life at the age of seventy years. It was he who established the famous Harrison Subscription Concerts which he carried on with such pronounced success not only in Birmingham but also in the principal towns of Great Britain. These concerts were always the great attraction of the Midlands, and became in time the most fashionable provincial concerts of the year.

His late uncle, Thomas Harrison, began as far back as 1850, and even before that, annual concerts at which already there appeared the most famous singers and instrumentalists of their time; but when Percy Harrison joined him in 1870 the Harrison Subscription Concerts were inaugurated which he solely carried on with such triumphant results till the end of 1915. The list of the artists who appeared at the Harrison concerts would include nearly all the great vocalists and instrumentalists of the times—from Clara Novello, Mario and Grisi, Piccolomini, Tietjens, and Guiglius, to Patti, Tetrazzini, Clara Butt, Paderewski, Sarasate, Nikisch and Gerhardt. Mr. Percy Harrison also brought to Birmingham the most celebrated orchestras of the day, and for many seasons Sir Charles Hallé, Lady Hallé, and the Hallé Orchestra appeared at the last Harrison concert of the season.

James Lowe, senior partner in the firm of Hime & Addison, on December 17, 1917, in his seventieth year, after an operation. Mr. Lowe's history is somewhat in the nature of a romance. Born of humble parents, he commenced work at an early age as an apprentice in the engineering shops of Nasmyths, Patricroft; but the apprentices having to leave the works on account of the cotton strike, he thought his career was ruined. Being, however, a good musician (although practically self-taught, his only lessons being ten, received from Sir Frederick Bridge) and a splendid sight-reader, he applied for a position that was vacant in the firm of Hime & Addison (Manchester), and was successful among eighty candidates. Eventually he bought the business from Robert Hime, and later that of W. Parkinson, and again that of Joseph Meller in December, 1891. He played the organ at the age of twelve, and was for many years organist of St. James's, Hope, Pendleton. At his residence, Addison Grange, Sale, he erected a four-manual organ built by Lewis. This instrument was opened by M. Guilmant, and many famous organists played upon it.

The Rev. John Henry Mee, M.A., Mus. Doc., of Holywell House, Oxford, on January 15. He had a distinguished career at the University of Oxford. Ordained Deacon in 1876 and Priest in 1877, he took the B. Mus. degree in 1888, and most of his life's activities were devoted to music. Having ample means, he was able to indulge his tastes. On the occasion of his Mus. Doc. degree exercise being performed in the Sheldonian, he engaged a Leeds choir and leading orchestral players from London. Under the late Sir John Stainer he was Coryphæus from 1890 to 1899. He was one of the founders of the Oxford University Musical Union in 1884, and was an active supporter of the Oxford and Cambridge Musical Club in London. In 1886 he was elected hon. Fellow of St. Michael's College, Tenbury, and in 1889 was appointed Precentor of Chichester Cathedral. In his residence at Oxford he built a spacious music-room in which much good music was performed to undergraduates and others on Sunday evenings. His musical works include a 'Missa Solennis,' two cantatas for male voices, 'Horatius' and 'Delphi,' a string quartet, anthems, and part-songs. He wrote an account of 'Ten years of University Music in Oxford' (1894), 'Ten more years' (1904), and the interesting article on 'The Oldest Music-Room in Europe' which appears in Grove's Dictionary of Music.

F. H. Torrington, on November 20, aged eighty-two. He was born in England, was appointed organist to the principal Methodist Church in Boston, U.S., and from there he went to Montreal, to the Metropolitan Church of St. James. Afterwards he was appointed to the Metropolitan Church (Methodist), Toronto, where he remained forty years, retiring a few years ago. The University of Toronto gave him the Mus. Doc. degree *honoris causâ*. He was conductor of the Philharmonic Society for many years, and Mendelssohn's 'Elijah' was first introduced to Canada under his baton. As principal of the College of Music, Toronto, Dr. Torrington did splendid work. He was a Vice-President of the Canadian Guild of Organists. The Rev. Canon Plumptre, of St. James's Cathedral, conducted the funeral service, which was attended by most of the leading musicians of Toronto. Canada owes much to this enthusiastic musician, and a host of friends regret the passing of so warm-hearted and generous-minded a man.

Felix Stone Moscheles, on December 22, 1917, at Tunbridge Wells, aged eighty-five. While not a prominent musician, he was yet a remarkable man and a very interesting link with past musical celebrities. He was born in London on February 8, 1833, his father being the celebrated pianist Ignaz Moscheles, the friend of Mendelssohn, who was the child's godfather. He was educated in London and at Leipsic, and he achieved much distinction as an artist. At his birth Mendelssohn sent a characteristically genial letter to the parents, in which he said 'the son and heir must not be kept waiting till I come; he must have a cradle-song with drums and trumpets and janissary music, fiddles alone are not nearly lively enough.' The letter was headed with a pen-sketch of a cradle surrounded with orchestral instruments, and later on the cradle-song, the famous 'Wiegenlied,' arrived. The deceased enjoyed the friendship of many artists, including musicians. At the cremation service held at Golder's Green on December 28, Mrs. Mary Layton, a close friend of the deceased, arranged for the performance of some of Mendelssohn's vocal quartets, in which she was joined by her husband and sister, and Sir George Henschel, who sang the tenor parts.

John Williams, of Carnarvon, on November 25, aged sixty-one. He was a musician of various accomplishments, and, as with many musical Welshmen, his natural abilities found most congenial vent in choir-training and conducting. He led Carnarvon choralists to numerous victories at Eisteddfodau, and introduced many important modern choral works to Welsh audiences. He brought great energy to his work, and it may be feared that the too abundant use of his warm temperament led to his breakdown a few years ago. Many thousands of his country-men will retain memories of his personality and achievements.

Mrs. Catherine Johnstone, at Handsworth, Birmingham, aged seventy-five. She was the widow of the late George Hope Johnstone, and previously widow of the late Joseph Maas. Mr. Johnstone was for many years an active force in the management of the Birmingham Musical Festival. Many who attended the recent Festivals will recall with gratitude the geniality of the late Mrs. Johnstone as a hostess.

John Westrope, at Hove, on December 3, aged seventy-seven. He was an enthusiastic musical amateur, and a well-known member of the Madrigal Society (London) and of the Worshipful Company of Musicians.

Lance-Corporal Slater. On December 8, in France, from wounds received in action. He was the younger son of Mr. James F. Slater, Mus. B., F.R.C.O., of Hawk House, Oldham.

## Correspondence.

### MUSIC IN PUBLIC SCHOOLS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—In your note to a letter under the above heading in your January issue, commenting on the programme of a recent concert at Rugby School, you ask 'What is likely to be the effect on the boys of this conspicuous exclusion of native art and conspicuous inclusion of German art?'

Your correspondent 'One of the visitors,' states in his letter that the programmes of these concerts are arranged by the boys themselves. In justice to the boy who arranged this particular concert may I ask if you will be so good as to publish a list of 'cello solos by English composers the educational effect of which is likely to have a better result on boys than the solo which was played at this concert, also a list of organ solos and sextets for strings, the effect of which upon boys is likely to be better than those of J. S. Bach and Brahms. Chopin not being a German composer perhaps I need not ask for a list of pianoforte pieces more appropriate than his Studies, but I should be grateful for a list of pianoforte pieces by English composers that strike you as being exceptionally valuable from the educational point of view for fairly advanced pupils to study and for schoolboys to listen to.

You will of course have understood that, since the performers of the instrumental items were all schoolboys and amateurs, their répertoire would not be unlimited.

Yours faithfully,

Rugby, January 8, 1918. Arthur H. Peppin.

[We asked the question which Mr. Peppin quotes, but which we hope he will not mind our saying he does not answer. We found no fault with the programme as music. We pleaded meekly for the inclusion of at least *one* piece of British music in a programme performed by British boys in a great British public school at a time when our national art is struggling to assert itself. Bach, Brahms, and Chopin have provided music for the gods, and we admire greatly the taste of the boy who recognised this fact and the achievement of the young executants in being able to tackle such splendid stuff. As we stated in our brief comment, Rugby has earned a great reputation for its music. But what about the two part-songs by Fuss and Otto which perhaps the boy did not select? Are there no British part-songs to equal these German compositions? Gurlitt, too, is not an immortal, although in common with a host of German pattern-writers much beloved in girls' schools, he was a useful enough mortal. We admit the difficulty of finding British pianoforte music of the kind asked for by Mr. Peppin. There *is* a repertory and a growing one. But the subject deserves more than a passing reference, and we hope later on to be able to deal with it usefully. As to music for 'cello and pianoforte, although we shrink from compiling a short list that may appear invidious, we venture to suggest that the selection given below provides a fair choice of music by British composers fully as educational as that of Gurlitt:

H. Walford Davies, 'Solemn Melody'; Edward Elgar, 'Canto Popolare,' 'Chanson de Matin,' 'Chanson de Nuit,' 'Wand of Youth,' Op. 1*a*; Arthur Hervey, 'Cantilène and Légende Espagnole'; A. C. Mackenzie, 'Benedictus' and Six Pieces, Op. 37; Battison Haynes, Twelve Sketches; Ernest Austin, 'Sweet Night'; C. V. Stanford, Three Intermezzi; H. Waldo Warner, 'Elégie'; W. Wolstenholme, Allegretto and Romanza; W. H. Squire, 'Album de Morceaux caracteristiques,' Books 1 and 2 (English, notwithstanding the fantastic camouflage of the title. There are numerous other pieces by this prolific composer).—Ed., *M.T.*]

# Reviews.

MUSIC FOR STRINGS.

From Winthrop Rogers come 'Two Old English Tunes for Violin and Pianoforte,' by Roger Quilter. The tunes are 'Drink to me only with thine eyes,' and 'We be three poor mariners.' They are freely paraphrased, and make capital pieces of fair length and difficulty. We much prefer the second, the treatment of the first being somewhat overluscious.

A beautiful work for violoncello and pianoforte is Joseph Jongen's Sketch, 'Dans la Douceur des Pins.' (J. & W. Chester).

SONGS.

Winthrop Rogers send a parcel of striking songs: 'Under the Balcony' and 'Arab Love-song,' by H. V. Jervis-Read; 'Thy Hand in Mine,' and 'Strew no more Red Roses,' by Frank Bridge; 'Le Départ du Conscrit,' words (French and English) and music by Maude Valérie White; 'Remembrance,' by Teresa del Riego; and a Set of Three Songs of William Blake, with music by Roger Quilter. Of this batch of good things we are particularly struck by the two songs by Frank Bridge, and the austere but moving 'Départ du Conscrit.'

J. Curwen & Sons send a batch of songs by Martin Shaw—'Bird or Beast?' (Christina Rossetti), Easter Carol (Christina Rossetti), 'The Land of Heart's Desire' (W. B. Yeats), 'Over the Sea' (Christina Rossetti), 'Song of the Palanquin Bearers' (Sarojini Naidu), and 'Summer' (Christina Rossetti). All are characteristic of the composer, the voice-parts being in a refreshingly tuneful vein, and the accompaniments interesting and suggestive without over-elaboration. We are particularly attracted by the Easter Carol, with its robustly joyous melody and vigorous pianoforte part. Here, as in the other songs, the rhythmical freedom is a feature. The whole set are welcome additions to our growing store of genuinely English song.

MUSIC FOR BOYS' OR FEMALE-VOICE CHOIRS.

'Come, Jesus, come,' the words from a hymn by Bishop Heber, an accompanied three-part (S.S A.) anthem for boys' or female voices, composed by John E. West, is a new number (No. 58) of Novello's Chorister Series. There is much melody and graceful treatment in the vocal parts, and the music is within the powers of any well-trained choir. The piece is well worth the attention of female-voice choirs.

MUSIC FOR MIXED-VOICE CHOIRS.

'Soldiers at Peace' (Novello) is a poem by Herbert Asquith, set for chorus and orchestra by I. Boyle. The words have a pathos that is sympathetically reflected in the music. A certain striking 'motif' comes about twenty times in the instrumental part, and in a way binds the beginning to the end. The vocal part-writing is smooth and singable. The piece is a very suitable one for a choral performance in which the programme should have the war note on its pathetic side. It takes about four or five minutes to perform.

OTHER RECENT PUBLICATIONS.

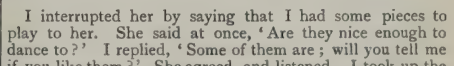
'Some Nursery Rhymes' (A. & C. Black) gives specimens of these ditties from Belgium, France, and Russia, with coloured illustrations. The compilers are fortunate in being permitted to include some of the unique illustrations by M. B. de Monvel, which have already appeared in French books. The music is always simply arranged. A capital gift-book for the nursery.

The *Musical Quarterly* (October, 1917). Published by G. Schirmer, London and New York. This useful magazine continues to give musicians plenty of thinking material. There are fourteen articles in the present number, amongst which there is a contribution on 'Music in University Education,' by Edward J. Dent. 'Folk-music in Art-music,' by Henry F. Gilbert, deals with a much-discussed subject.

## THE ASSOCIATED BOARD EXAMINATIONS. PIANOFORTE MUSIC FOR 1918.

By Ernest Austin.

I began my survey of this music with the following incident: My daughter, aged five and a-half years, was at the pianoforte playing various rhythms with alternate hands, and trying to pick out a little tune she had 'thought of' the day before. (She had hummed the tune to me and I had written it out in her own manuscript-book. There was nothing remarkable about it, but it was the outcome of her mood at the time):



I interrupted her by saying that I had some pieces to play to her. She said at once, 'Are they nice enough to dance to?' I replied, 'Some of them are; will you tell me if you like them?' She agreed, and listened. I took up the Primary Division Tests and played Study in C (Czerny, Op. 139, No. 3). 'No.' 'Meadow blossoms' (Reinecke, Op. 254, No. 11). 'No.' Then I began Gavotte in C, by Alfred Earnshaw, and she immediately broke away and began dancing, with the words 'I like that.' Then the Study in G (Duvernoy, Op. 176, No. 5). 'No.' Then 'A Little Piece,' by Jasper Graham, roused her enthusiasm. 'The Soldiers' March' (Schumann) and the Study in C (Loeschhorn, Op. 65, No. 4) made no appeal to her; but the Allegro in G (Latour, Op. 4) she liked 'only a little bit, not much.' The 'Minuet' by Thomas F. Dunhill, Op. 46*b*, delighted her. Is it curious that she should have specially chosen three pieces by living composers?—that in each case the rhythms are bright and genial? Is it surprising that the composers are British? The child was indeed happy, and

came to me at the pianoforte and said, 'The ones I like—will you keep the ones I like till I can play them?'

Then I played the next book through. The Study in C (Czerny, Op. 139, No. 15), seemed to bore her, but the next, Andantino Grazioso (Diabelli, Op. 50, No. 2), caused her to ask me, 'What is it about?' But she had started a graceful dance, and did not press for a precise answer. 'A Country Dance' (Frank Jepson) roused her again. Her next favourite was Allegretto (Clementi, Op. 36, No. 2), for this was 'like a hornpipe.' The Study in A (Le Couppey) pleased her, and so did the 'Romance' (from Sonatina in G, Beethoven), for 'this is nice to dance to, as you don't have to go round so much.' The Tchaikovsky 'Sweet Dreams' she did not like. Reviewing her choice of pieces from this book, I found that the dance rhythms appealed to her, and that the Diabelli piece was liked because the music had a sense of 'narrative' in it. Of the six Studies in these two books, only the Le Couppey interested her.

Remembering that this little 'critic' is but five and a-half years of age, does it seem strange that almost all the music she should reject is music of a formal and academic type? This little peep into a child's mind is instructive, for her conclusions agree with the views of so many teachers and critics. We use from past days too much music that is effete in emotion—that is academic instead of poetic—and in doing so we encourage the creation of more of its kind. Think, for instance, of the high Opus numbers reached by the musical-pattern-makers, and compare them with the musical poets! What is this digital skill that seems to be of greater importance than musical poetry? And how many thousands of children have their hearts set for ever against music because they are doomed to practise and play the most unmusical music that can be imagined? One pities them, for their world is perhaps better than ours—rich in dreams, sincere in outlook, and genuine in happiness; yet we come along and impose all sorts of worthless alternatives, and destroy the very thing we set out to improve.

We want in music a few J. M. Barries and Lewis Carrolls! (happily we have a Walter Carroll, though his work is conspicuously absent from these Associated Board Books). Peter Pan! Alice in Wonderland! Have the children anything like them in music? Why not? Because we are too selfish, and will not learn. We endure anything rather than suffer the indignity of learning from the children. If we are teachers we are apt to think more of the number of our pupils than their eagerness for the next lesson. If we are composers we so often want to stagger everybody by our originality, or gift of mimicry. If we publish educational music we want quick returns from noncopyright plates. If we run examinations we hope the fees will be paid in advance, and that no one will interest himself in the musical value of the pieces chosen.

I shall not attempt a very detailed description of the rest of the music chosen by the Associated Board, but propose to give my impressions of its general character and scope, keeping before me the point of view that this music is to serve as tests for revealing the musicianship of thousands of students, and in addition—a far more important matter—that this music annually serves as a model for teachers who look, unfortunately, to the Associated Board of the Royal Academy and Royal College of Music for guidance in their choice of music for their pupils. Of the entire seventy-two pieces eighteen are Studies (all foreign, by the way). What compelling reason can be imagined for the inclusion of Studies in these examinations? Considering that technical Studies—which rarely have any musical value—are part of the drudgery of building up technique, one would have thought that their purpose was revealed in the performance of the purely musical numbers. The Studies for 1918 form twenty-five per cent. of the whole music, so we see at a glance that the pedagogue is still busy in our midst. Students in a general way have quite enough musical medicine, and might reasonably be spared it in these tests of musical ability. A good and original piece of music always possesses technical as well as musical qualifications. Let us take for example the Allegretto in E minor (Scarlatti) in the Lower Division book. It is a beautiful piece, full of music, full of technical features, and a performance would immediately reveal the qualifications of the performer. Yet the candidate has also to play the Heller Study in D, Op. 45, No. 3. We also have to remember that apart from the Study and pieces, each candidate has to play a long list of technical exercises, scales, arpeggios, &c. Why therefore this double dose? I cannot refrain from telling a little story about Studies. A very musical boy—(now grown up, who plays the pianoforte, organ, trombone, and bombardon) was given a book of Heller's Studies and told to work up the first Study. The composer's name was printed in large letters on the front, 'Heller.' At his next lesson the teacher noticed that the last two letters were obliterated!

Turning now to an analysis of the rest of the music I have made the following deductions. There remain fifty-four pieces to be considered, and a very generous estimate of these would be that only twenty-eight of them have any real claim to be considered good music. Of these thirteen are by British composers and seven by German (it is satisfactory to note that there is quite a lot of bad German music in this year's selection). We therefore get twenty-six pieces of poor quality, many of them not worth the paper they are printed on. Our potential composers are among the students of to-day, and in so far as they are stimulated by the music they study they will develop their ideas. Very subtle indeed are the influences that draw out the creative gift, but Beauty alone has the magic wand; more beautiful music than that chosen by the Associated Board is needed to feed and nourish the enthusiasm of English students. We want more modern music, more English music, more music that represents the aspirations and heart-toils of the musical poets. The dead flowers of the past are no good to a child roaming in the meadows to-day. And is there any reason why the Associated Board books should be a kind of musical museum? A friend and I spent a long evening playing and discussing this music for 1918, and when he rose to go he said, 'If that is the best we can do, thank God we have a navy.'

What lies at the root of Mr. F. Corder's sad revelation, in the *Musical Times* for January, of the condition of English music? Mistaken methods! We have in this country enough creative talent to fulfil all our duties to the young generation. Yet these Examinations are not representative at all of English talent in composition. Why? Because the Board does not trouble to see that its methods perpetuate unfair relations between composer and publisher. The Board evidently deems it a supreme honour for a living composer to be included in its Syllabus, though it thinks in terms of pounds and shillings when it fixes the fees for examination.

To be brief, it does not care who bears the burden of the commercial conditions it makes for itself—this is shifted on to others with really artistic sagacity. Let us suppose that it would be a reasonably good thing if five of our leading composers were asked to provide the music for one book of the Intermediate Section in 1919. It would probably be found that three or four of them had moral or written agreements with their own particular publishers, and that they could not transfer their activities to the specific advantage of any one publisher chosen by the Board. It might also be found that the publisher for the Board could not—under the restrictions imposed by the Board—afford to pay royalties for the use of the music. And further it might be discovered that the composer who provided the entire mental contribution would not wish to leave all the monetary results with the publisher.

Some, if not all, of these considerations would be inevitable. What would happen? What actually does happen year in, year out. The Board continues its activities to the direct harm of English music; whereas if the Board chose the five pieces from the regular publishers of those composers in the way it chooses its songs, a vast field of opportunity would be opened up. The Board has a chance of ridding the publishing world of traditions which publishers themselves know to be harmful to the best interests of English music. The Associated Board has progressed since 1909, when I pointed out that in the pianoforte lists there were forty-nine items, the music being entirely of foreign origin. Will it read Mr. Corder's article, referred to above, 'Some Plain Words,' and see what it can do in 'some plain actions' to make such an article impossible for January, 1920?

I think it can safely be said that those who love and who live by music have to suffer deeply. Music is essentially a

spiritual force. It springs from sources happily outside the control of mortals, and its true character and purpose is to bring us in communion with realities. I do not mean the realities of everyday existence, but the divine realities, the real invisible realities of the spirit. Music has hardly commenced to be a factor in bringing mental happiness to the multitude, and for many reasons too involved to be detailed here. But it can safely be contended that those few mortals who are endowed with the gift of musical expression ought not to be at the mercy of such conditions as we tolerate in this country. We are accustomed to love the music of the masters wrought from mental pain and suffering—it consoles us, and reminds us that we too in our small way pass through the mill of life and know things that they knew. And we never can tell how near we are to one who may prove to be a master. While we agree to every purposeless tradition, tolerate conditions we know to be wrong, it is fairly conclusive that someone is suffering or will suffer. If those who arrange all the fashions of musical education are unable to fulfil their duties, then teachers must bring all their individual power to the task and relentlessly weed out the things that make music a hardship to children, a drudgery to teachers, and an agony to composers.

From the composer's point of view the world is full of poetry, latent and unexpressed, and it is his duty to gather in all he can and so contribute to the world's happiness. What can we say of a system of musical education that succeeds in depriving him of his means of existence? That places all his efforts at a disadvantage? That forces him to spend his talents in bolstering up inanities that degrade the Art?

AN APPEAL TO TEACHERS.

I close with an appeal to teachers. The future of English music rests with your pupils. These children are being trained for the ultimate purposes of deriving personal delight from the art and giving it to others. If the music they study gives them no pleasure, if they miss intimacy with the composer's idea—then it is so much wasted time. If you demand, as you have a right to demand, the right kind of music for them, you will get it. Publishers are in business to supply what you most need, but your needs must be known to them. Children have a good deal of latent romance and poetic insight, and music can bring this out and develop it with magical swiftness. By feeding every poetic tendency, often very personal and original, you will be building up, in each of them, a love for beauty which will never leave them. That would be great work, for what else is this life-quest in which we are all engaged? Do we get a fraction of the delight in living that we feel we are justly entitled to. Those of us who live on, bearing the inevitable blows of sorrow, can turn to music and other forms of Beauty and find in them the secret compensations of the Creator. Our children have the same road to travel, and they also must be prepared.

## THE BRITISH MUSIC-DRAMA AT GLASTONBURY.

Mr. Rutland Boughton was the lecturer at the meeting of the Musical Association on December 4, his subject being 'The British Music-Drama at Glastonbury.' He began by pointing out that just as a man must develop his individual powers before he could serve others to any purpose, so must a nation cultivate its own peculiar resources and characteristics before it could count in the intercourse of peoples. A nation which depended for existence in any direction upon the productions and resources of another nation was doomed to suffering of some kind, and to depend upon other nations for our art was dangerous to our national interests. How vitally important the development of a specifically national music was for us was not realised, chiefly because the effects of music were so subtle. Even in education, where it should occupy the first place, it had only a grudging official recognition.

Germany had never made the mistake of regarding music as of national unimportance, but had accorded it the most generous recognition. By its means the emotions of German children, German adolescents, and German adults received a constant stimulus, unifying them, refreshing them, and emphasising—perhaps even exaggerating—the traditions of Germanism, German legends, and German history. The German character had been strengthened a hundredfold by a careful expression of it in drama and music; whereas our character had had little national expression in any form, and until quite lately none in music and drama, since the age of Queen Elizabeth.

Wagner had given the most perfect expression of German character, and in so doing increased the power of that character immeasurably, both for good and evil. Britain had no similar asset of an equal value; nor was like to have for a few generations, for that kind of great imaginative and expressive power could not be acquired unless it had its roots deep down in the general will of a people and unless it had been cultivated as carefully as it was cultivated in Germany. It was primarily to contribute to that end that the Glastonbury project originated. It set out to develop upon a national British basis those elements of music and drama which had their roots in the simpler folk of our English countryside, not ignoring the good things of other peoples; on the contrary, profiting by them; but intent first of all in being true to the spirit of our British nationality. But the work was not to be viewed as a kind of British Bayreuth; it had its real origin, not in Wagner but in the later ideas of Ruskin.

What was the matter with our art? Why was it that modern music was the exclusive property of modern musicians? One could not help feeling that the music of musicians had become too subtle, too complex, too dependent upon the life of the study—the emotions before a pleasant fire, the religion of seclusion and even of exclusion, the pleasant cunning of the skilled craftsman, at best the beauty of God seen through the closed window and city smoke. And so it was well for the music of the future to hark back to its origins, back to the music made by the simple people themselves before they were caught in the trap of the modern factory, back to the folk-song.

It was not only in music that there was a will to find development, but it was in the union of music with poetry and drama, a union which would give the fullest opportunity for the choral dance. The delights of musical art should be guided and governed to the noblest national purposes by means of definite poetic ideas; a dramatic form was not only delightful but also wise, because the general imagination was more readily kindled by the eye than by the ear. As it was well to make the most thorough study of the origins of our national music, so he believed in harking back to our national legends for dramatic material, and to the early English mystery plays, that we might learn to cultivate directness of expression and simplicity of form. The object was to get in touch with what was aboriginal, and to start creating and re-creating from that point of contact. That explained why a little country town was chosen rather than the metropolis. London was the least national spot in the kingdom, and the spot where the arts were cultivated under conditions of greatest difficulty.

Modern music had become so extremely remote an affair that if a man was to be really up-to-date he must devote no part of his life to anything else, and if he became unmistakably a modern musician he would be fit for nothing else, for modern music was long past the condition where it had any relation to ordinary human feeling, or even a decent sense of form and craftsmanship. The time had come for the professional musician to earn an honest livelihood with a spade or a saw, so that in his spare time he might have joy of his art and a mind widely enough cultured to enter into free contact with his fellow-men, who were proving themselves quite as musical as he. If we were to do away with professionals did it mean putting up with the work of amateurs? It was found at Glastonbury that the mingling of some of Sir Thomas Beecham's best singers with the amateurs at disposal was nothing to the detriment of a musical stage-work. On the contrary, while the experienced performers gave a tone of confidence to the production, the amateurs gave a feeling of simplicity and straightforwardness which affected the professionals and helped to rid the productions of staginess.

There were many points of difference between such a show as at Glastonbury and the great operatic productions of Sir Thomas Beecham. The absence of a large orchestra made a world of difference to questions of voice and articulation, while the size of the hall changed the scale of

gesture and expression. Of course a small band carried definite limitations, which were gladly accepted, the more lightly as the choral side of the work had such immense possibilities.

## THE TONAL CHARACTERISTICS OF VIOLINS.

Mr. Towry Piper read a paper on January 15 before the Musical Association on 'Violins, Old and New, with some Observations on their Tonal Characteristics.' He began with a brief consideration of the principal names in the history of violin-making and the various types of instruments associated with them. Before the close of the 18th century the art of violin-making in Italy had fallen into comparative insignificance. From about the beginning of the 19th century attention began to be directed to the work of the more modern French makers, the real founders of which were Pique and Lupot. They copied chiefly the larger patterns of Stradivarius. Vuillaume made many of his copies of Stradivarius wider in the waist than the originals. These copyists would have been wiser to have retained the more compact and symmetrical proportions of the great masters of Italy. Fourteen inches, or even a small fraction under it, was evidently the standard of length for them. It made for convenience in handling, for ready response to the player's requirements, and for the attainment of the pure, bright, soprano quality of tone characteristic of the best violins.

The old Italian instruments were still unsurpassed. An ordinary new violin was more difficult to play upon and the tone was less easy to produce than that of an instrument which had had much use. A large proportion of an accomplished player's tone was a personal attribute or gift which he would infuse into almost any violin he played upon. He would naturally choose the best instrument he could obtain, but it did not follow that in refusing to pay any attention to the merits of a fine modern violin he was making the wisest possible choice, unless he could acquire one of the very best specimens by an old master of the first rank.

The problem for a modern maker was to produce violins possessing a flexibility, ready response, and true soprano quality of tone which would render them suitable from the first for the performance of solo or chamber-music. The man of ordinary ambition set himself to work to obtain the best materials and varnish, and built his fiddle with all the skill at his command according to the pattern, size, and thicknesses of the best Italian makers. There as a rule his labours ended, and the result might or might not be a good violin. The question then arose, Had he or had he not done all that was humanly possible to achieve the result aimed at? The answer was in the negative. The maker whose operations ceased at the point indicated had laid a good foundation, but his aim should be to secure a uniform standard of perfection in the finished instruments, and this he could never do if he built merely according to rule and without regard to the tonal defects and peculiarities of each individual violin. He should possess the will and the ability to test his productions in a practical way, and not leave results to chance.

Means of establishing or developing in a new violin the desired qualities of tone had been practised for some time, but their successful application demanded both skill and perseverance. A well-made fiddle was an exceedingly sensitive instrument, and a very trifling or minute alteration of the thicknesses in certain places of the back and belly might have a most marked effect upon the quality of tone. The top and bottom plates were supposed to be so constructed as to give notes which were a whole-tone apart, that given by the back being the higher. Various methods of attunement had been invented. That of Mr. William Hawes, of Northampton, had been markedly successful. It was especially efficacious in removing the 'wolf-notes.' Mr. H. Moya, of Leicester, made instruments of very fine workmanship, and he lavished upon them an extraordinary amount of experiment and practice in order to eliminate faults and to develop good tonal qualities. Constant working on the plates was accompanied by as constant testing, by playing on the instrument.

At the conclusion of the paper some new instruments were played upon by Mr. W. W. Cobbett (who presided, and made an interesting speech) and Mr. d'Olivera.

## DECEPTIVE CRITICISM.

By a Critic.

One reason why so much newspaper criticism of music is deceptive is that few writers are really critics in the full and authoritative sense, while every newspaper (with a possible rare exception of which the policy is blatant and untactful honesty) wishes its writers to pose as authorities. It is not a difficult matter for the trained journalist to adopt this attitude on any subject of which he knows sufficient to avoid 'howlers.' The present writer has been consulted—by those who know far more than he does—on subjects to which he had applied only a few hours' reading and a degree of care in the selection of phrases to express his casual, and sometimes vicarious, opinions.

This irrational practice obtains mainly on the poorer class of journal, but leading daily and weekly papers both in London and in the provinces as a rule employ men who have had considerable experience in the practice of the art which they criticise, and many of these critics (of whom the larger papers employ several) are men who by training and experience, as well as by natural capacity, are particularly well-qualified to advise other musicians on points both of general effect and technical detail, and to guide public taste in the right direction.

So anxious are the best journals to employ only qualified men, that when important events occur outside the districts covered by their own staff, several papers will employ one critic, who by the multiplication of small fees is recompensed for his trouble. This of course leads to another kind of deceptiveness: that of making it appear that the views of one writer are those of several. A striking instance of this occurred a few years ago when a new work by a well-known composer was produced for the first time in a somewhat remote provincial centre. There was a critic living in the district who was not in the regular employ of any newspaper. He was instructed by a number of leading London and provincial journals to report upon the work and its performance. He did so at various lengths and in various styles, and was in a state of amused aghastness when a few weeks later he read the publisher's advertisement of the work. This contained cuttings from half a dozen papers all commenting favourably upon it, and giving descriptions of interesting parts or characteristics. The cuttings were gathered from various parts of the country, and until the critic let his friends into the secret, only one person knew that the reports were all from one pen.

This was an extreme case of a practice which generally does little harm, but which is decidedly a drawback to the honest writer as well as to the honest reader. To the former it is chiefly a matter of difficult and hurried work. Not only does it mean the writing of a number of differently-worded reports; this is a comparatively easy matter. It means also the attempt to see the work or the performance at different angles, or from the very different aspects from which different journals regard the art of music. One paper will require a report which politely ignores any failings except the most obvious. Another will appreciate a slashing criticism of even minor faults; while the different methods of description and criticism which range between these two are manifold.

Another reason for much misleading in newspaper criticism is the fact that 'copy' has to pass through several hands before it finally appears. Printers and proof-readers have much blame allotted to them, but they are the cause of much less, though more obvious, miscriticism than are telegraphists and sub-editors. To the postal telegraph department (it may be assumed that telephoning rather than telegraphing was responsible) one owed the statement that a certain composer had not allowed 'his elaborate trouble to interfere with his sense of duty.' What had been written by the critic was that he had not allowed 'his elaborate technique to interfere with his sense of beauty.' This is a typical example, though a somewhat extreme one, of what frequently happens 'on the wires.'

Between the sub-editor and the contributor to a newspaper there is always antagonism, though such antagonism is usually carried on in the friendliest of spirits. This arises from the nature of their several employments. The writer's aim is to make his criticism as lucid and forceful as possible; that of the sub-editor to fit it into a certain limited space and to bring it into line, in matters of spelling, punctuation,

prosody, and even sometimes of actual idea, with the rest of the paper, or the policy of the editorial authorities. In a daily newspaper, and to a less extent in a weekly one, such a subject as music must of necessity suffer at times. When, in the case of a daily paper, copy is handed in by the critic before midnight, there is still time for news to come to hand that will change the whole appearance of the paper, and possibly cause everything except the new item to become of minor importance. When this happens the sub-editorial blue pencil is applied ruthlessly, and in the rush not always with discretion. The results so far as music and other arts are concerned, cause mingled feelings of dismay, anger, and amusement on the part of the contributors. It is not often that a paragraph is cut short in the middle of a sentence, though this has happened. What frequently happens, however, is that a criticism which discusses both the faults and merits of a work is cut in two so that only one side is shown. Of course the writer is then branded by his readers as being favourably or unfavourably disposed to the criticised work or its composer, when really he has been entirely impartial and dispassionate.

In a report of this character on a recent viola recital, the full deceptive effect of drastic sub-editorial action was brought into play. The writer was heartily in sympathy with the efforts which Mr. Lionel Tertis, the recitalist, was making to popularise his instrument. Two of the works included in the programme were arrangements of violin works, and the report drew attention to the defects of these arrangements. Eulogies of the instrument, the player, and of a work specially prepared for the instrument, were, however, cut down before the paper was printed, in order apparently to make room for details of an air-raid or a murder. It was inevitable, for the taste of the wider public to which a newspaper must appeal is still morbid, and is interested rather in murders than in music. But it gave a wrong view of the critic's impression of the recital in particular and of viola music in general.

So, gentle reader, when you peruse the music criticism in your daily paper, remember, if you would not be deceived, that at its best it is a partial statement, and at its worst a mangled one,—mangled probably by a man who knows nothing of the subject, and who, perforce, cares less.

## MUSIC AT ETON COLLEGE.

The Eton College Musical Society gave its annual Christmas concert in the School Hall on December 17. The choir consisted of a hundred boy trebles, forty boy altos, eighteen tenors, and seventy-seven basses (in the two latter parts masters and other gentlemen connected with the staff assisted). The band consisted of seven first violins, seven second violins, four violas, five 'cellos, three double-basses, two flutes, timpani, harmonium, and pianoforte. The programme was as follows:

PART I.

Selection from 'Messiah' .. .. .. .. .. *Handel*

PART II.

Two movements from the Suite in B minor .. .. .. *Bach*
(Strings and Flute)

Song—'The Old Mother' .. .. .. .. .. *Grieg*
H. R. Rogers.

Pianoforte Solo—Study in E major .. .. .. .. *Chopin*
H. M. Strickland-Constable.

Part-song—'Since thou, O fondest' .. *Sir C. H. H. Parry, O.E.*
Song—'Up in the saddle' .. .. .. *William Wallace*
(Freebooter's Song)
D. O'B. E. ffrench-Blake.

Flute Solo—Adagio in C .. .. .. .. .. .. *Mozart*
W. L. Runciman, K.S.

Part-song—'A wet sheet and a flowing sea' .. *Dr. C. H. Lloyd*
Scotch Song—'Annie Laurie' .. .. *Arr. by Liza Lehmann*
B. C. Neame.

Part-song—'Lullaby of Life' .. .. .. .. .. *Leslie*
String Orchestra and Flutes—'Mock Morris' .. *Grainger*
Soldiers' Chorus—('Faust') .. .. .. .. .. *Gounod*
School Songs—(*a*) 'To the School at War' .. *A. M. Goodhart*
(*b*) 'Vale' } .. .. *J. Barnby*
(*c*) 'Carmen Etonense' }

'GOD SAVE THE KING.'

It will be observed that of the fourteen miscellaneous items, nine are by British composers.

## SPURIOUS VIOLINS.

By Robert Alton.

The observant student of the violin is often surprised (and as often disgusted) by the number of violins he sees on the market which are purposely 'faked' and constructed to represent something which they are not. Musicians, especially violinists, have to be chary when purchasing instruments reputed to be made by skilled or famous makers. It is safe to state that seventy per cent. at least of instruments commonly seen labelled as Betts or Banks or Duke (especially the latter) are 'faked' instruments pure and simple, and at the most are not worth more than a sovereign. Yet many instruments of this class are priced at from five to fifteen guineas.

In examining a violin with a view to purchase, the first thing the amateur or unwary individual looks for is the label. This is about the last thing the expert would examine. Even the common German copies are labelled Stradivarius, Guarnerius, Montagnana, &c., although the instruments themselves would deceive nobody who had the slightest acquaintance with the subject. Labels can be altered or removed almost at will, and are no guide whatever to the genuineness (or otherwise) of an instrument. Examine the rest of the instrument first, and if it agrees in every particular of importance with the maker's characteristics of which it is supposed to be a specimen, then it may be taken as a genuine label in a genuine instrument.

The inside of an old violin purporting to be genuine is frequently in a very dirty state. This, it is almost needless to remark, is very easily imitated. The wood is sometimes stained with chemicals, and these may be detected by their smell. A genuine old violin, speaking generally, if of any value at all, has in most cases been taken care of by its previous owners, who have had too much regard for the instrument to have allowed thick layers of dirt to penetrate and settle on the inside. The days when valuable instruments were allowed to hang on farmhouse walls, &c., year in year out, are long past, and no sensible person nowadays hopes to become possessed of a Stradivarius violin from such quarters. Therefore, treat with suspicion a violin which is loaded up with dirt and dust on the inside. It is many chances to one that the dust did not get there without design. Again, in a genuine old violin, say about a hundred years old, the wood itself is old and brown. The atmosphere will do this without other aid, or indeed in spite of it. Therefore, scrape away the dirt, and see what the wood itself will tell you. And even if it is brown inside the instrument do not rest satisfied with that. If the inside is brown with age the outside should be more so. Under the scroll at the front, which is frequently unvarnished, should be brown too, but if it shows white and new that tells a tale.

The varnish of an instrument is a good guide to genuineness, but previous acquaintance with violins is necessary if this test is to be applied. For instance, Duke finished most of his violins with a yellowish golden varnish, and a very few with a poor, meagre looking brown varnish, but this knowledge is not of much use unless a genuine Duke has been examined and its peculiarities in this respect noted. However, a list of the various makers and their peculiarities in this direction is so far useful that it helps in a measure to act as a check in the examination of an instrument. It is also to be noted that most violins with pretensions to value are oil-varnished; in fact a spirit-varnished instrument, no matter how well made, will not last so long as a well-made oil-varnished instrument. The spirit-varnish cracks and chips off comparatively easily. The oil-varnish 'wears,' and does not chip, and improves in mellowness of appearance as the violin increases in years.

The manner in which a violin is purfled is also a guide to its status. In 'faked' instruments there is not the time to spare to inlay the purfling as it should be inlaid, and consequently this work is often carelessly or hurriedly executed. In good work it is very neatly performed, and is a test of fine workmanship. So far as lines ruled in the place of purfling are concerned, it may be stated (some few notable instances to the contrary excepted) that the fiddle-maker who cannot purfle his instrument may not be trusted very far in the workmanship of the other parts of it, some of which are every whit as difficult to execute properly as

the purfling. Look well at the corners when examining the purfling. If the mitres are badly made and the black edge of the outermost line of the purfling is broken off short, instead of being carried right into the corner in what is called the 'bees sting,' it is careless work, and scores a black mark against the fiddle.

Another very good test with regard to violins purporting to have been made during the 18th century is as follows: Look at the front of the peg-box, *i.e.*, the cheeks, and see if there is a joint running down each side of the edge, about half the depth of the peg-box, and carried round the back of the neck under the chin of the scroll. This joint should be seen in all violins dated previous to the last century. The reason of this is that violins, previous to the alteration of the standard pitch, had shorter necks, and had to be altered with the alteration of the pitch. This was done by cutting off the scroll or head, just at the top of the neck, and regrafting it into a new neck, the joint being made just under the chin of the scroll, and finishing at the front, halfway up the edges of the peg-box. Now, this joint has been imitated by scratching a line in the position which the genuine joint would occupy in the ordinary way, and filling up the groove with glue. This fraud may be detected by examining the wood on each side of the supposed joint. If the wood does not show a difference in grain, one side of the cut from the other, it is very evident that it will not be a genuine joint at all, and the evidence in such a case is sufficient to prove that the violin is a fraud. The genuine joint is often extremely well executed. The imitation joint is more often very badly imitated, and condemns itself in many cases by its very appearance.

Again, in old violins the peg-holes were often filled in and re-bored, owing to wear. The old holes were simply cleaned up with a wood-worker's 'reamer,' plugged, and re-bored. In this case the ring of new wood showing round the hole should be the same thickness all round. In 'faked' instruments they are very often put in to one side of the proper peg-holes, and consequently show by their position that they could not possibly have been put in to repair a legitimate fault, such as wear.

The state of the inside fittings and the inside finish of a violin is also a good guide to the worth of the instrument. A genuine violin, made by a conscientious man, is well finished,—the blocks properly rounded and sandpapered, the linings bevelled off and sandpapered smooth, the corner blocks gouged to follow the sweep of the ribs, and the bass-bar nicely rounded over and smooth as possible. 'Faked' instruments betray their origin by the rough and badly-finished inside. Rough wood, unfinished blocks, badly made or fitted bass-bar, linings not bevelled or not fitted into the blocks, and in general a careless, slovenly, hurried appearance about the whole interior—all these signs show to the careful observer the fraud in its naked ugliness. Do not purchase an instrument of this kind, no matter what the dealer says. If there is any doubt at all, the purchaser should have the benefit of it, not the fiddle-dealer.

A fair idea of the age of a violin may be formed by taking out the tailpin and noting the colour of the blocks and the kind of wood of which they are made. Good violins are fitted with good blocks of pine, well matured before they are put in. Poor blocks betray a cheap, worthless instrument, or a fraud. Imitation cracks in the belly or back may be detected by looking for them on the inside, through the tail-pin hole. If they are not showing on the inside, be sure they are not real cracks at all, but there for the benefit (or rather, very much otherwise) of the unwary.

Worm-holes are another favourite device of the 'faker.' So far as the writer is concerned he would hardly purchase a worm-eaten violin at all, no matter what was its make, if the instrument showed signs of being at all badly attacked. Wood-worms are very destructive insects, and extremely difficult to eradicate from any piece of wood they have attacked, and fiddles are no exception. But in the case of the proposed purchase of such an instrument, be very sure the violin is genuine and not 'faked.'

Finally, remember that a guarantee should be given where an expensive violin is purchased. The buyer cannot be too careful in view of the many frauds which are on the market. And if an expert can be found, by all means take him with you when making the purchase. His advice, if followed, may save both money and temper.

## A CONTRA-VIOLIN.

At a chamber concert given recently at St. Helier, Jersey, a string quartet was performed on instruments all of which had been made by a local resident, Mr. H. Newbould. The 2nd violin parts were played on a violin of special construction which Mr. Newbould describes as a 'Contra-Violin.' Below we give Mr. Newbould's answers to various questions we put to him. He says:

(1) The contra-violin is strung exactly the same as the violin (that is, to the notes E A D G), of the same pitch as the violin, and with ordinary violin strings (three gut and one covered);

(2) The length of string from bridge to nut, and consequently the 'stop' of the fingering, is exactly the same on both instruments; therefore

(3) Any violinist can take up the contra-violin and play it with the same ease as his own violin.

(4) *Re* Balance of Tone. The contra-violin can be played with all the delicacy and pianissimo of a violin, as well as all the nuances up to *fff*, therefore the balance of tone need not be upset either in quartet or orchestra.

The great point is that the 2nd violin part acquires a new and interesting distinct individuality of tone, blending perfectly in the quartet when required, but unmistakably speaking out with a voice of its own in any solo passage.

It may interest you to know the development of the new instrument. Being somewhat of an expert carpenter as well as a retired professor of strings, in the spring of 1914 it occurred to me to design and make a violin, which turned out quite a success. Possessing no proper viola of my own, I set about making one in the winter of 1914, with equal success, and having the same kind of pure, free tone as my violin. Always a great lover of chamber music, and particularly of quartet-playing, the idea of completing the quartet of home-made instruments took hold, and the 'cello followed early in 1916, with again the same kind and quality of tone. When this year it came to the turn of the 2nd violin, and the decision as to whether it should be a replica of the former or of a different design, I remembered from my experience of vocal quartets and choral singing how important it was to have real and good contraltos to perfect the blend of the other parts. If so in the vocal quartet and chorus, why not in the string quartet and orchestra? It seemed illogical to have in the latter what would under no circumstances be tolerated in the former, viz., two equal sopranos, tenor, and bass. Then arose the question, Can a violin be produced with a contralto tone? I was told No!—which decided me to make the experiment and try.

My musical friends and critics here say I have succeeded, and that the quality and interest of the string quartet is greatly enhanced by the innovation. One can imagine the tonal effect when multiplied in the full orchestra.

## RUSSIAN-ENGLISH TRANSLITERATION.

In our November and December, 1917, issues the problem of Russian-English transliteration was fully discussed. A consistent scheme of spelling was advocated, and a list of some hundreds of names of Russian musicians and their works was given. No attempt was made in this scheme to give phonetic spelling, but accentuation was shown. In view of the fact that there has grown up in this country various ways—we cannot call some of them methods—of spelling which writers and others have got more or less accustomed to, it was not to be expected that the new proposals would be readily adopted. This being so, we are unable to do more than bring the water of the proposals before that noble, free, and independent animal, the critic; but, of course, we cannot make him drink. It is to be regretted that there is no ruling authority in this country—no spelling controller—to lay down the law. But it is worth while to note that the War Office, where the staff of course is under orders, has compiled rules for Russian transliteration that are to be followed in their map-making. Here, then, we have the nucleus of an official authority to guide us.

By the kind permission of the War Office we are glad to be able to lay this system before our readers.

THE WAR OFFICE SYSTEM.

| Printed Characters. | Equivalents. | Remarks. |
|---|---|---|
| А а | *a* | *a* in father. |
| Б б | *b* | |
| В в | *v* (*f*) | |
| Г г | *g* (*h*) | If *g*, always hard; if *h*, as in English. |
| Д д | *d* | |
| Е е | *e* | *e* in step (*ye* when initial). |
| Ж ж | *j* | *z* in azure (the French *j*). |
| З з | *z* | *z* in zenith. |
| И и | *i* | *ee* in meet. |
| І і | *i* | ,, ,, |
| К к | *k* | |
| Л л | *l* | |
| М м | *m* | |
| Н н | *n* | |
| О о | *o* | *o* in lock. |
| П п | *p* | |
| Р р | *r* | |
| С с | *s* | Invariably sharp as a double *ss*. |
| Т ТІ т | *t* | |
| У у | *u* | *oo* in boot. |
| Ф ф | *f* | |
| Х х | *kh* | *ch* in loch. |
| Ц ц | *ts* | |
| Ч ч | *ch* | |
| Ш ш | *sh* | |
| Щ щ | *shch* | *shch* in parish church. |
| Ъ ъ | mute | Omit in transliteration. |
| Ы ы | *i* | |
| Ь ь | mute | ,, ,, |
| Ѣ ѣ | *ye* | |
| Э э | *e* | *a* in fate. |
| Ю ю | *yu* | |
| Я я | *ya* | |
| Θ θ | *f* | |
| V ѵ | *i* | Seldom used. |

With reference to this system, Messrs. Montagu-Nathan and S. Pring say:

'The War Office scheme is similar in most respects to ours. Aids to pronunciation have been resorted to in dealing with Ъ and *e* (when initial), which would give: Byelyaev instead of our Belyaev, and Yelenkovsky instead of our Elenkovsky. The French *j* is used for Ж in preference to *zh*, and *i* for Ы instead of *y*, which would give Dargomijsky instead of Dargomyzhsky. It should be noted that as in Yelenkovsky the first *e* is rendered "ye" and the second "e," there are two different equivalents for one letter in a single name—a duplication which our system is designed to avoid. Otherwise the incidence of the War Office system is identical with ours, and hence the disputed Chaikovsky, Musorgsky, Rakhmaninov, Kharkov, &c., are in strict accordance with Whitehall principles.'

## THE ASSOCIATED BOARD.

### Local Examinations in Music.

#### AWARD OF MEDALS.

The following candidates gained the gold and silver medals offered by the Board for the highest and second highest honours marks, respectively, in the advanced and intermediate grades of the local centre examinations in November-December last, the competition being open to all candidates in the British Isles: Advanced Grade Gold Medal, Bertha H. Warden, Liverpool Centre (violin, 147 marks); Advanced Grade Silver Medal, Lina S. Collins, London Centre (pianoforte, 138 marks); Intermediate Grade Gold Medal, Eleanor L. Andrews, London Centre (violin, 147 marks); Intermediate Grade Silver Medal, Rhoda S. Coghill, Dublin Centre (pianoforte, 144 marks).

## ROYAL ACADEMY OF MUSIC.

### RECENT AWARDS.

#### SCHOLARSHIPS.

Ada Lewis (pianoforte), Olga T. Mills; Ada Lewis ('cello), Hildegard Arnold, Lilly Phillips; Macfarren (composition), Harry A. Isaacs; Goring Thomas (composition), Warwick Braithwaite; Maud Mary Gooch (organ), Florence C. Cook; Campbell Clarke (singing), Gladys M. D. Morgan; John Thomas (Welsh), (singing), Margaret Francis; Westmorland (singing), Bessie Kerr, a native of Banff; Stainer Exhibition (organ), Enid Revell; Potter Exhibition (pianoforte), E. Leslie Hindley.

#### PRIZES.

Battison Haynes (composition), Nettie M. Thomson, a native of London; Hine (composition), Hilda Dederich, a native of London, Harry Isaacs highly commended; Sainton-Dolby (singing), Marjorie Perkins, a native of Cardiff, Gwladys Partridge highly commended; Rutson Memorial (singing), Bessie Kerr, Etta Crossman very highly commended; Fred Walker (singing), Marjorie Perkins, Gwladys Partridge highly commended; Philip Agnew (male pianists), Leslie H. England, Russell E. Chester commended.

## ROYAL COLLEGE OF MUSIC.

During the Christmas term the following awards were made by the Director and Board of Professors: Council Exhibitions, Ethel E. Buchanan and Edith Finch (singing); Hilda Klein, Phyllis M. Noble, and Yvonne M. Sawyer (pianoforte); Mary Sturrock (violin). The Dove Prize (£13), Doris Houghton (Director's Exhibitioner). The Leo Stern Memorial Gift for 'Cellists, Edward J. Robinson (scholar). The Lesley Alexander Gift, Dorothy S. Thuell (Gowland Harrison Exhibitioner). The Edmond Grove Exhibition, divided between Cicely M. Daubeney, Naomi English, and Melpoménè Scaramanga. The Norfolk and Norwich Scholarship, Melesina M. Barrett, for one year. The Associated Board has awarded Exhibitions to Doris M. M. Thatcher (violin); Marjorie B. Edes (violoncello); Cyril L. Salmons (organ); and renewed Exhibitions for one year to Olive Bowen, Lena Chisholm, Adrian Holland, Evelyn E. Tay, and Emmeline M. Wynter.

## PERFORMING RIGHTS IN MUSIC: A REGISTER ASKED FOR.

A meeting of composers and other members of the public and trade interested in performing rights was held under the chairmanship of Lord Sydenham at Tothill Street, Westminster, on January 19.

The following Resolutions, proposed by Sir Charles Villiers Stanford and seconded by Mr. H. R. Clayton, with amendments which had been carried by those present, were passed:

1. That when the performing rights in any British music are held by anyone other than the original composer or publisher of that music, it shall be essential for the safety of the public and the performers of music that the assignee or assignees of those rights, or the agent controlling them for the composer and publisher, shall keep a register of works on which the fees are claimed, open for the inspection of the public, the register to set out fully the rights controlled, including the amount of fees payable for the performance of each work.
2. That Parliament should be asked to legislate along these lines.

Lord Sydenham, in opening the meeting, pointed out that the answer from the Performing Right Society to the letter from the composers which had appeared in *The Times* (see November *Musical Times*, p. 520) was unsatisfactory, and not likely to carry confidence with the public. It had therefore become necessary to carry the matter further, and to call this meeting to pass the above Resolutions.

## SIR WILLIAM HENRY HADOW.

The recent Honours Lists included the name of Dr. W. H. Hadow, who adds a knighthood to his University distinctions. Whether the honour is bestowed upon him in recognition of his literary services to the art of music or because of his distinguished position as Principal of Armstrong College, Newcastle, is not clear. But however this may be it is certain that musicians are deeply indebted to him for his historical and critical studies. He has brought to all his researches and analyses of musical works a rare lucidity and breadth of view and a great charm of literary style. His writings on music include 'Studies in Modern Music,' first series, 1894; second series, 1895; 'The Sonata Form,' 1896; 'A Croatian Composer' (Haydn), 1897; 'The Viennese Period' ('Oxford History of Music,' of which he is general editor), and recently, 1917, a masterly essay on Beethoven. His compositions include a Pianoforte Sonata (1884), a String Quartet (1885), Album of Songs (1897), a second Album (1899), and a third Album (1908). He is a member of the Council of the Royal College of Music. He was born at Ebrington (Gloucestershire) in 1859. Educated at Malvern and Worcester College, Oxford, he took a First Class in Classical Mods. and Lit. Hum. He was a Fellow and Tutor of Worcester College, Oxford. His degrees and distinctions are the M.A., F.R.S.L., and Hon. Mus. Doc.

## WAGNER AND STYLE IN COMPOSITION.

With reference to the letter from Mesopotamia in our last month's issue, our Liverpool correspondent writes that the opinion on the 'matter of style' seemed useful to remember incidentally in recording the continued popularity of 'Tannhäuser.' If the full context of Mr. Frederick Dawson's remarks had been given, the gallant officer in Mesopotamia would not have read into the brief allusion a reference to the composer's music. The facts of the case are that Mr. Dawson, when lecturing to the Music Teachers' Association in Liverpool on 'Some Principles of Interpretation from the Executive point of view,' directed attention to Wagner's 'Essay on Conducting' (published in 1869), a close analysis of which reveals it as little more than a re-statement with up-to-date illustrations of the principles of style and execution modestly offered 'to the judgment of studious and accomplished readers' by Frescobaldi in Prefaces to Toccatas, &c., published in 1614-24, which that eminent Wagnerian, Edward Dannreuther, declared to be a 'full confession of faith regarding style and execution.' But Wagner does not mention Frescobaldi in his essay!

We hope that this explanation, which is certainly due to Mr. Frederick Dawson, will be satisfactory to Capt. T. B. McG.

## Y.M.C.A. APPEAL TO MUSICIANS FOR FUNDS.

In our last issue we gave particulars of an appeal the Y.M.C.A. is making to musicians to raise funds by obtaining subscriptions or by giving entertainments in order to enable the organization to provide musical facilities in its 2,000 huts at home and abroad. The *Musical Times* and other musical papers have agreed to support this effort, and have promised to acknowledge in all the papers sums of one guinea or over. Below is a first list of subscriptions and of places where duly authorised entertainments are being arranged for the benefit of the fund:

Amounts Received to January 21
(sums of one guinea and over).

| | £ | s. | d. |
|---|---|---|---|
| Anonymous | 1 | 1 | 0 |
| Bonner, Mr. Frank, for Met. Acad. of Music, instalment of £50 promised | 18 | 0 | 5 |
| Bowdler, Miss G. | 2 | 2 | 0 |
| Cave, Miss M. | 1 | 1 | 0 |
| Elkin & Co. | 2 | 2 | 0 |
| Evans, Mr. H. | 5 | 0 | 0 |
| Graham, Mr. John | 2 | 2 | 0 |
| Hay, Dr. E. N. | 2 | 2 | 0 |
| Lockwood, Mr. H. J. | 5 | 0 | 0 |
| *Musical Opinion* | 3 | 3 | 6 |
| Robertson, Lady | 1 | 1 | 0 |
| Shera, Mr. F. H. | 3 | 3 | 0 |
| Thorp, Mrs. Agnes | 3 | 3 | 0 |
| Willson, Miss Betty | 1 | 1 | 0 |
| Yeatman, Mr. A. A. | 2 | 2 | 0 |

Mr. Owen Hickman (organ recital), High Wycombe; Mr. Alfred Higson (concert), Sale; Mr. R. H. Adamson (concert), Leyburn; Mr. E. S. Mitchell (concert), Holloway; Miss N. Chaplin (invitation concert), Marylebone; Miss N. Chaplin (public concert), Oxford; Mr. Albert Wood (organ and violin recital), Kentish Town.

All inquiries and subscriptions should be sent to Mr. J. Percy Baker, Y.M.C.A., 12 and 13, Russell Square, London, W.C.-1. Entertainments organized for the fund must be authorised.

# Musical Notes from Abroad.

## ROME.

### THE RE-OPENING OF THE AUGUSTEO.

It seems that the authorities of the Accademia di St. Cecilia hesitated as to the opportuneness of a new concert season at the Augusteo this year, and the habitués of the famous Sunday Afternoon Concerts saw the usual date of re-opening pass unnoticed, with something of dismay. Towards the end of November, however, the president of the Academy sent a circular to the Press, in which, after noticing the gravity of the present moment for the country, he continued:

> The institution of our concerts, so far from being a useless distraction, is a centre of culture and a fount of noble emotions no less than an honour to the capital and a vigorous affirmation of art. For this reason the Academy has considered it a moral obligation to organize the usual series of concerts . . . so that Rome will continue its normal musical life, and the artistic class, so gravely hit by the war, will not be deprived at least of this notable resource.

In fact, the re-opening of the season took place on Sunday, December 9, with the following programme:

1. Concerto in D minor .. .. .. .. .. *Vivaldi*
2. { (*a*) Baritone Air from the Opera 'Egisto II.' *Cavalli*
   { (*b*) The Air of Caronte from 'Alceste' .. *Lulli*
3. 'Jephthah,' Oratorio with solos, choir, organ and strings .. .. .. .. .. *Carissimi*
4. Variations on an Original Theme .. .. .. *Elgar*
5. 'L'Apprenti sorcier,' Scherzo for Orchestra .. *Dukas*

It was not of course to be expected that the great hall would be thronged as in time of peace, but the more modest expectations of the management were amply realised in the numbers of the attendance, and it is easy to affirm that the general public will well support the concerts as hitherto. An additional motive for patronising the opening concert was the fact that the Accademia di St. Cecilia had generously devoted the proceeds to the benefit fund for the refugees who have invaded Rome after the late Italian reverses.

Great interest was displayed in the performance of Carissimi's oratorio 'Jephthah,' which was transcribed by Stanislaus Falchi, and was excellently interpreted by Signorina Pia Mancia and Signor Giuseppe Kaschmann (the latter one of the first baritones of Italy), supported by an admirable choir of over two hundred voices.

The choir was conducted by Signor Bernardino Molinari, the ordinary director of the Academy, who showed himself, as always, not only an intelligent but also a sympathetic interpreter, gifts which are not always found together when it is a question of directing the works of foreign masters.

An additional concert was given on Christmas Day, when the 'Poema per violino e orchestra' of Chausson was performed. This work was presented for the first time at the Augusteo, but in the summer the same artist, Signorina Maria Flori, gave us an interpretation of it in the hall of the Accademia di St. Cecilia, with pianoforte accompaniment only, from which it is the general opinion of those who heard both performances that the 'Poem' gains considerably. In the same concert were given Paganini's 'Le Streghe' and Concerto in D major, and Sarasate's 'Zingaresca.' The first novelty of the season is promised us for January 6, when the Symphony No. 1 of Giacomo Setaccioli, professor of St. Cecilia, will be performed. Concerning this composition, which I am personally informed is later to be taken to London, I hope to write at length next month.

*(Continued on page 81.)*

# O Fount of Love.

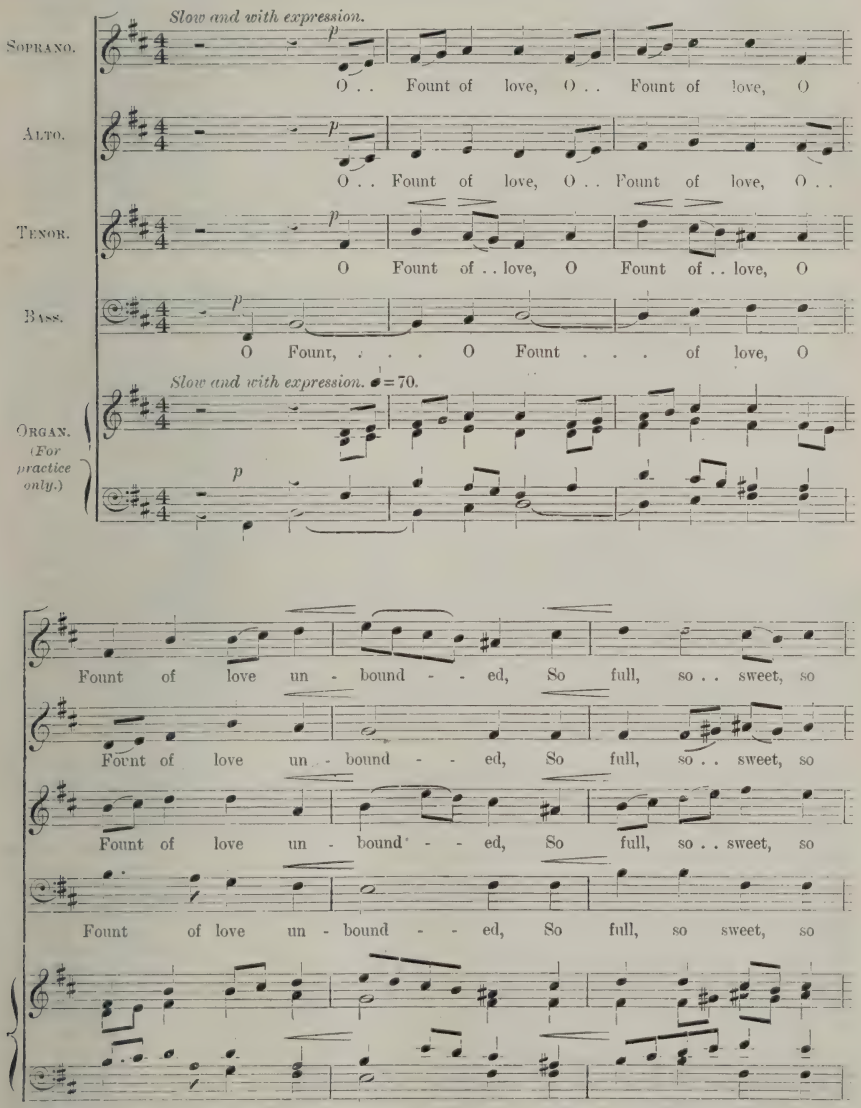
SHORT ANTHEM FOR FOUR VOICES, SUITABLE FOR LENT, FOUNDED UPON THE MELODY OF THE PASSION HYMN "O SACRED HEAD."

The Words from Bach's "S. Matthew Passion." (Abridged Edition.)

BY

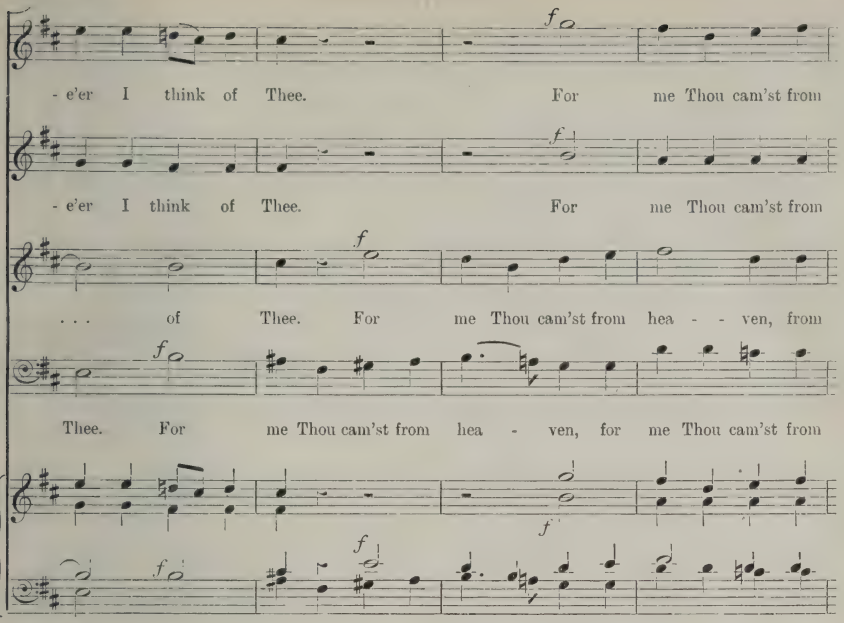
ARCHIBALD W. WILSON.

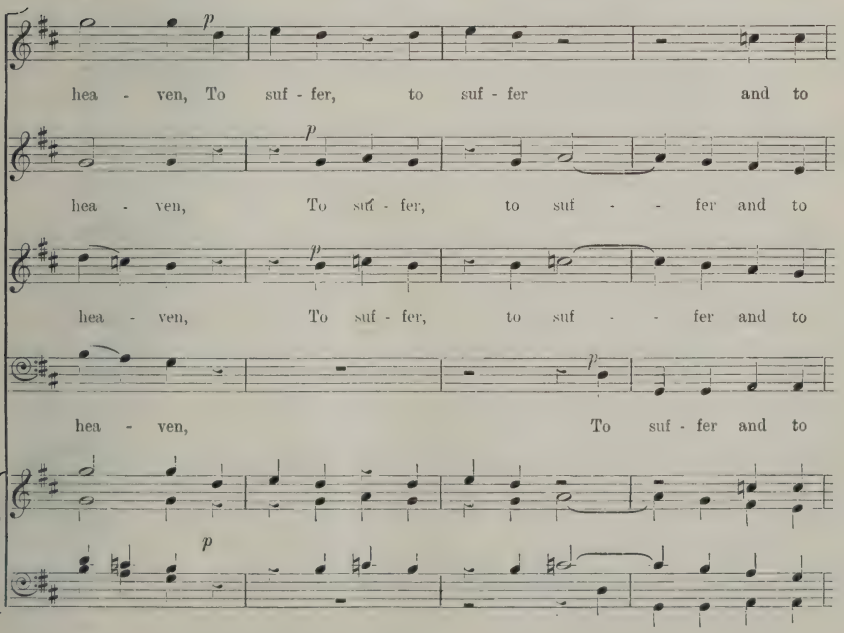
LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

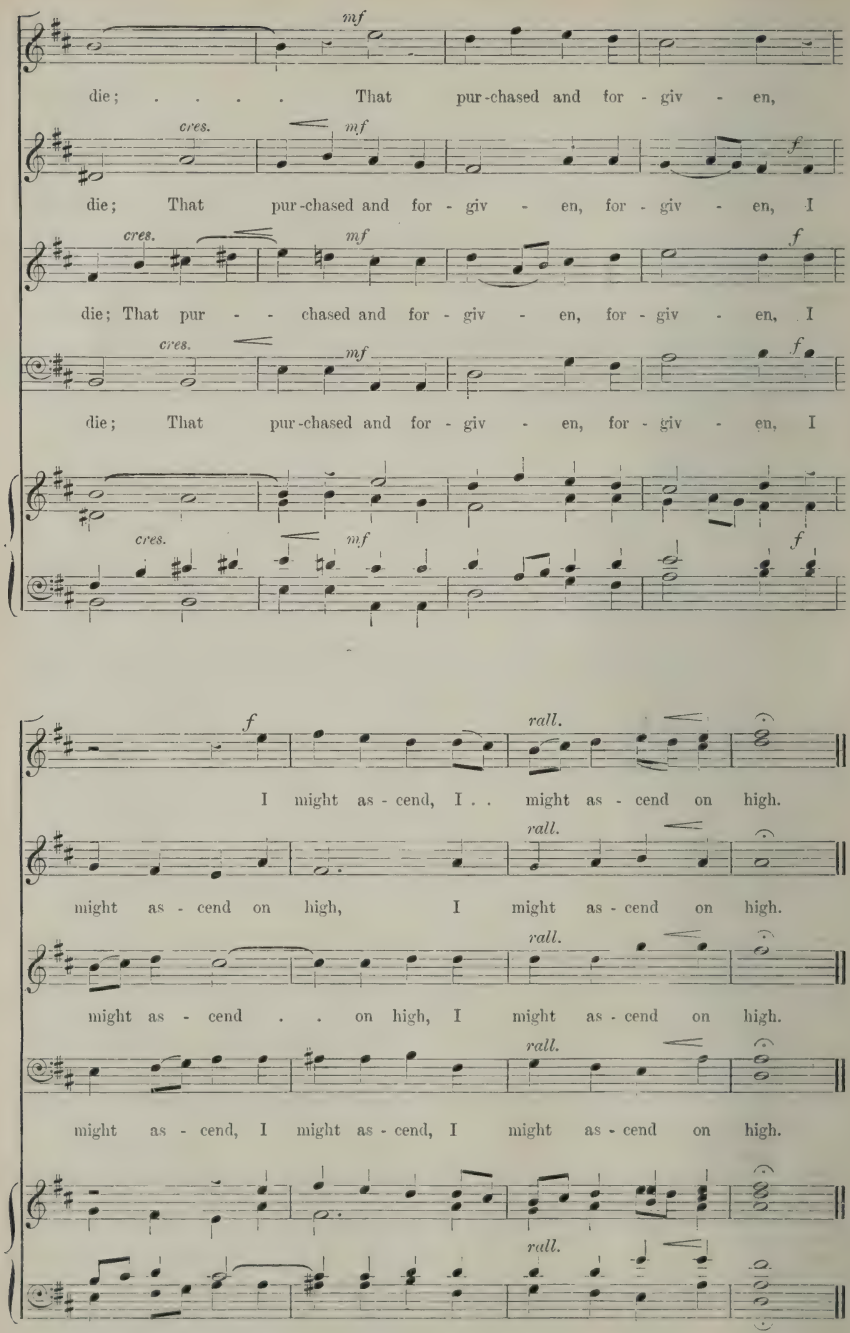

Slow and with expression.
Soprano.
O . . Fount of love, O . . Fount of love, O
Alto.
O . . Fount of love, O . . Fount of love, O . .
Tenor.
O Fount of . . love, O Fount of . . love, O
Bass.
O Fount, . . . O Fount . . . of love, O
Slow and with expression. ♩ = 70.
Organ. (For practice only.)
Fount of love un - bound - - ed, So full, so . . sweet, so
Fount of love un - bound - - ed, So full, so . . sweet, so
Fount of love un - bound - - ed, So full, so . . sweet, so
Fount of love un - bound - - ed, So full, so sweet, so

*Copyright*, 1918, *by Novello and Company, Limited.*

free, . . . . . so sweet, so free; . . . . . .
full, so sweet, so free, so sweet, so free, so sweet, so
free, so full, . . so full, so sweet, so
free, so full, so full, so sweet, so
p
. . . My thoughts, . . my thoughts, . . my thoughts . . . are all con -
p
free; My thoughts, my thoughts are all con - found - - - -
p
free; My thoughts, my thoughts are all con - found - ed, con -
p
free; My thoughts, my thoughts are all con - found - ed, con -
p
- found - ed, When - e'er I think of Thee, when - e'er, when - -
- - - - ed, When - e'er I think of Thee, when - e'er, when - -
- found - ed, When - e'er I think of Thee, . . . .
- found - ed, When - e'er I think of


- e'er I think of Thee. For me Thou cam'st from
- e'er I think of Thee. For me Thou cam'st from
. . . of Thee. For me Thou cam'st from hea - - ven, from
Thee. For me Thou cam'st from hea - ven, for me Thou cam'st from


hea - ven, To suf - fer, to suf - fer and to
hea - ven, To suf - fer, to suf - - fer and to
hea - ven, To suf - fer, to suf - - fer and to
hea - ven, To suf - fer and to


mf
die; . . . . That pur-chased and for - giv - en,
cres.
mf
f
die; That pur-chased and for - giv - en, for - giv - en, I
cres.
mf
f
die; That pur - - chased and for - giv - en, for - giv - en, I
cres.
mf
f
die; That pur-chased and for - giv - en, for - giv - en, I
cres.
mf
f
f
rall.
I might as - cend, I . . might as - cend on high.
rall.
might as - cend on high, I might as - cend on high.
rall.
might as - cend . . on high, I might as - cend on high.
rall.
might as - cend, I might as - cend, I might as - cend on high.
rall.

*(Continued from page 76.)*

The complete programme for the Winter has not yet been announced, but we are promised the assistance of Rene Baton and Luigi Mancinelli amongst the conductors; and at the moment of writing, the Academy is in negotiation with two foreign pianists, a Spaniard, Vines, and a Frenchman, Risler. In addition, Signor Alaleono is to direct some old Italian songs for female voices which he has transcribed; and from Richard Landonai we are promised a new composition expressly written for the Augusteo.

### MUSIC AT THE ITALIAN FRONT.

As was to have been expected, artists of the first rank have willingly offered their services to cheer and amuse the brave fellows who are suffering in the difficult country where the Italian Army is at present engaged. Foremost amongst these is Toscanini, who has been able to raise an orchestra of 120 instrumentalists, all of whom are in the fighting line. The idea of the famous director was to train this orchestra for open-air concerts for the troops 'in repose' and the theatres in the zone of war. For the moment recent events on the Italian Front have rendered this idea impossible, but without doubt after a little 'settlement' it will be carried out. Meanwhile we give a list of the music that had been practised in the daily rehearsal-concerts:

| | |
|---|---|
| Symphony from the 'Vespri Siciliani' .. .. | .. *Verdi* |
| Symphony from 'Forza del Destino' .. .. | .. *Verdi* |
| Prelude to 'La Traviata,' Act 3 .. .. | .. *Verdi* |
| Symphony from 'Guglielmo Tell' .. .. | .. *Rossini* |
| Symphony from 'La Gazza Ladra' .. .. | .. *Rossini* |
| Overture in C major .. .. .. .. | .. *Foroni* |
| Notturno e Tarantella .. .. .. .. | .. *Martucci* |
| Venetian Scenes .. .. .. .. .. | .. *Mancinelli* |
| 'Danza Macabra .. .. .. .. | .. *Saint-Saëns* |
| Arlesienne Suite No. 2 .. .. .. | .. *Bizet* |
| Prelude to Act 3 of 'Wally' .. .. .. | *Catalani* |
| Dance and Prelude to 'Loreley' .. .. | .. *Catalani* |
| 'Marion Delorme,' Intermezzo .. .. | .. *Ponchielli* |
| Dance of the Hours from 'La Gioconda .. | .. *Ponchielli* |
| Homarienskay .. .. .. .. .. | .. *Glinka* |
| Minuet .. .. .. .. .. .. | .. *Bolzoni* |

It will not escape the reader's attention that this programme has been selected with an extraordinary delicacy of taste, and with the great aim of encouraging and inspiriting the audience. To this end music of a melancholy or nostalgic character has been rigorously excluded.

### A NEW SCALE.

'Just as in the sun there is an infinity of colours that escape the eye, so in the air there is a quantity of sounds that escape the ear, either due to the excess or to the rarity of sonorous vibrations.' With these words the young composer, Lamberto Pavanelli, explains and justifies a new departure in composition which is to receive its baptism on St. Stephen's Day at the Scala of Milan, under the title of 'The Prayer of the Citizens.' Gossip has it that this work is written on a technical base that will revolutionise musical art, and attributes to Pavanelli the invention not only of new forms, but even of new instruments that will be peculiarly fitted to produce sounds hitherto unknown in music. Sceptics may be found to assert that musical art has been frequently revolutionised of late years, without any perceptible gain to its progress, but we must not judge Pavanelli unheard, for, while declaring his great faith in his success, he confesses that this new work is but an experiment that will need 'time and study to perfect.'

### ST. STEPHEN'S IN ROME: 'LODOLETTA.'

The evening of Boxing-Day saw the traditional inauguration of the Winter operatic season at the Costanzi, when Mascagni's 'Lodoletta' was presented to a crowded house. It is worthy of note that this year snow fell in Rome on Boxing-Day, an event of exceeding rarity.

I wrote at length on this opera in the *Musical Times* of June last, and had occasion to remark that the first presentation left something to be desired on the part of the tenor. On Boxing-Day this defect was happily remedied, and Signor Benjamin Gigli was able admirably to interpret the part of Flamen, particularly in the second Act, which in the original presentation appeared to be of very scant interest. Lodoletta was sung by Signorina Bianca Stagno Bellincioni, but on this occasion with only moderate success. This lady, possessed of a clear, sweet voice, and endowed with great personal charm, leaves nothing to be desired when she sings in a small theatre, such as the Quirino. It must be confessed, however, that her vocal capacity is not equal to a huge theatre such as the Costanzi. Whilst she succeeded admirably in overcoming all the technical difficulties of her part, it was evident that she laboured under the same limitations as in former trials in this auditorium. Apropos Signorina Bellincioni's characterisation of the little Dutch flower-girl, it may be due to her intimate connection with the cinematograph that her presentation resulted, as one critic remarked, in the part being 'a little too Japanese.' But leaving this aside, the presentation of the pretty story of Lodoletta (known to most English readers from Ouida's novel 'Two little wooden shoes') was admirable from every point of view, and well adapted to the season. The opera was arranged and directed by Signor Ettore Panizza, who returned to Rome after some years' absence during which he has accumulated numerous triumphs throughout Italy and in many cities abroad, including, if I mistake not, London.

The season continues satisfactorily so far. To safeguard eventualities, however, the management has decided not to accept the regular subscription, but has opened a special subscription for fifteen representations only, corresponding to the first-nights and to the gala evenings.

### A LATIN VERSE IN PRAISE OF THE ORGAN.

Those interested in the scanty references to the organ to be found in European literature, may appreciate the following verses recently discovered by Signor P. Guerrini in a codex manuscript in the Queriniano Library of Brescia, and by him published in the October number of *St. Cecilia*. The verses refer to the organ of Lonato, a town near Brescia, and were originally found in the Liber Provisionis of the town for the years 1583-90. No mention is made of the name of the builders, but we may reasonably suppose it to have been the house of Antegnati, of Brescia, at that time the chief organ-builders in Italy.

*Nobilissimæ Leonatensium Comunitati.*

O gana celebres, Divum referentia cantus
Pergratum debent reddere tanta melos.
Organa præclaris quæ sint compacta, ciculis,
Auribus ut placeant lumina nostra jurent.
Sed qui mulcebant gratis concentibus aures
Organa tam duris (heu !) lacerata modis
Si nos laudis amor tangit, si cura nepotum
Oblato redeat munere priscus honor
Floreat in primis crebro sub pectore cultus
Cœlitum, sine quo maxime quæque ruunt,
Res erit hæc facilis, si nos concordia ungat.
Undique magnificæ luxuriuntur opes,
Conspicuum fertis sublimi stemmata templum
Nonnisi Dædaleæ quod statuere manus,
Et tam confusa diffundunt organa voces
Dum canit Aonii concio læta a choris !
Hinc operi læto iam iam succumbite vultu
Quo nihil egregrius nobilius-que nihil,
Hinc studium, hinc pietas, vestri hinc ducantur honores,
Judicium, Integritas, religiosa fides.
Clarius est gemmis, fulvo est speciosus auro
Lucidius stellis, candidiusque die
Quod fertur superis ; alta cur sede locantur
Organa ! Quo nobis alacrius illa micant.
Hic decus æternum, eoque magnis hic tendite vocibus
Sic semper vobis cuncta beata fluent.

*Franciscus Carmagnonus Veronensis.*

Certainly the verses have no literary value in themselves, and seem to be merely an opportunist production, destined to arouse the pecuniary sympathies of those to whom they are addressed. But as a literary curiosity they have a certain interest, and I append a somewhat free translation. Perhaps some leisured reader will produce a more finished version, that may serve its purpose in similar circumstances:

*To the Noble Townsfolk of Lonato.*

Celestial strains the organ doth refer,
And, gently touched, a dulcet harmony ;
The organ, whose well-formed and gracile reeds
Solace the ear, nor less the eye do please.
But, ah ! if by harsh treatment ruined, how then
Shall its sweet accents e'er afford delight?

Though moved by love of praise or family care,
Let us renew with gifts the pristine fame,
And, rousing first that sacred inner fire
(Without whose flame the noblest work is vain),
'T will not prove hard to those in concord joined.
Oh! see, the bounteous gifts from every part
To this your noble edifice abound,
That fane by hands of Dedalus upreared,
Whilst in a medley sweet the organ speaks,
And the Aonian choirs take up the strain!
Then up, and to the work with happy haste,
For none is nobler or of higher worth.
Hence draw your prayer and thought, your honour hence,
With judgment, faith, and grand integrity;
For what to God is offered, clearer is
Than all the gems of earth, than all its gold
More beautiful, than all the shining stars
More piercing clear, and purer than the day.
Ah, say! is't not for this, that thus on high
The organ hath its post, that clearer yet
Its splendour may be seen? Thence we shall have
Eternal honour, and for this the more
Your lips be heard in this all-holy place,
And all your works e'ermore be doubly blest.

Leonard Peyton.

## PARIS.

FRENCH COMPOSERS: THE YOUNGEST GENERATION.

Though we must hardly expect musical life to resume its normal development in France until the war ends, we can at least allow ourselves to rejoice over the fact that music is seeking out new fields of activity, proving that the well-springs of her invention have not yet run dry.

Amongst musical ventures in Paris at the moment no single one is more interesting than the experiment at the Théâtre du Vieux-Colombier. This little theatre, always in the front rank as regards taste in acting and staging, was forced to close its doors on the mobilisation of most of its company. Its director is at the moment in the U.S.A., attempting to create in that country an interest in French dramatic art. In the meantime he has entrusted Madame Jane Bathori-Engel—the most remarkable of all the singers of modern French songs—with the management and the adaptation of his theatre for musical purposes.

Though this little theatre lies on the 'rive gauche,' the high musical quality of its presentations attracts all those who by this time have had their fill of 'Mignon' and the 'Kreutzer' Sonata.

I shall certainly have reason to refer again to what is now taking place at the Théâtre des Vieux-Colombier, but for the moment I will confine myself to giving an account of the concert which took place there on January 15. The programme consisted of works by six young composers, the eldest not yet twenty-five years old. It goes without saying that we cannot expect perfection in such early work, nor a complete detachment from the influence of elders. But it is surprising to find on the whole so much vitality, sincerity, and skill.

First of all a Sonatina for Strings by Mlle. Germaine Tailleferre, a young composer who seems to have borrowed some of Ravel's secrets of charm and subtlety, which she uses with a woman's daintiness but without affectation. Then came six songs by Arthur Honegger, who, though Swiss by birth, has lived mostly in France and got his musical education here. His work is full of promise. 'To health,' 'The Mountebank,' and 'Farewell,' show depth of insight, and have an attraction far removed from superficiality. They augur well for their youthful creator.

I am more doubtful about M. Durey's work, 'The Chimes,' in which he makes use of four hands instead of two but reproduces a little too complacently the polyphonic processes from Debussy to Stravinsky, taking up Ravel by the way. It is also difficult to estimate the talent of M. Auric, a disciple of Eric Satie's and an imitator of Chabrier, whose somewhat epileptic art would benefit by broadening its outlook. At the moment he uses rather brutal and at the same time ironical effects—always too much alike. The 'Three Interludes'—songs to René Chalupt's words—have met with a well-merited success because of their liveliness and buffoonery.

But the two most interesting works were certainly 'Seven Persian Poems,' by Roland Manuel, a pupil of Ravel's, and author of an excellent little brochure on his master. These songs for voice and small orchestra are a very interesting attempt at new things. I do not think that the orchestra did itself justice in these pieces, but Roland Manuel shows in these undeniably his exquisite taste. Lastly, a very young man has made his appearance. He is not twenty years old. In a 'Negro Rhapsody' for pianoforte, string quartet, flute, and bassoon, he gives us an interesting work. This young Poulenc already has a right to claim our attention.

What we must never lose sight of is the fact that there is now a new generation with a desire to express itself in a new manner and new spirit. Though the tendencies are still vague—it could not be otherwise at their age—it is possible to discern clearly a kind of vitality where humour and a delicate sensibility are pleasantly mingled: a seeking out of new comic or humorous musical effects. And with all this there is a true French taste for short and concise works, never any undue emphasis, and a striving for the greatest possible effect with the simplest possible means.—(*From our own Correspondent.*)

[We regret that our esteemed Paris correspondent, M. Pétro Pétridis, is no longer able to represent the *Musical Times*, as he is called upon to serve in the French Army.—Ed., *M.T.*]

Cairo.—Mr. Frederick Kitchener has been giving pianoforte recitals to large audiences of soldiers. He found them highly appreciative of the excellent music performed. Beethoven, Chopin, Schumann ('Carnaval,') and Liszt were represented.

# London Concerts.

Queen's Hall.

NEW QUEEN'S HALL ORCHESTRA.

On New Year's Day the most memorable performance was that of the Scriabin Pianoforte Concerto in F sharp minor by Mr. William Murdoch. It is a beautiful work, and it induces a wistful regret that the composer did not persist in writing in this idiom. Madame d'Alvarez sang 'Ne me refuse pas' (Massenet), and 'Oh, jeunes filles' (Tchaikovsky), in her usual fervent style. Other items were well-known pieces by Weber, Bizet, Liszt, Wagner, Grieg, and that *rara avis* in these programmes—a British composer, namely, Elgar. On January 12, Mlle. Zoia Rosowsky sang a 'Song without words' (vocalised with orchestral accompaniment) by Rachmaninov. The orchestral part was interesting, but the vocal part was to us as insipid as are most vocalises. Mlle. Rosowsky has a fine voice and an effective if not a great dramatic style. She also sang Tatiana's 'Letter Song' from 'Eugene Onegin.' 'Three Spanish Dances' (Granados), as scored by Sir Henry Wood, were brilliant items of the programme, and Arensky's charming Variations of Tchaikovsky's 'A Legend' were very welcome. Beethoven's Symphony No. 8 had a rather perfunctory performance. We wonder whether Mr. Leonard Borwick has ever before played so splendidly as he did in Saint-Saëns's Pianoforte Concerto No. 2, in G minor? Sir Henry Wood conducted on both occasions.

The London String Quartet began its adventure in the large Queen's Hall on December 22. The programme was well designed to attract, inasmuch as in addition to the Quartet itself (Messrs. James Levey, Edwin Virgo, H. Waldo Warner, and C. Warwick Evans) Madame D'Alvarez and Miss Adela Verne appeared. The concerted music was Mozart's Quartet in G, No. 12, the Minuetto from Scontrino's Quartet in A minor, Grainger's 'Molly on the Shore,' and Schumann's Quintet, Op. 44, all of which were performed superbly. Miss Verne played Chopin solos, and Madame D'Alvarez gave one of the most intensely moving interpretations of the 'Air de Lia' from Debussy's 'L'Enfant Prodigue' that we have ever heard. It held the audience tense, and was almost overcoming. The ensemble of the playing was somewhat affected by the size of the hall, but not to the degree that was expected. On January 16 the second concert was given, with Madame Elsa Stralia as vocalist and Miss Irene Scharrer as pianist. Haydn in D, Op. 64, No. 5

(the Hornpipe), H. Waldo Warner's Phantasy Quartet, Op. 18, and César Franck's Pianoforte Quintet were the concerted items. Miss Scharrer played Chopin's Funeral March Sonata, and Madame Stralia sang operatic items from 'Pagliacci' and 'Cavalleria'—rather incongruous ingredients in such an environment.

CHAPPELL'S BALLAD CONCERT.

At the concert given on January 5 the audience was overwhelming and the programme was evidently found very attractive. The orchestra under Mr. Alick Maclean was as usual in excellent form. A novelty, 'Wonder Eyes,' an orchestral intermezzo by Percy E. Fletcher, was pleasing, but the end did not seem quite satisfactory. Mr. Elwes had the courage to sing 'Lift up your heads on high' (Bach), which was certainly above the heads of most of the audience. Madame D'Alvarez sang 'Voce di Donna' ('La Gioconda') and repeated 'by request' (not ours, by any means) 'Homing,' an ultra-sentimental affair by Teresa del Riego. Amongst the younger singers Miss Dora Labbette deserves high commendation for her voice and style, but she sang Sullivan's 'Orpheus' a wee bit too slowly and rather unrhythmically. Moiseiwitsch played Weber's 'Perpetuum Mobile' in amazing style.

WIGMORE HALL.

Mr. Rene Ortmans, a well-known violin professor, gave a concert with his well-trained small orchestra on December 22. Mozart's Symphony in D (No. 35), 'Paysages' (*d'après* Théophile Gautier), four 'Impressions' by B. Holländer (first performance), and a Suite by Saint-Saëns, Op. 49, were contained in the programme. Mr. Holländer's work shows invention and skill, but whether it has lasting value remains to be seen.

Pierrots of the 25th Division, straight from the Western Front, gave a fortnight's entertainment during January that accounted fully for their popularity abroad. On the purely musical side the ability of Gunner Newton, a singer, deserves special mention. It should be recorded that these fine fellows devoted their leave to this work in order to raise funds to supply 'comforts' to their comrades.

Mr. Herman Klein directed a concert on January 19 the proceeds of which are to be devoted to the military wing of the Willesden Passmore Edwards (Cottage) Hospital. He brought forward an attractive array of performers, including Melsa (violin), Miss Felice Lyne, and a new young singer, Miss Léonie Ziff, who possesses a nice voice and an appealing style. Mr. Klein's Ladies' Trio Choir also performed. Amongst the items they brought forward were Colin Taylor's 'Dream Pedlary,' a work which gained a prize in a competition in 1917 and which is a beautiful example of this composer's artistry, 'Night,' by Hamish MacCunn, and a three-part chorus 'Pan,' by David Stanley Smith, which displayed originality and poetical thought. The choir is well equipped as to voice-quality, but it has yet to acquire fine delicacy and a command of *pp*.

ÆOLIAN HALL.

The Oriana Madrigal Society, whose Christmas concert was postponed on account of an air raid, performed on December 29. The programmme was, as usual, a highly-varied one, and inclusive of novelties. Vaughan Williams's beautiful 'Fantasia on Christmas Carols,' and the settings of ancient carols by Kennedy Scott (who conducted) and 'Chrissemiss Day in the morning,' arranged for female-voices by W. G. Whittaker, were welcome numbers. The choir always sings expertly.

The London Trio concert, on January 8, provided an excellent programme. Mr. Albert Sammons is now the violinist, and with Madame Amina Goodwin (pianoforte) and Mr. W. E. Whitehouse ('cello) fine performances are assured. Brahms in C (Op. 87) and Smetana in G were the Trios, Mr. Whitehouse played delightfully an 'old world' Sonata in G, by Boccherini, and Miss Marjorie Griffin sang Granville Bantock's aria, 'Christ in the Wilderness,' which is far from being a good chamber-concert piece, and Herbert Hughes's 'Studies in Imitation,' in which, *viâ* nursery rhymes, the style of five composers is imitated. We are not quite sure that we solved the riddle as to who was which, and our fellow-critics present shirked the inquiry.

ROYAL CHORAL SOCIETY.

The annual Carol Concert was given on December 22, with the usual success. The programme on these occasions is not confined to carols, but includes many other pieces suitable to the occasion. Among the numbers found most interesting to the large audience were Bizet's 'Agnus Dei,' sung by Miss Olga Haley and accompanied by Miss Godfrey (violin), Miss Timothy (harp), and Mr. Balfour (organ); a double-chorus 'Now once again our hearts we raise'; a selection from Bach's 'Christmas Oratorio'; Parry's 'I sing the Birth' and 'Did those Feet in ancient time'; Stanford's 'Carol of bells'; and an organ Fantasia on Carols by John E. West. Miss Gladys Moger, Miss Gertrude Higgs, Mr. David Ellis, and Mr. Robert Radford were the other soloists, and Sir Frederick Bridge conducted.

'Messiah' was given on New Year's Day. The soloists were Miss Carrie Tubb, Miss Dilys Jones, Mr. Walter Hyde, and Mr. Herbert Brown, and again Sir Frederick conducted.

---

The children's matinées at the Margaret Morris Theatre, Chelsea, run by Miss Jean Sterling Mackinlay, have charmed many audiences during the Christmas season.

Mr. W. G. Whittaker, the well-known north country musician, on January 15 gave a lecture at the Royal Victoria Theatre on the 'Compositions of Gustav von Holst.' Illustrations were admirably performed by the Oriana Society under Mr. Kennedy Scott.

The Central London Choral and Orchestral Society, under Mr. David J. Thomas, performed an excellent miscellaneous programme at the Central Hall, Westminster, on January 19. The proceeds were devoted to the Red Cross Society.

A tribute to France, consisting of an orchestral piece in the form of a Solemn March and Heroic Epilogue and entitled 'Verdun,' composed by Sir Villiers Stanford, was performed under Mr. Landon Ronald at the Royal Albert Hall on Sunday afternoon, January 20.

The Ealing Choral and Orchestral Society, under Mr. Albert Thompson, keeps active. It has given a performance of 'Messiah,' and is now rehearsing Brahms's 'Requiem' and Elgar's 'Fourth of August.'

'Two hours of Music' were given at Blackheath on January 16. The excellent programme included compositions of British, French, and Russian composers.

Under the auspices of the Music in War-time Committee, a series of Luncheon-hour concerts are being given every Tuesday, from 1 to 2, at the Central Hall, Westminster. Admission is only 2½*d*., including programme and tax. An excellent selection is provided on each occasion by professional artists. As most people need not now take much time over their much-controlled luncheon, they will find at these concerts food at least for the mind. The Lord Mayor of London and the Sheriffs attended at the opening concert on New Year's Day.

Madame d'Alvarez was the honoured guest of the Music Club at the Savoy Hotel on December 19. Besides the singing of this fine artist, the feature of the programme was the first performance of a Pianoforte Quintet by Arnold Bax. It is a very long work, an opinion on which we reserve until we have heard it again.

---

It is not generally known that Michel Brenet, the distinguished French musicologist, whose admirable book on 'Military Music' was published last year, is the pseudonym of an extremely clever French lady, Mlle. Bobillier, who adopted this pen-name in 1882. She is of French-Irish descent, her great-grandfather having been Captain O'Foley, an Irish exile in the French service, and she has published over a dozen valuable books on music, two of which have been crowned by the French and Belgian Academies. At present she is engaged on an important Dictionary of Musical Terms.

At a meeting of the Music Teachers' Association on December 8, Mr. Ashton Jonson and Mr. John Miles lectured and demonstrated on the use of the piano-player and the gramophone in musical work.

# Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

## BELFAST.

The Philharmonic Society gave its usual Christmas performances of 'Messiah' on December 21 and 22. The solo parts were sung by Miss Caroline Hatchard, Miss Joan Ashley, Mr. Henry Turnpenney, and Mr. Kenneth Ellis. Mr. E. Godfrey Brown conducted with his usual ability and complete sympathy with the sublime music. The choral and orchestral work revealed many artistic refinements which his thorough musicianship demanded, and the general opinion was that as a whole no finer performance of the oratorio had ever been heard in Belfast.

## BIRMINGHAM.

The sixty-second annual Yule-tide performance of 'Messiah,' on Boxing Night, by the Birmingham Festival Choral Society, again attracted a large audience. The singing of the choir was thrilling and grandiose in the way of tone-power, attack, and ensemble. The late Dr. Sinclair always made it a point to secure performance in the true Handelian spirit, and no better successor could have been secured as conductor than Lieut. Allen K. Blackall, who for so many years was associated with Dr. Sinclair as chorus-master. The principals included Miss Edith Evans, Miss Helen Anderton, Mr. Alfred Heather, and Mr. Frederick Ranalow. The playing of the New Orchestra was in every way admirable.

Mr. Appleby Matthews and his choir achieved so marked a success with their performance of Haydn's 'Creation' at the Repertory Theatre on December 17, that at the request of many who were unable to gain admission they gave a repetition of the oratorio at the Town Hall on December 29, choir and orchestra being augmented. The tempi in many instances was so unusually accelerated that the choristers were hardly allowed breathing-time. Mr. Matthews is occasionally carried away by his abundant temperament, but certainly he imparts enthusiasm to his forces. Miss Dorothy Silk, Mr. Arthur Jordan, and Mr. Herbert Brown (who was at his best in the declamatory passages) were the soloists.

The Birmingham Symphony Orchestra gave its second concert in the Town Hall on January 12, when the programme was entirely of a popular character. Miss Fanny Davies played the solo in Mozart's Pianoforte Concerto No. 17 in G major with refinement. Mr. Wymark Stratton was a painstaking conductor. Meritorious performances were given of Massenet's Overture, 'Phedre,' Kalinnikov's Scherzo from the first Symphony, two of Brahms's 'Hungarian Dances,' the Overture to 'Masaniello,' Schubert's 'Marche Militaire' in D, the Gavotte from 'Mignon,' and Jarnefelt's 'Præludium.' Miss Fanny Davies played a group of four short pieces by Russian composers, evoking double encores.

The third chamber concert of the season, organized by the Birmingham Chamber Concerts Society, was given at the Royal Society of Artists' Exhibition Room on January 15, when the following programme was provided: Grieg's String Quartet in G minor, Op. 27, Schubert's posthumous Quartet in C minor, and Brahms's Sextet for Strings in G major, Op. 36. The Catterall String Quartet were the performers, and they fully sustained their reputation as one of the finest organizations of their class in this country. In the Sextet Miss M. Edser (second viola) and Miss Joan Willis (second 'cello) joined the party.

It is gratifying to note that the Birmingham Festival Choral Society will give a performance of Granville Bantock's 'Omar Khàyyam' in March, to be conducted by Sir Thomas Beecham, who has greatly interested himself in this matter.

## BOURNEMOUTH.

If nothing particularly striking has been included in the programmes of the most recent Symphony Concerts, at least a fair average of interest has been maintained. Putting on one side such immortal works as Wagner's 'Meistersinger' Overture, Mozart's 'Jupiter' Symphony, and Beethoven's fifth Symphony and Violin Concerto, a novelty—one among many that have been produced here lately—was quite as impressive as most of the more familiar works. Allusion is made to a Suite entitled 'Tableaux Pittoresques,' by Joseph Jongen, the Belgian musician. The composer, who has been styled 'the modern César Franck,' certainly honoured both Bournemouth and Mr. Dan Godfrey and his band of instrumentalists by choosing this town for the venue of the actual first performance of this important work. The composition would have benefited by being placed earlier in the programme, Bournemouth audiences experiencing singular difficulty in remaining in their seats after 4 15 p.m., but those who did not wish to be accounted disturbers of the peace and remained to listen to Jongen's music, which was played under the direction of the composer, were rewarded by an excellent performance of a highly-individual and interesting work. The music is quite modern in style, but it never degenerates into extravagance of effect. Its cleverness is undeniable, and it is full of subtle attractions which further hearings would render still more fascinating. Another novelty of a pleasing nature was the Tone-poem 'Armida,' by Signor G. Clerici. This was also a 'first time' performance, and was conducted by the composer. On January 10, too, Mr. William Fenney personally presented two of his compositions, but they quite failed to attract.

Of the soloists we must single out Miss Tessie Thomas for special praise. This young violinist's performance of the Tchaikovsky Concerto did not belie the reputation she has won in London and elsewhere: while her tone is quite sufficient for every purpose, her technique is extraordinarily fine. Her appearance here was one of the Symphony Concert successes of the season. Another youthful artist, Miss Edith Abraham, played the Beethoven Violin Concerto at the eleventh concert of the series with rare ability. She is a performer of uncommon talent. Miss Lilia Kanevskaya, in Mendelssohn's Pianoforte Concerto in G minor, and Miss Winifred Browne, in the C minor Pianoforte Concerto of Beethoven, gave much pleasure to their respective audiences.

Neither Mr. Godfrey nor the orchestra have shown any signs of a falling-of in their interpretations of the various works, both new and old, that have been presented. Week after week they seem to apply themselves to their task with renewed energy, and consequently they have little difficulty in winning the suffrages of the Bournemouth public.

On January 9 and three following days the students of the Bournemouth Conservatoire of Music gave another series of operatic performances, the work selected for production on this occasion being 'The Jewel-Maiden' (Florian Pascal). The audiences were delighted with the efforts of the students, all of whom worked with a will for the success of the enterprise. Mr. Hamilton Law, the principal of the Conservatoire, undertook the duties of stage-director and chorus-master, Miss Florence Newlyn arranged the dances, and Mr. A. W. Russe conducted the Municipal Orchestra, which participated in the production. 'The Jewel-Maiden' is a tale of Old Japan, and contains much charming music.

## BRISTOL.

The musical poverty of the city has been singularly marked since the middle of December, for up to the time of writing there has been no important concert, and nothing even in the way of dramatic fare. The pantomime and the variety and picture houses have been well supported, but concert-givers seem to prefer crowding a few events into a short space of time. Thus for four or five weeks music has occupied a back place in the activities of the city. Why this should be so in a place of Bristol's size and importance is difficult to understand. The male-voice choirs, the Bristol Madrigal Society, and the Royal Orpheus Glee Society, have their annual concerts following closely one upon the other. Mr. William Murdoch has been engaged for solo items at the Orpheus concert. On the last day of the month Madame Clara Butt is at Colston Hall, her concert having been postponed from November. Fortunately she is able to bring the same talented party. The Bristol Choral Society has in hand for its concert on February 23, Elgar's 'Spirit of England,' the 'Hymn of Praise,' and selections from the 'Golden Legend.' Another welcome feature of the near future will be the resumption of the Clifton Chamber Concerts.

On January 12, the members and associates of the Bristol Inquiry Bureau, after three years' work providing concerts

and entertainments for wounded and sick soldiers, were themselves the recipients of thoughtful and kindly hospitality by the Lord Mayor and Lady Mayoress at the Mansion House. The Lord Mayor (Alderman F. Sheppard), who was supported by the Sheriff (Mr. P. Steadman), said that no one could estimate the value of the work of the Bureau, and the influence it had exerted on the gallant lads in the hospitals. He looked upon its efforts as a direct contribution to the winning of the War. It was mentioned by one of the speakers that the Bureau had arranged 2,993 concerts. Thirty concerts were provided in the various hospitals every week, and not a single artist had up to the present shown war weariness, and not one of them had received payment for services rendered. Concerts by music-hall and theatrical artists numbered 430.

Apart from the excellent work of those who assist the Inquiry Bureau, a number of Bristol artists give their services in the camp areas. Mr. J. A. Rowlands's Bristol Concert Party has recently completed a further hundred concerts, within five months, at various Y.M.C.A. huts on and around Salisbury Plain. Tens of thousands of the men of our Empire, together with some Americans, have flocked to the Y.M.C.A. huts during the dark winter evenings. Altogether 370 concerts have been given under Mr. Rowlands's direct organization on Salisbury Plain during the past three years.

Private R. T. Morgan, who is attached to the R.A.M.C. at Southmead Military Hospital, is able for a time, by the kindness of the military authorities, to resume some of his Sunday duties as organist of St. Mary Redcliff Church. By special leave, on January 14, he gave one of the series of organ recitals at this church, when he included in the programme Rheinberger's ninth Sonata, a charming rhapsody on Breton Carols (No. 3, in A minor) by Saint-Saëns, a melodious Barcarolle by E. H. Lemare, the popular 'Bell Rondo' of Morandi, the Prelude in C sharp minor by Rachmaninov, a transcription for organ by the late Dr. Sinclair of a pianoforte composition, the Andante Grazioso from the Pianoforte Trio in C minor by Brahms, and the Scherzo from Guilmant's second Symphony. Mr. Montague Hook was the solo vocalist. The writer recently chanced on the printed programme of an organ recital at St. Mary Redcliff, dated December 4, 1889. The organist then was Mr. J. W. Lawson, who retired from the post a few years ago. It was apparently his custom at that time to devote the whole of the programme to a particular 'School' of composers, and on the occasion in question selections were given from the German School—Handel, Spohr, Hesse, Beethoven, Bach, Mozart, and Mendelssohn. A footnote intimated that at the following recital the selections would be taken from the 'French School.'

## DUBLIN.

The series of chamber music recitals at the Royal Dublin Society which commenced on November 12, have been given by (1.) The Brodsky Quartet (Mozart in B flat; Andante from Op. 11, Tchaikovsky; Canzonetta from Op. 12, Mendelssohn; and Beethoven, Op. 132); (2.) The string orchestra, conductor, Dr. Esposito (Concerto, Leonardo Leo; Aria in D, Mozart; 'La Pantomime,' 'L'Indiscrète,' and 'La Rameau,' Rameau; 'Brandenburg' Concerto in B flat, Bach; Prelude to 'Le Déluge,' Saint-Saëns; and Suite from Op. 85, Schumann, arranged for strings by Dr. Esposito); (3.) Mr. Frederick Dawson (Organ Prelude and Fugue in A minor, Bach (arr. by Dawson); Variations, Alessandro Scarlatti; thirty-two Variations, Beethoven, and Variations, Op. 35, Book I., Brahms; 'La Cathédrale engloutie' and Toccata, Debussy; 'Water Wagtail,' Cyril Scott; 'The Lover and the Nightingale,' Granados; 'Evening Whispers' and 'The Dragon Fly,' Palmgren; and some pieces by Chopin and Liszt); (4.) The Wessely Quartet (Quartet in D, Mozart; Etude Caprice, Op. 35, No. 2, Sinigaglia; Quartet in D minor, 'Death and the Maiden,' Schubert; (5.) Dr. George Hewson, of Armagh, organ recital (Toccata and Fugue in D minor, Bach; Requiem æternam, Harwood; Sonata No. 6, in D minor, Mendelssohn; Trumpet Voluntary, Purcell; and pieces by MacDowell, Guilmant, Massenet, Wendt, and D'Evry); (6.) Pianoforte and String Trio—Dr. Esposito, Signor Simonetti, and Mr. Clyde Twelvetrees—(Trio in B flat, Mozart; 'Cello Sonata in D, Mendelssohn; and Trio in D minor, Schumann). (7.) Miss Adela Verne (her first appearance at these concerts), Prelude and Fugue in D, Bach-Busoni; Sonata in C major (the *easy* one), Mozart; Nocturne in C minor, Valse in G flat, and Polonaise in A flat, Chopin; and pieces by Cervantes, De Severac, and Liszt).

The usual Christmas performances of 'Messiah' were given at Stephen's Green Methodist Church, Rathmines Parish Church, and St. Patrick's Cathedral, and Elgar's 'Light of Life' was performed at Christ Church Cathedral. A pleasant string orchestral concert, under Dr. Esposito's baton, was given at the Mansion House on December 5 by the Royal Irish Academy of Music. Songs were sung by Miss Kathleen Roddy and Miss Maude Potterton, and the orchestra played Corelli's Concerto No. 8, Mozart's 'Serenade,' Bach's 'Brandenburg' Concerto in G, and Grainger's 'Molly on the shore.' On January 10, in the Mansion House, the Æolian Glee Singers, conducted by Mr. T. H. Weaving, gave a performance, with string orchestra accompaniment, of G. Molyneux Palmer's 'The Abbot of Inisfalen,' as well as miscellaneous part-songs. The solo vocalists were Miss Kathleen Roddy and Mr. T. W. Hall.

During the Christmas holidays matinées have been given daily at the Theatre Royal of the Irish fairy pantomime, 'Finn Varra Maa,' by T. Nally, music by G. Molyneux Palmer.

The following have accepted the invitation of the Feis Ceoil committee to adjudicate at the competitions to be held in May (6 to 11): Singing, Mr. Gervase Elwes; choral, Mr. Sydney H. Nicholson; pianoforte, Mr. Marmaduke Barton; and strings, Mr. H. Wessely. Signor Gnocchi Viani has been appointed professor of singing at the R.I.A.M. in place of Mr. C. E. Tinney, who has resigned.

## EDINBURGH.

The Royal Choral Union gave its annual performance on New Year's Day, when Madame Agnes Nicholls, Miss Eva Higgs, Mr. Ben Morgan, and Mr. Herbert Brown were the soloists, and Mr. Greenhouse Allt conducted an excellent performance. The above artists also took part in the Scotch concert on the evening of the same day.

Three performances were given on January 1 and 2 of the Coventry 'Nativity Play,' a pageant play of the 15th century. The proceeds were devoted to St. Dunstan's Hostel for blinded soldiers and sailors.

The band of H.M. Coldstream Guards, under the baton of Major Mackenzie Rogan, gave performances twice a day from January 2 to 9. This was certainly the musical event of the month.

There have been a great number of local concerts, but at the moment there are no outstanding events in the musical life of the city.

## GLASGOW.

The month of January was marked by quite a lull in concert-giving, and only three events are to be recorded. On New Year's Day the Choral Union, conducted by Mr. David Stephen, gave its time-honoured performance of 'Messiah.' There were no specially noteworthy features in the singing of the choir. A string band, led by Mr. Fellowes, and most ably supplemented by Mr. Walton at the organ, sustained the accompaniments, and the solo vocalists were Misses Flora Woodman and Margaret Balfour, and Messrs. Gervase Elwes and Robert Radford. On the evening of the same day the Choral and Orchestral Union's third Subscription Concert took place. The programme was on thoroughly popular and holiday lines, and included national part-songs and choruses sung by the Choral Union under Mr. Stephen, vocal solos by Miss Flora Woodman and Mr. Robert Burnett, and violin solos by Mr. Fellowes. Miss Ailie Cullen played the pianoforte accompaniments.

Miss Flora McGill, a talented young Glasgow pianist, made her début at a recital on January 9. Miss McGill received her early training at the Athenæum School of Music, thereafter winning an open scholarship at the

Royal College of Music and studying under Miss Fanny Davies. Her interpretations of a number of more or less familiar pieces revealed her excellent technical skill and sound musicianship. She gives promise of attaining a good position among solo pianists. Miss Fanny Davies, in addition to playing several solos, took part with Miss McGill in duets by Saint-Saëns, Schumann, and Arensky. Vocal solos were contributed by Miss Elsie Cochrane. It should be added that the proceeds of the recital were devoted to the funds of the Glasgow Infirmaries.

## LIVERPOOL.

The fourth Philharmonic concert on Saturday afternoon, December 22, was conducted by Sir Henry Wood, who secured one of the finest performances in memory of Mendelssohn's 'Ruy Blas' Overture. Another draught from a royal river was given by a delightful orchestral arrangement of Handel's familiar Largo from 'Serse.' There could be no question of the soul-soothing effect exerted by these simple and immortal strains, which were followed by another familiar example of great music in Beethoven's eighth Symphony. Immediately arresting was Vaughan Williams's 'Fantasia on Christmas Carols' for baritone solo (Mr. Ranalow), chorus, and orchestra, which was conducted by Mr. Benton. Founded on old English carols, the Fantasia is not only masterly in construction, but also beautiful in effect. The work made a deeply-favourable impression. Welcome hearing also was given to two of Elgar's delightful songs, 'To the children' and 'The Blue-eyed Fairy,' from 'The Starlight Express,' admirably sung by Mr. F. Ranalow.

Many years have elapsed since the Philharmonic Society gave a concert without orchestra, and the latest departure from long-established custom on Saturday afternoon, January 12, was attended with great success and by a crowded auditory. But this was guaranteed by the engagement of Madame Clara Butt, with Musician William Murdoch (solo pianoforte) and Miss Tessie Thomas (solo violin). Madame Butt used her glorious voice with distinction in Beethoven's 'In questa tomba,' and very dramatically and flexibly in Handel's 'Lusinghe più care,' and in a tuneful Welsh ballad, courageously sung in the vernacular, she demonstrated what a fine language is Welsh for vocalism. The younger school of English pianoforte composers was well-represented in Mr. Murdoch's solos, and in his clever hands Cyril Scott's 'Lotus land' and 'Danse Nègre,' Frank Bridge's 'Capriccio,' and John Ireland's 'An Island Spell' found an ideal interpreter. Miss Tessie Thomas, the gifted young Welsh violinist, has already gone far in her art and will assuredly go further. In one so young her technical command is phenomenal, and to a pure if not powerful tone she adds the possession of evidently sincere feeling. These qualities were amply shown in Grieg's C minor Violin and Pianoforte Sonata, played with Mr. Murdoch, and also in Vieuxtemps's Ballade and Polonaise, accompanied by Mr. Walter Bridson. Modern English Choral music had a place of distinction in the programme. It was represented by Faning's part-song, 'Moonlight,' effectively sung by the choir, and notably by three choral arrangements of English folk-songs,—'Matthew, Mark, Luke, and John,' 'I love my love,' and 'Swansea Town,' by Gustav von Holst. This musician has a singular and happy felicity in dealing with such fascinating material, and his arrangements, in their modern harmonies and novel disposition of the voices, impart a very agreeable sense of freshness. Conducted by Mr. Benton they were very well sung, if not absolutely impeccably.

It is satisfactory to note that our acquaintance with Mr. von Holst's significant contributions to modern English choral music is to be extended at the seventh concert of the Philharmonic Society on March 5, when the 'The Cloud Messenger,' for chorus and orchestra, is selected for performance.

The City Council having by a majority sanctioned Sunday Evening concerts in St. George's Hall—the price of admission to the public being 4*d.*, and soldiers and sailors free—several of these functions have been held with ample justification, to judge by the crowded and greatly appreciative audiences. The executive committee comprises the Town Clerk, the City Organist, Mr. Lucas (a member of the City Council), and Mr. S. Vickers, and as musical director Mr. Ellingford finds new opportunities for distinction. He has been supported by the pick of available local talent, vocal and instrumental.

The somewhat waning interest taken in performances of Beethoven's Symphonies, with one notable exception, has been balanced by recent outstanding interpretations of his Pianoforte Sonatas, notably the 'Appassionata,' played by Mr. Frederick Dawson, the 'Moonlight,' by Mr. William Murdoch, and the Sonata in C, Op. 2, No. 3, by Mr. Edward Isaacs, who at his recital in Rushworth Hall, on December 19, also appeared with distinction as a composer in his 'Melody with Twelve Variations and Finale.' The theme is of haunting beauty, and Mr. Isaacs has developed it with great constructive ingenuity and sustained interest not only from a pianistic point of view.

The popular mid-day Wednesday recitals in Rushworth Hall have included Mr. Frederick Nicholls, a local pianist and composer, whose programme of original pianoforte pieces and songs found favour. For his songs Mr. Nicholls had a sympathetic interpreter in Miss Edith Penhall.

Musical Wednesday afternoon recitals have also been established in the beautiful new Crane Hall, Hanover Street, where recent performances have been sustained by Madame Marguerite Stilwell and Mr. Edward Isaacs, with songs by Miss Edina Thraves, accompanied by Mr. Walter Bridson.

The record of the month is completed by a reference to the successful performances of opera in the Shakespeare Theatre of the H. B. Phillips Opera Company, which commenced a long season on Boxing-Day, and has since been heard in a round of familiar operas whose titles need no recording. These have been given with a degree of all-round excellence which has commended itself to multitudes of lovers of opera in the vernacular.

Chamber-music drew its inner circle of supporters to the Rodewald Concert Society's function on December 17, when the admirable Catterall Quartet played with finished ensemble in Grieg's Quartet in G, a work which, while disregarding the usual conventions of string-quartet writing, provides abundant delight as pure music. The Allegro from Schubert's posthumous Quartet in C minor, with Beethoven's E flat, Op. 127, completed an enjoyable scheme.

### MR. JOSEF HOLBROOKE* IN LIVERPOOL.

Mr. Josef Holbrooke's third concert in Crane Hall, on January 7, attracted many admirers, to whom his 'Byron' Pianoforte Quartet, Op. 31, was revealed as a work of strong individuality and original thought and expression. His astonishing skill as a pianist was again all-compelling in two of Debussy's extraordinary Preludes, and in his own tumultuous Toccata, a characteristic work. Another piece in quieter vein, the Prelude in C, by Swinstead, was played in effective contrast. Other features of the programme were Benjamin Dale's melodious 'Romance' for viola solo, and the String Trio, Op. 7, by Akimenko, played by Mr. John Dunn (violin), Mr. T. Rimmer (viola), and Mr. Maurice Taylor ('cello).

## MANCHESTER AND DISTRICT.

### BEECHAM OPERA.

Ideas on the Opera House scheme here seem gradually to be crystallizing. Sir Thomas Beecham intimated to the Lord Mayor that the City Council should have his plans before it by the end of January, and at a luncheon party at the Rotary Club Sir Thomas indicated with sufficient clearness that for ten years he was prepared to shoulder the total cost of running the business. During that probationary period he was confident that a sufficiently big guarantee fund could be accumulated as to enable the Opera House to continue as a municipal enterprise without any fears for its future upkeep. Those who have known Manchester best and longest are most amazed at the character of the support accorded to the Winter opera season now running. I have previously indicated that Manchester, even more than the triennial Festival cities of pre-war days, was sure to attract music-lovers from all the Northern counties, and visitors from distant parts have been very numerous. The

* We note that Mr. Holbrooke has resumed the front name 'Josef,' instead of the recent 'Joseph.' We trust that posterity will not conclude that there were two Holbrookes early in the 20th century.—[Ed., *M.T.*]

fluctuations of popular interest in certain operas is always interesting. 'Samson and Delilah' at first attracted powerfully—which is not surprising in view of the large Jewish colony settled in this part of Lancashire. 'Boris Godounov' also was a sure 'house-filler' on each occasion formerly, but whether current Russian events have exercised a subtle influence on public opinion or no, the numbers, as in 'Samson,' have fallen away to some extent. Gounod's 'Faust' has shown a steady increase in favour, possibly due to the introduction of the well-known ballet-music. But above all others the Mozart operas have excelled not merely in attractive force but in the remarkable way in which the spirit of the music seemed at once to transport every executant to quite unusual heights of attainment. The mainspring of these miracles of achievement is to be found in Sir Thomas Beecham. When the musical history of the late 19th and early 20th centuries comes to be viewed in its true perspective it will surely stand revealed that, as Richter's great contribution to musical interpretation was in the revelation of Bach, Beethoven, and Wagner; as Charles Hallé, August Manns, and Sir Henry Wood mainly contributed to the establishment of orchestral concerts on a sure popular foundation; so Sir Thomas Beecham's part will be found to have lain in his re-discovery of the all-compelling power of zestful rhythm, exemplified supremely in his Mozart interpretations. It is literally true that we have lived in a more highly charged rhythmical atmosphere than ever before; we have seen and felt entirely fresh revelation, and this quickened sense will possibly exercise more widely-felt influences than all those which may flow from Sir Thomas's propagandist work in musical drama, vast and far-reaching though they be. As a whole, my experience of the season thus far leads me to the conclusion that the performances are more closely knit, the sense of perfect cohesion is everywhere more manifest, and well-nigh always there is conveyed across the footlights the impression of perfect naturalness. One might instance as typical all the 'business' in Acts 1, 2, and 4 of 'La Bohème.' Even if the playing and singing were less good than is actually the case, the greatest pleasure is to be derived from the Company on the purely histrionic side. Miss Thornton and Mr. Mullings contrive to make 'Samson and Delilah' very powerful drama indeed, and succeed even in banishing from the mind the too tawdry, toy-like music of Saint-Saëns. Miss Brola, in the greater Puccini works (and the same is true of Mr. Austin), reveals in a multitude of details how general culture and wide operatic experience on the Continent can reinforce great natural aptitude. To many opera-goers here the versatility of some members of the Company is really wonderful. It is not given to many men to be regarded as a great Boris and an ideal Osmin, or for a woman to excel as Butterfly and as Isolda. Interchangeability of parts would almost appear to be an article of faith in the Beecham Company at present, perhaps most remarkable in the cast for 'Boris Godounov,' which as yet I have not heard this season. Such convincing demonstrations of their varied powers can only strengthen the hold of the Company on the general public. Great as the Mozart operas are in their scenario and dressing, I think all who have witnessed Bach's 'Phœbus and Pan' in that remarkable Dulac setting would agree that this is the greatest of all Beecham triumphs of stagecraft. I know of nothing better calculated to alleviate the tremendous mental strain of these war-days than such an evening spent with Bach or Mozart. 'Phœbus and Pan' gives to all Manchester's Bach enthusiasts (and they are a very numerous company) a wider and more completely-rounded view of Bach. He may not have written for the theatre or the ball-room, but anybody who thought that his gigues and gavottes and the rest were not meant for actual dancing would be persuaded not merely of their musical value, but would see in them a medium for self-expression for the ballet-dancer. Beautiful as has been the work of the ballet in 'Seraglio,' 'Faust,' or 'Fair Maid of Perth,' one felt convinced that in 'Phœbus' the function of the ballet was idealized in the most remarkable way.

## SHEFFIELD AND DISTRICT.

Sheffield's somewhat limited supply of chamber-music was enjoyably supplemented by a concert given by Mr. Josef Holbrooke, who was assisted by Mr. John Dunn (violin) and Mr. Maurice Taylor ('cello). The Trios played were Rachmaninov, Op. 9, and Tchaikovsky in A minor. Great individual beauty of tone, and a spirited rather than an exact ensemble, characterized the playing. The Rachmaninov work in particular was invested with much colour and unflagging interest. Mr. Holbrooke's new Violin Concerto found a place in the programme in an adapted form as a Sonate-Concerto, the composer playing it with Mr. John Dunn, the original soloist. It is a work of great distinction in its thematic and rhythmic invention, and of marked cleverness in the development of material. The first movement is one of sustained beauty. Mr. Holbrooke also played his own piquant 'Etude Fantastique,' and his Variations on 'Auld Lang Syne' and Scriabin's Poème in F sharp.

At the second of Mr. Claude Crossley's Matinée Recitals, Miss Winifred Rowbotham played with Mr. Maurice Taylor Sigfrid Karg-Elert's Sonata for pianoforte and violoncello (Op. 71), a work of striking power and brilliance.

The annual performance of 'Messiah' by the Musical Union, postponed from December, was given in the Albert Hall on January 24, Dr. Coward conducting.

The Sheffield Amateur Musical Society announce a performance at their Spring concert of Elgar's 'Caractacus,' a work which has only once previously been heard in the city, nineteen years ago. Mr. J. A. Rodgers will conduct. The Misses Foxon have resumed their weekly Thursday Three o'Clock Concerts, a series of eight being arranged.

The Sunday afternoon concerts in the Albert Hall, organized and conducted by Lieut. Suckley, continue to be very successful. A fortnight's visit of the Carl Rosa Opera Company to the Lyceum Theatre attracted crowded houses.

## YORKSHIRE.

Save for the 'Messiah' performances at Christmas-time, there has not been much music-making of any account in the last month. Perhaps the most interesting event at Leeds was a chamber concert given under the auspices of the Leeds Arts Club on January 14, when Mr. Fulford's party of instrumentalists, of whom only the leader, Mr. Alexander Cohen, was a professional musician, had the honour of introducing to Leeds Brahms's String Sextet in G. It was a somewhat belated introduction of a famous work by a great composer—a work more than forty years old—but perhaps rather characteristic of musical enterprise at Leeds! The performance was much more than creditable: it was of great merit, and Mr. Cohen succeeded in inspiring his colleagues with the spirit of the music. Their names deserve record: violins, Mr. Alexander Cohen and Miss Frances Fulford; violas, Mr. J. H. Fulford and Miss Dorothy Walker; violoncellos, Mr. Jack Fulford and Miss Edith Mannaberg. They also gave another work new to Leeds in Ewald's String Quintet (with two violas)—a well-written, genial composition, if not highly original, and played Schubert's A minor Quartet with great sympathy. On January 15 Miss Kathleen Frise Smith gave a pianoforte recital at the Leeds University, and played Mozart's C minor Fantasia, and pieces by Sibelius, Grieg, and Chopin, with considerable sensitiveness and vitality. The annual concert given by the choirboys of the Leeds Parish Church took place on January 8. They sang Dunhill's 'John Gilpin' in capital style, but a considerable proportion of the credit is due to Mr. Willoughby Williams, not only for having prepared them for their task, but for his charming playing of the pianoforte part. His great ability as a pianist was also realised in his artistic reading of Brahms's G minor Rhapsody. Messrs. Brearley and Hayle, principals in the Parish Church choir, were the chief soloists, and several of the boys contributed solos in characteristic style, Hydes in particular showing very decided musical instinct. The annual performance of Brahms's 'German Requiem' at the Parish Church was given on December 11, when Mr. Willoughby Williams succeeded in securing a sympathetic reading of this great work. Mr. William Hayle was the soloist.

At Bradford the Free Chamber Concerts organized by Mr. S. Midgley were resumed on January 7, when, with Mr. A. E. Dunford as violinist, he gave three modern violin Sonatas (Rubinstein's in G, Walford Davies's in E minor—a sincere, characteristic work which deserves to be better known—and Saint-Säens's in D). The vocal music, consisting of trios for

female voices, was of unusual interest and charm, partly ancient (Elizabethan) and partly contemporary, but all British, and sung with perfect finish by Misses Annie Cockcroft, Madge Midgley, and Patti Clayton. On January 10, Mr. Charles Stott, one of the most artistic organists in this district, gave the fourth of a series of monthly recitals in All Saints' Church. His most important solo was Louis Vierne's Organ Symphony, an interesting work in six contrasted movements. Miss Elsie Suddaby sang with great charm of voice and style airs by Bach, Stanford, and Parry. On January 12 one of the Bradford Permanent Orchestra's concerts took place, its feature being the appearance of two young local musicians of very exceptional promise. Miss Olga Haley is already well known as an artistic contralto, whose singing is the more agreeable because it is so effortless. Miss Kathleen Moorhouse is a very young violoncellist who has for some time been taking part in the Leeds Bohemian Chamber Concerts; but this I imagine was her first appearance with an orchestra, and in Saint-Saëns's Concerto her quietly artistic playing made a most favourable impression. One may predict for these two young artists a more than creditable musical career. The Orchestra, under Mr. Julian Clifford, played among other things Arthur Hervey's 'Youth,' the Norwich Concert-Overture which, for its freshness and ingenuous charm, deserves the popularity it would seem to have secured. At the Bradford Subscription Concert on January 18, Miss Daisy Kennedy was the violinist, Mr. Benno Moiseiwitsch the pianist, and Mlle. Zoïa Rosowski the vocalist. All these artists were of first-rate ability, but the outstanding feature of the concert was the pianist's masterly interpretation of Schumann's 'Toccata.'

## Country and Colonial News.

Aberdeen.—The annual performance of Brahms's Requiem took place in Queen's Cross Church on December 19, when the choir was composed of some thirty selected singers. Miss Margaret Inverarity and Mr. Fletcher Perry were efficient soloists, and the combination of organ (played by Mr. John Pullein, organist of St. Mary's Cathedral, Glasgow), pianoforte and drums formed an effective accompaniment. Mr. Willan Swainson conducted.

Bath.—An orchestral festival week was held from January 14 to 12, the Pump Room Orchestra being specially augmented for the occasion. A capitally-written programme-book provided useful notes on the numerous pieces performed. One concert was devoted to Wagner, another to British composers of to-day (Elgar, Cowen, Quilter, Stanford, Eric Coates, Mægrath, Grainger, and Edward German), a third to French composers, and the Old Masters and the Russian School had each a concert. Altogether the scheme was a comprehensive one, and must have made great demands by way of preparation on the performers. Mr. G. B. Robinson, the conductor, is a courageous man.

Brighton.—The Municipal Orchestra, under Mr. C. Lyell-Tayler, is doing excellent work. On January 5 a tone-poem by Mr. F. Winckworth, 'The Birth of Venus,' and a Suite, 'Cinderella,' by Charlton Speer, had first-time hearings. British compositions are a constant feature of the programmes. As a Christmas attraction 'Brer Rabbit and the Fox,' by Percy Dearmer and Martin Shaw, has been performed by a company at the West Pier concert-room.

Hanley.—The Potteries Choral Society (Mr. Carl Oliver) has kept active. It has performed Elgar's 'To Women' and 'For the Fallen,' and for January 31 the complete trilogy, 'The Spirit of England' and the 'Carillon' were announced.

Invercargill, New Zealand.—Mr. William Quinn sends us some interesting particulars of musical doings in this town, which is situated in the extreme south of New Zealand. He encloses a copy of the most charmingly printed programme-book we have ever seen, of a concert given under his conductorship by the First Church Choir on October 3, 1917. The choir consists of S. 21, A. 17, T. 14, and B. 15: total 67. A small orchestra of 10 strings, 1 flute, 2 clarinets, 2 cornets, 2 horns, a euphonium, a trombone and drums assisted. About twenty pieces, excellently selected, constituted the programme. Mr. Quinn tells us that every man taking part belongs either to the 2nd Division (consisting entirely of married men) of the New Zealand force, or is over forty-five years of age. Every unmarried man that belonged to the choir went long ago to the Front. The book pays due honour to two members, Capt. E. S. Perry and Sergeant Chris McLennan, killed in action. Over the roll of honour is the following quotation:

> Soldiers in arms!
> Defenders of our soil,
> Would I could duly praise you,
> That each deed your foes might honour
> And your friends might read.—*Crabbe.*

Londonderry.—Mr. T. C. O'Brien's Amateur Operatic Society gave a successful week at the Opera House, from December 10 to 15. 'Maritana' and the 'Bohemian Girl' were each performed four times. The first concert of the Philharmonic Society took place on December 20, when 'Messiah' was performed under the conductorship of Mr. A. J. Cunningham. The choir, which included a number of officers from the regiment stationed here, although not strong numerically gave a spirited performance. Miss Raymonde Amy, Miss Joan Ashley, Mr. Henry Turnpenney, and Mr. Lewys James were the soloists. On December 22 a concert of Christmas music and carols was given in the Guildhall by Mr. Henry Coleman, with an organ recital the programme of which included the new Fantasy on Christmas Carols by John E. West. Carols were sung by the Cathedral Choir, augmented for the occasion. The annual performance of the Christmas part of 'Messiah' took place in the Cathedral on December 23. There was a large congregation. The collection was given to Red Cross Funds.

Malta.—The Musical Union, under Mr. W. S. Robinson, performed 'Messiah' on December 28.

Middlesbrough.—The West End Choir held its Festival on November 25 and 26, when 'Judas Maccabæus' was performed.

Newcastle-on-Tyne.—The Bach Choir, under Mr. W. G. Whittaker, gave a concert entirely of British music on December 15, and another concert is announced for March 23, the programme for which is also exclusively British. The Choir specialises in old part-music, but it does not neglect the new.

Norwich.—The Philharmonic and Choral Society opened their season on December 20 with two highly successful concerts, that in the afternoon being attended by the Lord Mayor and Sheriff wearing their chains of office. There was a very large audience. Chief interest centred in the performance of Elgar's 'The Spirit of England,' with Mr. Gervase Elwes as soloist. The work received a splendid interpretation and made a deep impression. The orchestra gave with great ability Mozart's 'Jupiter' Symphony and Sullivan's 'In Memoriam' Overture, the latter being played out of respect to the memory of comrades in orchestra and choir who have fallen in the War. Mr. Elwes, accompanied by Mr. F. B. Kiddle, sang excerpts from Bach, Vaughan Williams, and Roger Quilter, and received an ovation. In the evening a popular concert was given in aid of the Y.M.C.A. Emergency Fund, when the chief work was Coleridge-Taylor's 'Hiawatha's Wedding-Feast.' Mr. Elwes was again the soloist, and gave immense pleasure by his singing of songs by Handel and Graham Peel, and with Stanford's 'A Carol of Bells' he roused the audience to great enthusiasm. Dr. Bates conducted throughout.

Peterhead.—The Peterhead Choral Society gave a performance of 'The Creation,' and of Elgar's 'For the Fallen,' on January 3. The principals were Miss Margaret Inverarity, Mr. Henry Brearley, and Mr. Alexander Richard, and the organ accompaniments were played by Mr. John Pullein. Mr. Willan Swainson conducted.

Rochdale.—The Wesleyan (Union Street Chapel) choir gave 'Messiah' selections and a miscellaneous programme on Christmas Day. Miss Carrie Tubb, Miss Lucy Maitland, Mr. Frank Mullings, and Mr. Norman Allin were the distinguished soloists. Mr. W. Townsend conducted.

Stockton-on-Tees.—The choir of the Unitarian Church gave a successful performance of Abt's cantata 'The Golden City' on January 6. An orchestra assisted. Mr. L. Hall conducted.

Warwick.—'Messiah' was given at St. Nicholas Church on December 27. Mr. E. Roberts West conducted.

Windsor.—The annual concert given by the Gentlemen of the Choir of H.M. Free Chapel of St. George and H.M. Private Chapel, took place on December 17. Sir Walter Parratt conducted. A miscellaneous selection was performed. The soloists were Miss Kathleen Markwell (vocalist), the Rev. E. H. Fellowes (violin), and Miss Kathleen Long (pianoforte).

Winnipeg (Canada).—'Samson' (Handel) was given by the Oratorio Choir, under Mr. Watkin Mills. The singing of Corporal Finlay Campbell (bass) was a feature. The gallant young soldier has returned from France with a shattered elbow and the loss of four fingers. He hopes to 'make good' by his singing.

Wolstanton.—The Wesleyan Church held its annual choir festival on Sunday, January 13. Selections from 'Elijah' and a miscellaneous programme of solos and choruses were given. The choir numbered seventy voices, and Mr. Walter Holdcroft conducted.

## Miscellaneous.

In our last issue, on page 24, we regret that Lieutenant Hoby's name was printed as Roby. We understand that the examination for the Doctor's degree there referred to is not yet completed.

Londoners are to have the opportunity of hearing the famous Catterall Quartet (the headquarters of which are at Manchester) at Wigmore Hall, on February 25, at 3.15 p.m. They are announced to play Beethoven's great E flat Quartet, Op. 127, 'Some Shakespeare Fairy Characters' by Joseph Speaight, and Dvorák's Quintet in A major, Op. 81, for pianoforte and strings. The party consists of Mr. Arthur Catterall (first violin), Mr. John S. Bridge (second violin), Mr. Frank S. Park (viola), and Mr. Johan C. Hock (violoncello). Mrs. Roland Smith will be at the pianoforte.

An interesting and important fact discovered by M. Brenet in 'Military Music' is that the idea of the modern regimental band did not emanate from Germany, as is stated in all our musical works. Even Farmer, in his recent book (1912), credits Frederick the Great of Prussia with the idea in 1763. M. Brenet points out that a year previously, in 1762, Marshal Birou, of France, formed a properly-constituted military band of sixteen musicians.

On January 16, at the Royal Society of Arts, Dr. Reginald S. Clay read a highly-informing paper on the British Pianoforte Industry. We regret we are unable to report the proceedings. Anyone interested will find a verbatim report in the *Pianomaker* for January. Sir Frederick Bridge presided, and said things about Germans.

The *Daily Telegraph* states that Mr. Frederick Delius will be coming from his French home to England soon, and that he will bring with him some new compositions including a 'Requiem Æternam,' a Ballade for Orchestra, and a Violin Concerto.

At the general meeting of the Gramophone Company it was stated that during the last two years the sales exceeded those of any previous period of the same length of time. A dividend of twenty per cent. on the ordinary shares was declared.

In connection with the exhibition of Serbo-Croatian art (which includes specimens of the sculpture of the genius Mestrovic) at the Grafton Gallery, a series of nine concerts was given to illustrate the music of Slavonic composers.

The *Richmond and Twickenham Times* has on its staff a competent writer on musical matters. There is usually so much balderdash written on music in local newspapers that it is refreshing to come across an exception.

*Musical News* is now published fortnightly (on the first and third Saturdays of the month). As the price was raised recently to twopence, readers will in the end not pay more than they formerly did.

## Answers to Correspondents.

Regarding Dr. Lloyd's suggestions (December number, page 549) as to the fitting of words of 'For all the Saints' to Barnby's tune, Mr. Richard Strutt suggests the scrapping of the tune and recommends Stanford's tune 220, A. & M., 1904 ed., or Vaughan Williams's tune, 'English Hymnal,' 641. Mr. W. J. Keech sends us a long letter dealing chiefly with faulty accentuation, which surely is to some extent inevitable in fitting one tune to many verses, and 'Village Choirmaster' propounds a scheme for dealing with the varying accent of the verses which we cannot spare space to give, It should be noted that Dr. Lloyd's plan is not a new one, for it was adopted in 'Church Hymns' (1903), which he edited.

'Inquirer' asks what books we can recommend that supply the history of our better-known hymn-tunes. We suggest the historical edition of 'Hymns A. & M.,' Cowan & Love's 'Music of the Church Hymnary,' Lightwood's 'Hymn-Tunes and their Story,' Love's 'Scottish Church Music.'

'G.'—S. S. Wesley's arrangement of the 'Old 100th' tune is published in a folio edition, 1s., by Novello.

## CONTENTS.


| | Page |
|---|---|
| A Famous Bell Foundry. By W. W. Starmer ... | 55 |
| Principles of Modern Composition (*continued*). By G. H. Clutsam ... ... ... ... ... ... | 57 |
| Krupp and 'Peaceful Penetration' ... ... ... | 59 |
| Musical Paris in War-Time ... ... ... ... | 60 |
| Occasional Notes ... ... ... ... ... ... | 61 |
| More Plain Words... ... ... ... ... ... | 62 |
| Hymn-Tunes from the 'Twopenny Box.' By Harvey Grace ... ... ... ... ... ... | 65 |
| Church and Organ Music ... ... ... ... ... | 67 |
| Obituary ... ... ... ... ... ... ... | 67 |
| Correspondence ... ... ... ... ... ... | 68 |
| Reviews ... ... ... ... ... ... | 69 |
| The Associated Board Examinations. Pianoforte Music for 1918. By Ernest Austin ... ... ... ... | 69 |
| The British Music-Drama at Glastonbury ... ... | 71 |
| The Tonal Characteristics of Violins ... ... ... | 72 |
| Deceptive Criticism By a Critic ... ... ... | 72 |
| Music at Eton College ... ... ... ... | 73 |
| Spurious Violins. By Robert Alton ... ... ... | 73 |
| A Contra-Violin ... ... ... ... ... | 74 |
| Russian-English Transliteration ... ... ... ... | 74 |
| The Associated Board ... ... ... ... ... | 75 |
| Royal Academy of Music... ... ... ... ... | 75 |
| Royal College of Music ... ... ... ... ... | 75 |
| Performing Rights in Music: A Register asked for ... | 75 |
| Sir William Henry Hadow ... ... ... ... | 76 |
| Wagner and Style in Composition ... ... ... | 76 |
| Y.M.C.A. Appeal to Musicians for Funds ... ... | 76 |
| Musical Notes from Abroad ... ... ... ... | 76 |
| London Concerts ... ... ... ... ... ... | 82 |
| Music in the Provinces ... ... ... ... ... | 84 |
| Country and Colonial News ... ... ... ... | 88 |
| Miscellaneous ... ... ... ... ... | 89 |
| Answers to Correspondents ... ... ... ... | 89 |

Music:

| | |
|---|---|
| 'O Fount of Love.' Short Anthem for Four Voices. Suitable for Lent. By A. W. Wilson ... ... | 77 |


*TWO EXTRA SUPPLEMENTS are given with this number:—*

1. *Some photographic examples of Bells, &c., from the Loughborough Bell Foundry.*
2. *'Hush! for amid our tears.' Hymn for a Memorial Service. By C. Hubert H. Parry.*

## *DURING THE LAST MONTH.*

### Published by NOVELLO & CO., LIMITED.

EASTON, REV. E. W.—"O little Ring of Gold." Song. 1s. 6d.

FETHERSTON, REV. SIR G. R.—"In our Day of Thanksgiving." Hymn. Second Setting. 2d.

GENTRY, A. J.—"As pants the hart." Hymn. On Card. 2d.

—— "Art thou weary." Hymn. On Card. 2d.

GREENISH, F. R.—"Till shadows flee." Vesper Hymn. 1½d.

HINE-HAYCOCK, REV. T. R.—"When on my day of life." Hymn (No. 948, Novello's Parish Choir Book). 1d. (1½d.).

HOWELLS, HERBERT.—Lady Audrey's Suite. For String Quartet. Parts only. 4s.

LOTBINIÈRE-HARWOOD, M. C. DE.—"Imperial Anthem." Solo, 1s. 6d.; for Mixed Voices, 4d.

PARRY, C. H. H.—"Hush! for amid our tears." Hymn for a Memorial Service (No. 949, Novello's Parish Choir Book). 1d. (1½d.).

PARTON, EUGÉNIE.—Three Songs; 1. "The Song of the Bluebell"; 2. "Perhaps"; 3. "The Setting of the Sun." 2s.

PERGOLESI, G. B.—"Stabat Mater." For Female Voices. English Version by W. G. Rothery. 1s. 6d. (2s.).

SCHOOL MUSIC REVIEW (No. 308), contains the following Music in both Notations:—"Hame, Hame, Hame." Scottish Air. "The rose is red." Junior Unison Song by Dora Bright. 1½d. (2d.).

SHINN, GEORGE. — "The Children's Friend." Hymn. 1d.

STEVENS, C. L. F.—"Nations of God." Hymn. 3d.

WILSON, A. W.—"O Fount of Love." Short Anthem for four voices. Suitable for Lent (No. 900, *The Musical Times*). 1½d. (2d.).

### PUBLISHED FOR
### THE H. W. GRAY CO., NEW YORK.

ANDREWS, MARK.—"Lead, kindly Light." Sacred Song. 60 cents (2s. 6d.).

GOODRICH, WALLACE.—"The Choral Music for a Requiem Celebration of the Holy Communion. 50 cents (2s.).

MONTANI, NICOLA A.—"The Bells." A Cantata for Women's Chorus (S.S.A.) with Soprano and Alto Solos. $1.00 (4s.).

—— "Scènes de Ballet." For Pianoforte Solo. $1.30 (6s.).

PARISH, F. WILSON. — "O Lord Almighty." Anthem. 12 cents (4d.).

SALSBURY, REBECCA AND NATE.—A Book of Children's Songs. $1.00 (4s.).

SCHWARZ, MORITZ E.—"O Jerusalem, that bringest." Anthem for Christmas. 20 cents (9d.).

TARGETT, ARTHUR B.—"In the end of the Sabbath." Anthem. 15 cents (6d.).

## THE MUSICAL TIMES.
### SCALE OF TERMS FOR ADVERTISEMENTS.

| | £ | s. | d. |
|---|---|---|---|
| Two Lines .. .. .. .. .. | 0 | 3 | 0 |
| Three Lines .. .. .. .. .. | 0 | 3 | 4 |
| For every additional Line .. .. .. | 0 | 0 | 10 |
| One inch (displayed) .. .. .. .. | 0 | 10 | 0 |
| Half a Column .. .. .. .. .. | 2 | 0 | 0 |
| A Column .. .. .. .. .. .. | 4 | 0 | 0 |
| A Page .. .. .. .. .. .. | 7 | 10 | 0 |

Special Pages (Cover, &c.) by arrangement.

A remittance should be sent with every Advertisement.

CHOIR BOYS and SOLO BOYS WANTED Immediately. Paddington district. Light duties. Good salary. Southcombe, 12, St. James Avenue, Ealing.

ORGANIST WANTED, North London.—Non-conformist Church. Lady or Gentleman. Three-Manual Organ. M., c/o Novello & Co., Ltd., 160, Wardour Street, W.-1.

CHRIST CHURCH, Hampstead.—ORGANIST and CHOIRMASTER WANTED. Must reside in the neighbourhood. Salary, £90. Apply, by letter only, to H. B. Willis, 18, Lyndhurst Road, N.W.-3.

ORGANIST-CHOIRMASTER WANTED for Milton Congregational Church, Gravesend. Apply, stating age, experience, and qualifications, also salary required, to Church Secretary, 108, Old Road West, Gravesend.

ORGANIST and CHOIRMASTER (F.R.C.O.), desires APPOINTMENT in London District. First-class references. State salary offered. Apply to "M. J. O.," c/o Novello & Co., Ltd., 160, Wardour Street, W.-1.

OMAR KHAYYAM.—WANTED at once on HIRE, until end of March, about 100 Scores each of Parts II. and III. J. Edward Stokes, Secretary, Festival Choral Society, 117, Colmore Row, Birmingham.

MR. FRANCIS JARRETT
(BARITONE).
Late Soloist, St. Peter's, Vere Street, W.
Open to receive Engagements for Lent—Stainer's "Crucifixion, Maunder's "Olivet to Calvary," &c.
Address: 16, Hungerford Road, Camden Road, N.-7.

READY SHORTLY.
BENEDICITE, OMNIA OPERA
(A Shortened Form)
SET TO MUSIC BY
PERCY J. FRY,
F.R.C.O., Organist of the Minster, Warminster.
Price Twopence.
London: NOVELLO AND COMPANY, Limited.

SECOND EDITION.
SHORT INTRODUCTORY MOVEMENT
FOR
ORGAN
Larghetto in F minor
BY
SAMUEL SEBASTIAN WESLEY.
Price One Shilling, net.
London: NOVELLO AND COMPANY, Limited.

*JUST PUBLISHED.*
NEW SONG
BY
EDWARD GERMAN.
CHARMING CHLOE
THE WORDS BY
ROBERT BURNS.
In three Keys, D flat, E flat, and F.
Price Two Shillings Each.
"A delightful song . . . treated as only Mr. German knows how. —*Queen.*
London: NOVELLO AND COMPANY, Limited.

## SPECIAL NOTICE.

***To ensure insertion in their proper positions, Advertisements for the next issue should reach the Office, 160, Wardour Street, London, W.-1, not later than***

*TUESDAY, FEBRUARY 19* (FIRST POST.)

# MUSIC FOR LENT.

THE PASSION OF OUR LORD. (According to St. Matthew.) J. S. BACH. Edited by EDWARD ELGAR and IVOR ATKINS. 2s. 6d.; paper boards, 3s. 6d; cloth, gilt, 4s. 6d. Vocal Parts, 1s. each. Tonic Sol-fa, 1s. Words only, 15s. per 100.

*THE PASSION OF OUR LORD. (According to St. Matthew.) J. S. BACH. 2s.; paper boards, 3s. Choruses only, Tonic Sol-fa, 1s. Words only, 15s. per 100.

*THE PASSION OF OUR LORD. (According to St. Matthew.) J. S. BACH. Abridged, as used at St. Paul's Cathedral, 1s. 6d.; paper boards, 2s. 6d. Book of Words, with Music to the Chorales, 6d. Words only, 10s. per 100.

*THE PASSION OF OUR LORD. (According to St. John.) J. S. BACH. 2s.; paper boards, 3s.; cloth, gilt, 4s.

*THE PASSION OF CHRIST. G. F. HANDEL. 3s.; paper boards, 4s.; cloth, gilt, 5s. Abridged edition for Church use, 1s. Words only, 10s. per 100.

*THE PASSION OF OUR LORD. (The Seven Words of Our Saviour on the Cross.) J. HAYDN. 2s.; paper boards, 3s.; cloth, gilt, 4s.

THE PASSION OF OUR LORD. (The Seven Words of Our Saviour on the Cross.) CH. GOUNOD. 1s.

*THE PASSION OF OUR LORD ("Der Tod Jesu"). C. H. GRAUN. 2s.; paper boards, 3s.; cloth, gilt, 4s. Choruses only, 1s.

THE PASSION OF OUR LORD. H. SCHÜTZ. 1s.

*PASSION MUSIC (from the Oratorio "St. Peter"). By SIR JULIUS BENEDICT. 1s. 6d.

*OUT OF DARKNESS. (Psalm cxxx.) For Soli, Chorus, and Orchestra. GEORGE HENSCHEL (Op. 30). 2s. 6d.

OUT OF DARKNESS (De Profundis). (Psalm cxxx.) For Soli, Chorus, and Orchestra. Composed by CH. GOUNOD. English or Latin words. 1s.

*ZION'S WAYS DO LANGUISH. Soprano Solo and Chorus, from "Gallia" (Motet). CH. GOUNOD. 1s. Tonic Sol-fa, 4d.

MISERERE MEI, DEUS, &c., as sung at St. Paul's Cathedral, preceding Bach's Passion on Tuesday in Holy Week. Arranged by J. STAINER. 3d. Tonic Sol-fa, 3d.

MISERERE MEI, DEUS. The Music composed by J. BARNBY. 3d.

MISERERE MEI, DEUS. Set to the well-known Ancient Chant, as arranged and harmonised by VINCENT NOVELLO. Price 2d.; Ditto, Latin words, 3d.

MISERERE MEI, DEUS. (Chant Setting.) The Music composed by EDGAR PETTMAN. Price 1½d.

MISERERE MEI, DEUS. The music composed by GREGORIO ALLEGRI. As used at St. Paul's Cathedral Lenten Services. Edited by GEORGE C. MARTIN. 4d.

MISERERE MEI, DEUS. The music composed by G. P. DA PALESTRINA. Edited by W. BARCLAY SQUIRE. Latin and English words. 4d.

MISERERE MEI, DEUS, in F. The music composed by F. E. GLADSTONE. Latin words, 3d.

MISERERE MEI, DEUS, in F sharp minor. The music composed by F. E. GLADSTONE. Latin words, 6d.

MISERERE MEI, DEUS. A simple Unison Arrangement with Organ Accompaniment, 1d.

*Orchestral Parts of the works marked * can be had.*

## THE BENEDICITE

SET TO MUSIC BY THE FOLLOWING COMPOSERS.

| | |
|---|---|
| BAIRSTOW, E. C. (on the plan of the Paragraph Psalter) | 3d. |
| BENNETT, GEORGE J. (in E flat) | 1½d. |
| BENNETT, GEORGE J. (in G) | 1½d. |
| BENNETT, GEORGE J. (in D, Unison) | 3d. |
| BEST, W. T. (in C). (Sol-fa, 1½d.) | 3d. |
| BLAIR, HUGH (in G) | 1½d. |
| BRIDGE, J. F., JAMES TURLE, and HAYES | 1½d. |
| BUTTON, H. ELLIOT (in D) | 1½d. |
| BUTTON, H. ELLIOT (Shortened Form) | 1½d. |
| COBB, G. F. (in G) | 2d. |
| ELLIOTT, J. W. (in G) | 1½d. |
| ELLIOTT, J. W. (in G) | 2d. |
| ELLIOTT, J. W. (in G) | 4d. |
| ELLIOTT, M. B. (in G) | 1½d. |
| ELLIOTT, R. B. (in G) | 1½d. |
| EYRE, ALFRED J. (in E flat) | 2d. |
| EYRE, ALFRED J. (No. 2, in F) | 1½d. |
| FOSTER, MYLES B. (in F, Chant Form) | 4d. |
| FROST, PERCY H. (in D) | 2d. |
| GADSBY, HENRY (in G, Chant Form) | 1½d. |
| GALE, C. R. (in D) | 1½d. |
| GLADSTONE, F. E. (in C, Chant Form) | 1½d. |
| GLADSTONE, F. E. (in G, Unison) | 1½d. |
| GODFREY, A. E. (in C) | 3d. |
| GODFREY, A. E. (No. 2, in G) | 3d. |
| H. B. C. (Three Chants) | 1½d. |
| HERVEY, F. A. J. (in A flat, Chant Form) | 1½d. |
| HOYTE, W. S. (in E flat) | 1½d. |
| HOYTE, W. S. (in D) | 1½d. |
| HUGHES, S. (in E flat) | 1½d. |
| ILIFFE, FREDERIC (No. 1, in E flat, Chant Form) | 1½d. |
| LEMARE, E. H. (in B flat) | 3d. |
| LLOYD C. HARFORD (in E flat, Chant Form) | 2d. |
| LUCAS, P. T. (in A flat, shortened form) | 1½d. |
| MACPHERSON, CHARLES (in F, rhythmic setting) | 4d. |
| MARTIN, G. C. (No. 1, in F; No. 2, in E flat; No. 3, in G) each | 4d. |
| MATTHEWS, T. R. (in E flat) | 1½d. |
| MERBECKE (arranged by GEORGE C. MARTIN) | 2d. |
| MILLER, C. E. (second setting) (in G, Chant Form) | 2d. |
| PETTMAN, EDGAR (No. 1, in C; No. 2, set to Double Chants) | 2d. |
| PETTMAN, EDGAR (in E flat) | 1½d. |
| PULLEIN, J. (in E flat) | 1d. |
| ROBERTS, J. VARLEY (in B flat) | 4d. |
| SLATER, W. (in F) | 1½d. |
| SMITH, BOYTON (in A flat) | 1½d. |
| SMITH, CHAS. W. (in C). S.A.T.T.B., also simplified for S.A.T.B. | 2d. |
| STAINER, J., and B. BLAXLAND (in F, Chant Form) | 1½d. |
| STAINER, J., R. DE LACY, A. GIBBS, and F. CHAMPNEYS | 1½d. |
| STAINER, J., W. WINN, and F. WALKER | 1½d. |
| Ditto (Welsh words). (Sol-fa, 1d.) | 1½d. |
| STAINER, J., J. TURLE, and H. S. IRONS | 2d. |
| STAINER, J. (in D, Chant Form) | 1½d. |
| STEWART, C. HYLTON (on the plan of the Paragraph Psalter) | 3d. |
| BARNBY, J.<br>FOSTER, JOHN<br>SMITH, MONTEM (two settings)<br>TURLE, J. (two settings)<br>WICKES, C. A. (two settings) | 1½d. |
| TOZER, FERRIS (in G) | 2d. |
| TOZER, FERRIS (in A). Short and simple | 2d. |
| WEST, JOHN E. (in G) | 4d. |
| WEST, JOHN E. (in C) | 1½d. |
| WESTBURY, G. H. (in C) | 1½d. |
| WILLAN, HEALEY (in D). Shortened Form | 1½d. |
| WOOD, W. G. (in D) | 1½d. |
| WRIGLEY, G. F. (in G, Quadruple Chant) | 1½d. |

## THE STORY OF THE CROSS

FOR VOICES AND ORGAN

With Short Interludes, giving opportunity for Meditation.

THE WORDS BY
THE REV. E. MONRO
SET TO MUSIC BY

| | |
|---|---|
| BUTTON, H. ELLIOT | 2d. |
| FOSTER, MYLES B. (Sol-fa, 1½d.) | 3d. |
| ROBERTS, J. VARLEY (Sol-fa, 1½d.) | 3d. |
| SOMERVELL, ARTHUR (Sol-fa, 1½d.) | 3d. |
| STAINER, J. (Sol-fa, 1½d.) | 3d. |

Words only, 1s. 6d. per 100.
Large Type Edition, 2s. 6d. per 100.

## THE REPROACHES

SET TO MUSIC BY

| | |
|---|---|
| DYKES, REV. J. B. | 3d. |
| GOUNOD, CH. | 2d. |
| HOYTE, W. S. | 4d. |
| PALESTRINA (together with the proper plain-chant melodies) (Edited by W. S. Vale) | 4d. |
| WILLAN, HEALEY (Double Choir) (unaccompanied) | 3d. |

## ANTHEMS IN THE LUTE SERIES.

| | | |
|---|---|---|
| 121 | Give sentence with me, O God | F. Lewis Thomas 3d. |
| 38 | Hear me, O Lord | W. H. Dixon 3d. |
| *197 | Hear me when I call | A. W. Marchant 3d. |
| *13 | Hear, O Lord | Michael Watson 3d. |
| 193 | Just as I am | Ferris Tozer 3d. |
| 110 | Like as the hart; O send out Thy Light | C. Lochnane 3d. |
| 27 | Oh most Merciful | J. F. Bridge 3d. |
| 67b | O Lord, rebuke me not | Gaynor Simpson 1½d. |
| 200 | O Saving Victim | J. Lionel Bennett 3d. |
| 113 | Out of the deep have I called | Hamilton Clarke 3d. |
| 145 | Ponder my words, O Lord | Norman Hatfield 3d. |
| 196 | Remember not, Lord | J. M. Bentley 3d. |
| 67a | Rend your heart | W. H. Dixon 1½d. |
| *2 | Seek ye the Lord | J. F. Bridge 3d. |
| *77 | There is a green hill | Fred. H. Burstall 2d. |
| 165 | Turn Thee, O Lord | Norman Hatfield 3d. |
| 206 | Turn Thy face from my sins | Cuthbert Harris 3d. |

Those marked thus * are also published in Tonic Sol-fa.

LONDON: NOVELLO AND COMPANY, LIMITED.

# CANTATAS FOR LENT.

## LAST NIGHT AT BETHANY

THE WORDS WRITTEN AND COMPILED BY

JOSEPH BENNETT

THE MUSIC COMPOSED BY

C. LEE WILLIAMS.

Price One Shilling and Sixpence.
Paper boards, 2s. 6d. Tonic Sol-fa, 1s.
String Parts, 8s. 6d. Wind Parts, 15s. 6d. Full Score, MS.
Words only, 7s. 6d. per 100.

## GETHSEMANE

THE WORDS WRITTEN AND COMPILED BY

JOSEPH BENNETT

THE MUSIC COMPOSED BY

C. LEE WILLIAMS.

Price One Shilling and Sixpence.
Paper boards, 2s. 6d. String Parts, 10s. 6d. Wind Parts and Full Score, MS.
Words only, 7s. 6d. per 100.

## IN THE DESERT AND IN THE GARDEN

FOR

SOPRANO, TENOR, AND BARITONE SOLI AND CHORUS

THE WORDS WRITTEN AND SELECTED BY

VIOLET CRAIGIE HALKETT

THE MUSIC COMPOSED BY

FERRIS TOZER.

Price One Shilling and Sixpence.
Paper boards, 2s. 6d.
Tonic Sol-fa, 1s. Words only, 7s. 6d. per 100.
Parts for Strings and Timpani may be had on hire.

## THE CRUCIFIXION

A MEDITATION

ON THE

SACRED PASSION OF THE HOLY REDEEMER

THE WORDS SELECTED AND WRITTEN BY

W. J. SPARROW-SIMPSON, M.A.

SET TO MUSIC BY

J. STAINER.

Vocal Score, paper cover, One Shilling and Sixpence.
Paper boards, 2s. 6d. Tonic Sol-fa, 9d.
Words only, with Hymn Tunes, 2d. ; Tonic Sol-fa, 2d.
Words, complete, 10s. per 100 ; Words of Hymns, 5s. per 100.

## THE DARKEST HOUR

FOR

SOPRANO, TENOR, AND BARITONE SOLI AND CHORUS

WITH

HYMNS TO BE SUNG BY THE CONGREGATION

THE WORDS SELECTED, AND THE MUSIC COMPOSED, BY

HAROLD MOORE.

Price One Shilling and Sixpence.
Paper boards, 2s. 6d. ; Tonic Sol-fa, 9d.
Words only, 7s. 6d. per 100. String Parts, 6s. 6d.
Wind Parts and Full Score, MS.

## THE CROSS OF CHRIST

WORDS SELECTED FROM THE HOLY SCRIPTURES, INTERSPERSED WITH APPROPRIATE HYMNS, BY

W. MAURICE ADAMS

THE MUSIC COMPOSED BY

THOMAS ADAMS.

Price One Shilling.
Tonic Sol-fa Edition, 6d. Words only, 7s. 6d. per 100.

## THE STORY OF CALVARY

FOR TENOR AND BASS SOLI AND CHORUS

THE WORDS SELECTED AND WRITTEN BY

ROSE DAFFORNE BETJEMANN

THE MUSIC COMPOSED BY

THOMAS ADAMS.

Price One Shilling and Sixpence. Paper boards, 2s. 6d. Tonic Sol-fa, 9d.
Words only, 10s. per 100.

## IS IT NOTHING TO YOU?

AN EASY CANTATA

For use during the Season of Lent, and on Good Friday, specially adapted for Country Choirs

BY

E. V. HALL, M.A.

Price Eightpence.
Tonic Sol-fa, 3d. Words, with Music to the Hymns, price 2d.

## VIA DOLOROSA

A DEVOTION

FOR BARITONE SOLO AND CHORUS

Suitable for the Seasons of Lent and Passiontide

THE WORDS DERIVED MAINLY FROM ANCIENT SOURCES

THE MUSIC COMPOSED BY

E. CUTHBERT NUNN.

Price One Shilling and Sixpence. Paper boards, 2s. 6d.
Words only, 7s. 6d. per 100.

## OLIVET TO CALVARY

FOR

TENOR AND BARITONE SOLI AND CHORUS INTERSPERSED WITH HYMNS TO BE SUNG BY THE CONGREGATION

THE WORDS SELECTED AND WRITTEN BY

SHAPCOTT WENSLEY

THE MUSIC BY

J. H. MAUNDER.

Price One Shilling and Sixpence.
Paper boards, 2s. 6d. Tonic Sol-fa, 9d. Words only, 10s. per 100.
String Parts, 11s. Wind Parts, 13s. 6d. Full Score, MS.

## AT THE FOOT OF THE CROSS

(STABAT MATER)

FOR SOLI, CHORUS AND ORCHESTRA

COMPOSED BY

ANTON DVOŘÁK.

(Op. 58.)

THE ENGLISH ADAPTATION BY FRED. J. W. CROWE.

Price Two Shillings and Sixpence.
Tonic Sol-fa, 1s. 6d. Words only, 5s. per 100. Vocal Parts, 9d. each.
String Parts, 10s. Wind Parts, &c., 20s. Full Score (Latin words), 45s.

LONDON: NOVELLO AND COMPANY, LIMITED.

# Music for Lent and Easter

BY

EDWARD BUNNETT, MUS. D. CANTAB.

SERVICES.

| | |
|---|---|
| Te Deum, Chant Service in F ... ... ... | 3d. |
| Benedicite in F ... ... ... ... ... | 2d. |
| Benedictus and Jubilate in F ... ... ... ... | 3d. |
| Cantate and Deus in F ... ... ... ... ... | 3d. |
| Magnificat and Nunc Dimittis in F With Welsh Words ... | 3d. |
| Communion Service, with Benedictus and Agnus Dei, in E major ... ... ... ... | 6d. |
| Lead me in Thy Truth. Anthem. Lent ... ... | 3d. |
| Psalm cxxx., "Out of the deep" ... (Reduced price) With Tenor Solo and Chorus ... | 6d. |
| The Story of the Cross ... ... ... ... ... | 2d. |

EASTER ANTHEMS.

| | |
|---|---|
| If we believe. Four Voices ... ... ... ... | 6d. |
| ,, ,, Tonic Sol-fa ... ... ... ... | 1½d. |
| The Good Shepherd. Four Voices ... ... ... | 3d. |

London: NOVELLO AND COMPANY, Limited.

# PENITENCE PARDON AND PEACE

## J. H. MAUNDER.

*The Musical Times*, 1/1/99: "An admirable example of a commendable class of Church music. Consists of writing of that melodious and effective nature for which the composer is so widely famed."
*Musical Opinion*, 1/2/98: "A fine Church composition."
*Musical News*, 15/1/98: "We have no hesitation in cordially recommending it."
*Musical Standard*, 5/3/98: "Deserves considerable popularity."
*Organist and Choirmaster*, 15/2/98: "For the music we have nothing but praise."
*Birmingham Post*, 5/3/98: "The music is of a high artistic value."
*Liverpool Courier*, 2/8/98: "A work of great merit in every respect."
*Manchester Courier*, 9/3/98: "It will doubtless be used in many 'quires and places where they sing.'"
*Newcastle Leader*, 23/2/98: "A well-written work."
*Western Morning News*, 25/3/98: "A good composition. Striking and original."
*Chester Chronicle*, 16/4/98: "A beautiful work, very tuneful, and exceedingly effective."
*Lichfield Mercury*, 4/2/98: "Extremely effective, containing some really beautiful music."
*Journal of the Incorporated Society of Musicians*, 1/2/98: "A well-written work. We can strongly recommend it."

Price One Shilling and Sixpence.

Paper boards, 2s. 6d.; Tonic Sol-fa, 1s. Words, 2s. per 100.

*Band Parts may be hired or purchased from Messrs. Goodwin & Tabb, 34, Percy Street, W.*

London: NOVELLO AND COMPANY, Limited.

COMPOSITIONS BY

# ALFRED J. GENTRY.

ABIDE WITH ME.—3rd (amended) Edition: An Evening Anthem for Soprano, Alto, and Baritone Soli and Chorus .. 4d.
RECESSIONAL—("God of our fathers, known of old"). A Four-part setting, congregational in character .. .. .. 3d.
VESPER HYMN—(On card): "Through the day Thy love has spared us" .. .. .. .. .. .. .. .. 1½d.
WEDDING HYMN—(On card): "O perfect Love" .. .. 1½d.

London: NOVELLO AND COMPANY, Limited.

Specimen copies at Half-price, post-free, to Choirmasters, from the Composer, "Stron-ard," Bo'ness, N.B.

THE

# Solitudes of the Passion.

A PASSIONTIDE CANTATA

FOR

SOLO VOICES (TENOR AND BARITONE) AND CHORUS

WITH

HYMNS FOR CHOIR AND CONGREGATION.

THE WORDS SELECTED BY

E. A. WELCH,

Vicar of Wakefield.

THE MUSIC BY

ALBERT HAM,

*(Organist and Director of the Choir, S. James Cathedral, Toronto, Canada.)*

Price One Shilling and Sixpence.

Words only, 12s. 6d. per 100.

*The Musical Times* says:—
"A useful addition to the store of choral works or use in Lent and Passiontide is Dr. Albert Ham's Cantata, 'The Solitudes of the Passion.'"
"The words are Biblical and well selected."
"The music is devotional and very singable."
Other Press Notices:—"The beautifully arranged words have been treated with fine devotional feeling."
"The score reveals the gifted musician, one well versed in the traditions of the Church."
"The Tenor Solo, 'Who did no sin,' is pure inspiration."

London: NOVELLO AND COMPANY, Limited.

SUCCESSFUL PERFORMANCES of this Devotional work have taken place at the University Church, Oxford; SS. Philip and James, Oxford; the Abbey Church, Bath; St. Mary's, Liverpool; the Parish Church, Bradford, Nuneaton, Southsea, Banbury, Chipping Norton, Kidderminster, Biggleswade, Kettering, Oldham, Tackley, Blackburn, Adderbury; St. Paul's, Weston-super-Mare, Bideford, &c.

# VIA CRUCIS

(THE WAY OF THE CROSS)

A SACRED CANTATA

DEPICTING THE THREE LAST SCENES OF

THE SAVIOUR'S LIFE ON EARTH.

FOR

TWO SOLO VOICES (TENOR AND BASS) AND CHORUS

Interspersed with Hymns to be sung by the Choir and Congregation.

THE WORDS SELECTED FROM THE HOLY SCRIPTURES AND THE MUSIC COMPOSED BY

FREDERICK ILIFFE, M.A.,

Mus. Doc., Oxon.; Organist to the University of Oxford.

PRICE:

Vocal Score, 2s. net. Tonic Sol-fa Edition, 1s. net.

Words only, complete, for the use of Congregation, 1d. each, or 7s 6d. per 100.

Words complete, with addition of Hymn Tunes, 2d. each, or 15s. per 100.

*Orchestral Parts, for Strings, Two Horns, Two Trumpets, and Drums, may be hired of the Publishers.*

London: WEEKES & Co., 14, Hanover Street, Regent Street, W.1
Chicago, U.S.A.: CLAYTON F. SUMMY Co., 64, E. Van Buren St.

# A BATTLE-HYMN PRAYER.

Words and Music by R. H. ATKINS.

Verse 1 O God of Battles! Architect Divine!
Look down in love, and save this earthly Shrine;
Be Thou our Stronghold, lead our armies on,
Succour all who fight for victory over wrong.

ONE PENNY. Words only, 2s. 6d. per 100.

London: NOVELLO AND COMPANY, Limited.

# PANGE LINGUA

("Sing, my tongue." *A. & M.* 97)

A HYMN OF THE PASSION.

MUSIC BY

REV. JAMES BADEN POWELL.

Price One Shilling and Sixpence.

Words, with a short Service, 4s. per 100.

"This thoughtful composition should ensure acceptance."—*Musical Times.*

London: NOVELLO AND COMPANY, Limited.

# THE PASSION

A MEDITATION ON THE SUFFERINGS OF CHRIST

TOGETHER WITH

HYMNS FOR THE CHOIR AND CONGREGATION

BY

DR. VARLEY ROBERTS.

Price 1s. 6d. in Paper Covers; 2s. in Paper Boards.

Words, with Hymn-Tunes, price 2d.; Words only, price 1d.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

# TILL SHADOWS FLEE

VESPER HYMN.

BY

FLORENCE GERTRUDE ATTENBOROUGH

(CHRYSTABEL).

SET TO MUSIC BY

FREDERICK R. GREENISH.

Price Three-Halfpence (on Card).

London: NOVELLO AND COMPANY, Limited.

SIXTH EDITION.

# VOCAL EXERCISES

ON TONE PLACING AND ENUNCIATION.

WRITTEN BY J. MICHAEL DIACK with notes by CHARLES TREE.

H. WALFORD DAVIES, ESQ., writes:—

"Your thoughtful exercises should prove most helpful in teaching these that use them the important knack of listening critically to their own enunciation."

J. A. FULLER-MAITLAND, ESQ., writes:—

"I consider your book is likely to do much good by improving the standard of diction among singers."

GERVASE ELWES, ESQ., writes:—

"I think your book excellent. It ought to prove of great value to students, and also certainly to teachers of singing. I shall find it very useful myself."

ERNEST NEWMAN, ESQ., writes:—

"I think them admirably calculated to produce clear tone and good enunciation."

ROBERT RADFORD, ESQ., writes:—

"I think your book of vocal exercises is quite the best I have yet seen. They bring the vocal student nearer to what he will eventually be required to do in public, than any exercises I have seen. May I congratulate you on the musically-arranged accompaniments."

ALBERT VISETTI, ESQ., writes:—

"I thank you very much for the vocal exercises by Diack, which I consider exceedingly useful for pupils. I intend to use them for my pupils both at the Royal College and Guildhall School of Music."

Price Two Shillings and Sixpence net.

ALFRED LENGNICK & CO.,

14, BERNERS STREET, LONDON, W.1.

Just Published.

# CHANSON MIGNONNE

FOR PIANOFORTE SOLO

BY

A. IRVINE.

Price Two Shillings.

London: NOVELLO AND COMPANY, Limited.

# The Music Lover's Library

Edited by A. EAGLEFIELD HULL, Mus. Doc.

2s. net.

*Musical subjects treated in a popular style for the general musical reader.*

"*The publication of these Series is a notable and worthy enterprise.*"—DAILY MAIL.

"*This excellent Series of small books under the capable editorship of Dr. Eaglefield Hull . . . should stimulate the evergrowing interest of the public.*"—MUSICAL OPINION.

"*A well-conceived and well-edited Series, written by well-known authorities.*"—OBSERVER.

"*An excellent Series of small books.*"—CHURCH TIMES.

"*A very stimulating Series.*—CONTEMPORARY REVIEW."

"*It is with peculiar pleasure that one hails the arrival of the Series. Much knowledge within small compass.*"—MUSICAL STANDARD.

SHORT HISTORY OF HARMONY.
By CHARLES MACPHERSON, Organist of St. Paul's.
With Musical Illustrations.

PHILOSOPHY OF MODERNISM.
(in connection with Music).
By CYRIL SCOTT.

MUSIC AND RELIGION.
By REV. W. W. LONGFORD, D.D.

VOICE IN SONG AND SPEECH.
By GORDON HELLER.
With Musical Illustrations and Diagrams.

EVERYMAN AND HIS MUSIC.
By PERCY A. SCHOLES.

SHAKESPEARE: HIS MUSIC AND HIS SONG.
By A. H. MONCUR SIME.
With Musical and other Illustrations, and a Chapter on Musical Instruments in the Plays and Poems.

FOUNDATIONS OF MUSICAL ÆSTHETICS.
By J. B. MCEWEN, F.R.A.M.

# LIBRARY OF MUSIC & MUSICIANS

Edited by A. EAGLEFIELD HULL, Mus. Doc.

3s. 6d. net.

A GREAT RUSSIAN TONE-POET: SCRIABIN.
By Dr. EAGLEFIELD HULL.
With 165 Musical Illustrations and Four Portraits.

HANDEL.
By ROMAIN ROLLAND.
With 17 Musical Illustrations and Four Plates.

BEETHOVEN.
By ROMAIN ROLLAND.
With 24 Musical Illustrations, Three Portraits, and a Facsimile. Contains an Analysis of the Sonatas, Symphonies and Quartets; and Introduction by EDWARD CARPENTER.

THE EARLIER FRENCH MUSICIANS, 1632-1834
By MARY HARGRAVE. Frontispiece.

# THE MUSICIAN'S BOOKSHELF

Edited by CLAUDE LANDI. 3s. 6d. net.

MUSICIANS OF TO-DAY.
By ROMAIN ROLLAND. *Second Edition.*

SOME MUSICIANS OF FORMER DAYS.
By ROMAIN ROLLAND.

PRACTICAL SINGING.
By CLIFTON COOKE.
With Lessons on the Rendering of their Songs by well-known composers, and Musical Illustrations.

ON LISTENING TO MUSIC.
By E. MARKHAM LEE, Mus. Doc. *Just published.*

COUNTERPOINT.
By BERNARDI. *Shortly.* Translated from the Italian.

*Write for Detailed Prospectus.*

Kegan, Paul, Trench, Trubner & Co., Ltd.,
BROADWAY HOUSE: 68-74, CARTER LANE, E.C.-4.

Just Published.

# EVENING REST

FOR THE

## ORGAN

Composed for the opening of the Town Hall Organ, Johannesburg, March 4, 1916.

BY

ALFRED HOLLINS.

Price One Shilling and Sixpence.

London: NOVELLO AND COMPANY, Limited.

Just Published.

# SCHERZO

FOR THE

## ORGAN

COMPOSED BY

ALFRED HOLLINS.

Price One Shilling and Sixpence.

London: NOVELLO AND COMPANY, Limited.

Will be published February 16.

# CHANSON D'ESPOIR

FOR THE

## ORGAN

COMPOSED BY

J. A. MEALE.

Price One Shilling and Sixpence.

London: NOVELLO AND COMPANY, Limited.

Will be published February 16.

# SCHERZO

FOR THE

## ORGAN

COMPOSED BY

J. A. MEALE.

Price One Shilling and Sixpence.

London: NOVELLO AND COMPANY, Limited.

# CHORALE PRELUDES FOR THE ORGAN

BY

C. HUBERT H. PARRY.

FIRST SET.

ORIGINAL COMPOSITIONS FOR THE ORGAN (NEW SERIES), No. 1.

CONTENTS.

1. CHORALE PRELUDE on "Dundee."
2. CHORALE PRELUDE on "Rockingham."
3. CHORALE PRELUDE on S. S. Wesley's "Hampton."
4. CHORALE PRELUDE on the "Old 104th."
5. CHORALE PRELUDE on "Melcombe." [omnium."
6. CHORALE PRELUDE on "Christe Redemptor
7. CHORALE PRELUDE on "St. Ann's."

SECOND SET.

ORIGINAL COMPOSITIONS FOR THE ORGAN (NEW SERIES), No. 45.

CONTENTS.

1. CHORALE PRELUDE on "Croft's 136th."
2. CHORALE PRELUDE on "Martyrdom."
3. CHORALE PRELUDE on "St. Thomas."
4. CHORALE PRELUDE on "St. Mary."
5. CHORALE PRELUDE on "Eventide."
6. CHORALE PRELUDE on "St. Cross."
7. CHORALE PRELUDE on "Hanover."

Price Three Shillings and Sixpence each Set.

London: NOVELLO AND COMPANY, Limited.

# S. COLERIDGE-TAYLOR'S

INCIDENTAL MUSIC

TO

STEPHEN PHILLIPS'S DRAMA

# NERO.

| | s. | d. |
|---|---|---|
| PRELUDE: | | |
| Pianoforte Solo | 2 | 0 |
| Violin and Pianoforte | 2 | 0 |
| String Parts | 3 | 0 |
| Wind Parts MS. | | |
| PROCESSIONAL MARCH: | | |
| Pianoforte Solo | 2 | 0 |
| String Parts | 2 | 6 |
| FIRST ENTR'ACTE ("NERO"): | | |
| Pianoforte Solo | 2 | 6 |
| Violin and Pianoforte | 2 | 0 |
| Pianoforte Conductor | 1 | 6 |
| String Parts | 3 | 0 |
| Wind Parts | 9 | 9 |
| SECOND ENTR'ACTE ("POPPÆA"): | | |
| Pianoforte Solo | 2 | 0 |
| Violin and Pianoforte | 2 | 0 |
| Pianoforte Conductor | 2 | 0 |
| String Parts | 2 | 6 |
| Wind Parts | 9 | 6 |
| INTERMEZZO ("Singing Girls' Chorus"): | | |
| Pianoforte Solo | 1 | 6 |
| Violin and Pianoforte | 2 | 0 |
| Pianoforte Conductor | 0 | 6 |
| String Parts | 2 | 3 |
| Wind Parts | 3 | 3 |
| EASTERN DANCE: | | |
| Pianoforte Solo | 2 | 0 |
| Violin and Pianoforte | 2 | 0 |
| Pianoforte Conductor | 1 | 0 |
| String Parts | 2 | 6 |
| Wind Parts | 6 | 3 |
| SUITE OF FOUR PIECES: | | |
| Pianoforte Solo | 4 | 0 |
| String Parts | 8 | 0 |
| Wind Parts | 28 | 0 |

London: NOVELLO AND COMPANY, Limited.

# A PERFECT DAY

By CARRIE JACOBS-BOND.

Now published in the following Arrangements.

| | s. | d. |
|---|---|---|
| **MIXED VOICES.** | | |
| S.A.T.B. (Old Notation) | 0 | 3 |
| S.A.T.B. (Sol-fa) | 0 | 2 |
| **MALE VOICES.** | | |
| T.T.B.B. (Old Notation) | 0 | 3 |
| T.T.B.B. (Sol-fa) | 0 | 2 |
| A.T.T.B. (Old Notation) | 0 | 3 |
| A.T.T.B. (Sol-fa) | 0 | 2 |
| **FEMALE VOICES.** | | |
| S.S.A.A. (Old Notation) | 0 | 3 |
| S.S.A. (Old Notation) | 0 | 3 |

A PERFECT DAY (Organ Solo) ... net 2 0

# POPULAR WORKS FOR ORGAN

ARRANGED BY W. J. WESTBROOK.

| | | |
|---|---|---|
| Cuckoo and Nightingale Concerto (*Handel*) | net | 2 0 |
| Gloria in Excelsis (*Rossini*) | ,, | 2 0 |
| Wedding March (*Mendelssohn*) | ,, | 2 0 |
| Moses in Egypt (*Rossini*) | ,, | 2 0 |

# RECENT ORGAN WORKS

| | | |
|---|---|---|
| Processional Entry for Festival Occasions (*Richard Strauss*). Arranged by Max Reger | net | 2 0 |
| Toccata. Arranged by H. Reimann | ,, | 1 6 |

# O CANADA

ARRANGED BY EMERSON JAMES

| | s. | d. |
|---|---|---|
| S.A.T.B. (Old Notation) | 0 | 1 |
| T.T.B.B. (Old Notation) | 0 | 4 |

# JEAN SIBELIUS.

| | | |
|---|---|---|
| Reminiscences of a Land of a Thousand Seas (Album for Piano) | net | 3 0 |
| Pan and Echo Dance, Intermezzo No. 3, Op. 53 A | ,, | 2 0 |
| Pélleas and Mélisande, Book No. 1, Op. 46 | ,, | 2 6 |
| ,, ,, Book No. 2, Op. 46 | ,, | 2 6 |
| Belsazar (Suite), Op. 51 | ,, | 2 6 |

# ALBERT MALLINSON.

Song Albums ... each, net 6

No. 1. For High Voice.
,, 2. ,, ,,
,, 3. ,, Low ,,
,, 4. ,, ,, ,,
,, 5. Christina Rossetti's Songs.
,, 6. Lyrics from other Lands.
,, 7. The Songs of Sappho.
,, 8. My Garden (Song-Cycle).

# CARRIE JACOBS-BOND.

Recent Songs ... each, net 2

A Cottage in God's Garden.
The Soul of You.
Robin Adair.

## THE FREDERICK HARRIS COMPANY,

40, BERNERS STREET, W.-1, LONDON.

# GIPSY SUITE

## Four Characteristic Dances

COMPOSED BY

## EDWARD GERMAN

No. 1. VALSE MÉLANCOLIQUE (LONELY LIFE). PIANOFORTE SOLO ... ... ... 1s. 6d.
,, 2. ALLEGRO DI BRAVURA (THE DANCE). PIANOFORTE SOLO ... ... ... 1s. 6d.
,, 3. MENUETTO (LOVE DUET). PIANOFORTE SOLO ... ... ... ... ... 1s. 6d.
,, 4. TARANTELLA (THE REVEL). PIANOFORTE SOLO ... ... ... 2s. 0d.
PIANOFORTE SOLO (COMPLETE) ... ... 3s. 6d.
PIANOFORTE DUET ( ,, ) ... ... 4s. 6d.
PIANOFORTE and VIOLIN (COMPLETE) ... 4s. 0d.
Do. do. ("TARANTELLA" separately) ... ... ... ... ... 2s. 6d.
FULL SCORE ... ... ... ... ... 10s. 6d.
STRING PARTS ... ... ... ... ... 7s. 0d.
WIND PARTS ... ... ... ... ... 14s. 0d.
ARRANGEMENT FOR MILITARY BAND... 15s. 0d.

London: NOVELLO AND COMPANY, Limited.

# ROMEO AND JULIET

## Incidental Music to Shakespeare's Play

COMPOSED BY

## EDWARD GERMAN

| | s. | d. |
|---|---|---|
| PAVANE (the Dance from Act I.) Pianoforte Solo | 2 | 0 |
| Do. do. do. Pianoforte Duet | 2 | 0 |
| Do. do. do. Violin and Pianoforte | 2 | 0 |
| NOCTURNE. Pianoforte Solo ... ... ... | 2 | 0 |
| Do. Violin and Pianoforte ... ... | 2 | 0 |
| SELECTION OF THEMES. Pianoforte Solo ... | 2 | 0 |
| PASTORALE. Pianoforte Solo ... ... ... | 2 | 0 |
| Do. Violin and Pianoforte ... ... | 2 | 0 |
| SUITE FOR PIANOFORTE DUET ... ... | 5 | 0 |

CONSISTING OF

1. PRELUDE.
2. PASTORALE.
3. PAVANE.
4. NOCTURNE.
5. DRAMATIC INTERLUDE.

String Parts, 10s. 6d.; Wind Parts, 27s. 6d.
Full Score of No. 1, 5s.; Full Score of No. 3, 3s. 6d.

*The Parts of each movement are published separately.*

London: NOVELLO AND COMPANY, Limited.


London:—Printed by NOVELLO AND COMPANY, Limited, at Novello Works, Soho, and published at 160, Wardour Street, Soho. W. 1. Sold also by SIMPKIN, MARSHALL, HAMILTON, KENT AND CO., Ltd., Paternoster Row, E.C.-4.—Friday, February 1, 1918.

The Musical Times. **EXTRA SUPPLEMENT.** February 1, 1918.
*No.* 949. NOVELLO'S PARISH CHOIR BOOK. *Price* ~~1d~~ $1\frac{1}{2}d$.

# HUSH! FOR AMID OUR TEARS

## HYMN FOR A MEMORIAL SERVICE

THE WORDS BY

MARY BRADFORD WHITING

THE MUSIC BY

C. HUBERT H. PARRY.

---

LONDON: NOVELLO AND COMPANY, LIMITED.
NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Copyright*, 1918, *by Novello and Company, Limited.*

Words only, price ~~1s 6d~~ 2*s.* per 100.

MADE IN ENGLAND.

# POPULAR HYMNS AND TUNES

## (NOVELLO'S PARISH CHOIR BOOK.)

| | | | |
|---|---|---|---|
| 557. | *A Harvest Hymn of Praise ... ... ... ... ... | J. H. Maunder | 2d. |
| 198. | Abide with me! fast falls the eventide ... ... ... ... ... | W. T. Best | 1½d. |
| 350. | All blessing, honour, glory, might. Arranged by J. Stainer | Mendelssohn | 1d. |
| 202. | All glory, laud, and honour (*Processional, Palm Sunday*) ... | A. H. Brown | 1½d. |
| 688. | At home with Christ ... ... ... ... ... ... | J. Stainer | 1d. |
| 536. | At the Manger (*Words only*, ½d.; or, 2s. 6d. per 100) ... | J. Stainer | 1d. |
| 640. | Behold the Lamb of God ... ... ... ... ... ... | J. Stainer | 1d. |
| 508. | Children's Missionary Hymn (*Words only*, 3s. per 100) ... | John E. West | 1d. |
| 511. | Church Bells ... ... ... ... ... ... ... ... | J. Tilleard | 2d. |
| 720. | Courage, brother, do not stumble ... ... ... ... | A. Sullivan | 1d. |
| 218. | *Crossing the bar ... ... ... ... ... ... ... | J. Barnby | 1½d. |
| 637. | Crossing the bar ... ... ... ... ... ... | C. H. H. Parry | 1d. |
| 386. | Dies iræ (Day of mourning) ... ... ... ... | H. G. Bonavia Hunt | 3d. |
| 299. | Dies iræ, dies illa! ("Day of Wrath! O day of mourning") | W. T. Best | 1½d. |
| 226. | Evening Hymn Tunes, Four ... ... ... ... ... | Edgar Pettmann | 2d. |
| 192. | Father of life (*Wedding*) ... ... ... ... ... ... | J. Turle | 3d. |
| 281. | Flower Service Hymns, Two ... ... ... ... ... | Lady Euan-Smith | 2d. |
| 537. | For others' sakes (*Temperance*) (*Words only*, 2s. 6d. per 100) ... | J. Barnby | 1d. |
| 519. | Forward be our watchword (*Processional*) ... ... ... ... | S. Smith | 1d. |
| 776. | Glorious things of thee are spoken ... ... ... ... | G. C. Martin | 1d. |
| 624. | God of Glory, King of nations (*Processional*) ... ... ... ... | W. Parratt | 1d. |
| 772. | God of our fathers known of old (*Recessional*) ... ... ... ... | G. C. Martin | 1d. |
| 777. | God of our fathers known of old (*Recessional*) ... ... ... | E. W. Naylor | 1d. |
| 740. | God of our fathers, unto Thee ... ... ... ... ... | A. M. Goodhart | 1d. |
| 543. | God rest our Queen (*Words only*, 2s. 6d. per 100) ... ... | B. L. Selby | 1d. |
| 512. | God the All-terrible ... ... ... ... ... ... ... | J. Stainer | 1d. |
| 795. | Go forth, go forth to win the world ... ... ... ... | G. C. Martin | 1d. |
| 539. | Great God, Who madest all (*Temperance*) ... ... ... ... | H. S. Irons | 1d. |
| 598. | Hark, Hark the Organ (*Processional*) (*Dedication of an Organ*) | G. J. Bennett | 1d. |
| 782. | Hark, hark the Organ (*Festival*) (*Ditto*) | John E. West | 3d. |
| 520. | Hear, holy Father (*Baptismal*) ... ... H.R.H. Princess Henry of Battenberg | | 1d. |
| 562. | How blest the land (*Coronation*) ... ... ... ... ... | Luther | 1d. |
| 339. | How shall we teach our children ... ... ... ... ... | G. C. Martin | 1½d. |
| 358. | *Hymn Tune, "Bishopgarth" ... ... ... ... ... | Arthur Sullivan | 1d. |
| 440. | Hymn Tune, "Cathedral" ... ... ... ... ... | A. H. Brewer | 1d. |
| 370. | Hymn Tune, "Esther" ... ... ... ... ... ... | A. H. Brewer | 1d. |
| 379. | Hymn Tune, "Gounod" ... ... ... ... ... ... | C. Gounod | 1d. |
| 768. | Hymn Tune, "St. Ethelbert" ... ... ... ... ... | A. H. Brewer | 1d. |
| 252. | I love to hear the story (for Children) ... ... ... ... | F. Clay | 3d. |
| 689. | In the faith of Christ (*Processional*) ... ... ... ... | G. C. Martin | 1d. |
| 690. | Jesu! our Lord and God (*Processional*) ... ... ... | G. C. Martin | 1d. |
| 757. | Jesu, the very thought is sweet ... ... ... ... ... | Ivor Atkins | 1d. |
| 211. | Jesus Christ is risen to-day ... ... ... ... ... | W. T. Best | 3d. |
| 623. | Lead, kindly Light ... ... ... ... ... ... ... | J. B. Dykes | 1d. |
| 366. | Lead, kindly Light ... ... ... ... ... ... ... | C. H. Purday | 1d. |
| 365. | Let all our brethren join in one (*Harvest*) ... ... ... ... | J. Barnby | 1d. |
| 467. | Lie still, beloved, lie still (*Words only*, 2s. 6d. per 100) ... | C. H. Lloyd | 1d. |
| 448. | Lift high the Cross (*Words only*, 2s. per 100) ... ... | J. L. Bennett | 3d. |
| 610. | Lift your heads, ye gates of God (*Processional*) ... ... | S. S. Wesley | 1d. |
| 531. | Lo! He comes with clouds descending ... ... ... ... | J. Tilleard | 2d. |
| 193. | Lord of all being! throned afar (*A Sunday Hymn*) ... ... | A. M. Goodhart | 1½d. |
| 586. | Lord of Grace (*Confirmation*) ... ... H.R.H. Princess Henry of Battenberg | | 1d. |
| 529. | Lord of Hosts, Who hast endued us (*Words only*, 2s. 6d. per 100) ... | W. Parratt | 1d. |
| 596. | *Lord of might, our Land's defender (*Coronation*) ... ... | Arthur Sullivan | 1d. |
| 742 & 794. | Lord of our Fathers (Two versions) ... ... | G. C. Martin | each 1d. |
| 503. | Lord, we uplift our voice (*Evening*) ... ... ... ... | C. H. Lloyd | 1d. |
| 498. | My God, and is Thy table spread ... ... ... | G. M. Garrett | 1d. |
| 564. | Now is the Earth (Wedding Hymn) (*Words only*, 2s. 6d. per 100) ... | J. Stainer | 1d. |
| 514. | Now thank we all our God (*Nun danket alle Gott*) ... ... ... ... | | 1d. |

*Those marked thus * may be had in Tonic Sol-fa.*

LONDON: NOVELLO AND COMPANY, LIMITED.

# THE MUSICAL TIMES

*AND SINGING-CLASS CIRCULAR.*

FOUNDED IN 1844.

PUBLISHED ON THE FIRST OF EVERY MONTH.

*No. 901.—Vol. 59.*
*Registered at the General Post Office for Canadian Postage.*

MARCH 1, 1918.

*Price 4d.; Postage 1½d.*
*Annual Subscription, Post-free, 5s.*



## ROYAL CHORAL SOCIETY.

ROYAL ALBERT HALL.

Patron: HIS MAJESTY THE KING.

Conductor: SIR FREDERICK BRIDGE, C.V.O., M.A., MUS.D.

SATURDAY, MARCH 2, AT 2.30

ISRAEL IN EGYPT (Selection) - - HANDEL
SEA SYMPHONY, 1st Part VAUGHAN-WILLIAMS
SONGS OF THE SEA - - - - STANFORD

MISS CARRIE TUBB.
MR. WILLIAM BOLAND.
MR. GRAHAM SMART.
MR. NORMAN ALLIN.

GOOD FRIDAY, MARCH 29, AT 2.30.

MESSIAH - - - - - - HANDEL

MISS RUTH VINCENT.
MISS PHYLLIS LETT.
MR. BEN DAVIES.
MR. ROBERT RADFORD.

FULL CHORUS AND ORCHESTRA.

AT THE ORGAN: MR. H. L. BALFOUR.

Stalls, 8s. 6d.; Arena, 7s.; Balcony, 4s. 9d. and 3s.; Gallery, 1s. 3d.

## ROYAL ACADEMY OF MUSIC.

YORK GATE, MARYLEBONE ROAD, LONDON, N.W.-1

Instituted 1822. Incorporated by Royal Charter, 1830.
Patron: HIS MAJESTY THE KING.
President: H.R.H. THE DUKE OF CONNAUGHT, K.G.
Principal: Sir A. C. MACKENZIE, Mus. Doc., LL.D., F.R.A.M.

Chamber Concert, March 6th, at 3.
Fortnightly Concerts, Saturdays, March 2nd and 16th, at 3.
Orchestral Concert, Queen's Hall, March 22nd, at 3.
Prospectus can be obtained on application.

P. QUARRY, Acting-Secretary.

## THE ROYAL COLLEGE OF MUSIC.

PRINCE CONSORT ROAD, SOUTH KENSINGTON, S.W.-7
(Incorporated by Royal Charter, 1883.)

Telegrams—"Initiative, Southkens, London." Telephone—"1160, Western."

Patron: HIS MAJESTY THE KING.
Director:
Sir C. HUBERT H. PARRY, Bart., C.V.O., D.C.L., M.A., Mus. Doc.
Honorary Secretary: M. MUIR MACKENZIE, Esq.

The MIDSUMMER TERM will commence on Monday, April 29th, 1918.
Entrance Examination, Thursday, April 25th, 1918.
A Junior Department is established for Pupils under 16 years of age.
Syllabus and Official Entry Forms may be obtained from The Registrar.
THE ROYAL COLLEGE OF MUSIC PATRON'S FUND (Founded by Sir S. Ernest Palmer, Bart.). For the encouragement of British Composers and Executive Artists.
Particulars may be obtained from the Registrar of the College.

CLAUDE AVELING, Registrar.

## THE ASSOCIATED BOARD

OF THE R.A.M. AND R.C.M.

FOR LOCAL EXAMINATIONS IN MUSIC.

*Patron: HIS MAJESTY THE KING.*

LOCAL CENTRE EXAMINATIONS (SYLLABUS A).
Examinations in Theory held in March and November at all Centres. In Practical Subjects in March-April at all Centres, and in the London district and certain Provincial Centres in November-December also. Entries for the November-December Examinations close Wednesday, October 16th, 1918.

SCHOOL EXAMINATIONS (SYLLABUS B).
Held throughout the British Isles three times a year, viz., June-July, October-November, and March-April. Entries for the June-July Examinations close Wednesday, May 8th (Irish Entries, May 1st), 1918.
Theory papers set in Examinations of past years (Local Centre *or* School) can be obtained on application. Price 4d. per set, per year, post-free.
The Board offers annually SIX EXHIBITIONS tenable at the R.A.M. or R.C.M. for Two or Three Years.
Syllabuses A and B, Syllabus in Ear-Training and Sight-Singing, Entry Forms, and any further information, may be obtained post-free from—

JAMES MUIR, Secretary,

Telegrams: "Associa, London." 15, Bedford Square, London, W.C.-1

## GUILDHALL SCHOOL OF MUSIC,

PRINCIPAL . .. .. LANDON RONALD.

COMPLETE MUSICAL EDUCATION at inclusive fee.
PRIVATE LESSONS in all musical subjects. STAGE TRAINING, in Elocution, Gesture, Stage Dancing, Fencing.
Special complete Training for Grand Opera by SIR FRED. COWEN and M. CORYN (Director of Antwerp Opera House).
Weekly Orchestral Practices.
Prospectus and Syllabus of Local Centres and Local Schools Examinations (open to general public), free.

H. SAXE WYNDHAM, Secretary.

Victoria Embankment, E.C.-4.

## ROYAL MANCHESTER COLLEGE OF MUSIC.

Patroness: HER MAJESTY QUEEN ALEXANDRA.
President: Sir THOMAS BEECHAM, Bart.
Principal: Dr. ADOLPH BRODSKY.

Special Houses of Residence recommended for Students.
Students are required to enter upon a complete course of Musical instruction, and are not admitted for a shorter period than one year.
Fee for the year, £30. Special fee for Organ Course, £20, and for Wind Instrument Course, £15.
Systematic Course for the Training of Teachers included in the curriculum.
The Prospectus, with Scholarship information, Diploma Regulations, and Entry Forms, on application.
Opera Class—Miss MARIE BREMA.

STANLEY WITHERS, Registrar.

## THE ROYAL COLLEGE OF ORGANISTS.

Examination Regulations, List of College Publications, Lectures, &c., may be had on application.

H. A. HARDING, Hon. Sec.

Kensington Gore, S.W.-7

BACH'S PASSION (ST. JOHN) will be rendered with full orchestra and organ, at ST. ANNE'S, SOHO, every SATURDAY AFTERNOON during LENT, at 3.30 p.m. PALM SUNDAY (March 24) at 3 p.m.; and GOOD FRIDAY, at 4 o'clock. Tickets may be had by sending stamped addressed envelope to The Rector, 28, Soho Square, W.-1. North and South Galleries without tickets.

## BIRMINGHAM & MIDLAND INSTITUTE.

SCHOOL OF MUSIC.

Visitor.. .. .. Sir Edward Elgar, O.M., Mus. Doc., LL.D.
Director .. .. Granville Bantock, M.A.

Session 1917-1918.

The Session consists of AUTUMN TERM (September 24 to December 22); WINTER TERM (January 21 to April 13); SUMMER TERM (April 15 to June 29).

Instruction in all branches of Music, Students' Choir and Orchestra, Chamber Music, Students' Rehearsals, and Concerts.

Prospectus and further information may be obtained from—
H. M. FRANCIS, *Secretary*.

## MANCHESTER SCHOOL OF MUSIC.

Founded 1892.

Principal: Albert J. Cross, A.R.A.M.

All Branches of Music taught. Day and Evening Lessons.
Full Orchestral Class, Intermediate and Elementary String Orchestras, Opera, Ensemble, Elocution, Choral, and Harmony, &c., Classes.
Single Subjects taught. Prospectus from 16, Albert Square.

## UNIVERSITY OF DURHAM.

Examinations for degrees in Music are held as follows: Matriculation, January, July, and October; First Mus. B., March and September; Mus. B. and Mus. D., September only.

For particulars, apply Secretary of Examinations, University Offices, Durham. Copies of former Examination Papers, 1s. 6d. per set.

## THE LONDON COLLEGE FOR CHORISTERS.

6 and 7, Blomfield Crescent, Paddington, W.-2
Founder and Director: Mr. James Bates.

Solo Boys and Chorus Boys supplied at short notice for Church Services, Concerts, &c. Telephone Paddington, 5990. Sec., E. B. GOLDING.

## VICTORIA COLLEGE OF MUSIC,

LONDON

Under the direction of the Victoria College Corporation, Ltd.)
INCORPORATED 1891.
18, Berners Street, Oxford Street, London, W.-1
President: The Most Hon. The Marquis of Anglesey.
Board of Examination:
Principal: J. H. Lewis, D.C.L., F.E.I.S., Mus. Doc.
Chairman: J. M. Bentley, Mus Doc., Cantab., Hon. F.R.A.M.
Hon. Director of Studies: Churchill Sibley, Mus. Doc., F.I.G.C.M.
Robert Fox Frew, Mus. Doc. Dunelm.
Rev. Noel Bonavia-Hunt, M.A. Oxon.
Secretary: H. Portman Lewis.

Metropolitan Examinations in all subjects, including the Diplomas of A.V.C.M., L.V.C.M., F.V.C.M., also for the Teachers' Professional Diploma in the Art of Teaching, April, July, and December.

Local Theoretical Examinations, July and December.

Practical Examinations are now being held at the various Centres.

Gold, Silver, and Bronze Medals are offered for Competition.

Local Secretaries required for towns not represented.

Dr. Churchill Sibley gives personal lessons at the College.

All communications to be addressed to The Secretary, Registered Office, 11, Burleigh Street, Strand, W.C.-2

## INCORPORATED GUILD OF CHURCH MUSICIANS.

Founded 1888.

Incorporated pursuant to Act of Parliament XXX. and XXXI. Victoria, Cap. cxxxi., § 23.

*President:* The Rt. Rev. Bishop J. E. C. WELLDON, D.D., Dean of Manchester.

ASSOCIATE (A.I.G.C.M.), LICENTIATE (L.I.G.C.M.), FELLOWSHIP (F.I.G.C.M.) EXAMINATIONS in London and at approved Provincial Centres in April, July, and December.

March 7th, 1918.—*Lecture*, "The Legal Status of the Church Musician," by T. J. Salwey, Esq., J.P.

*Chairman*: The Rev. W. J. J. Cornelius, M.A., C.F.

COMPETITIONS, 1918.

SILVER MEDALS are awarded for the best Andante for the Organ, and a Short Anthem with Bass Solo.

BRONZE MEDALS for the best Vesper Hymn, Double Chant, and Kyrie.

Organists (Members) have the free use of the Register of Vacant Appointments.

Calendar (*gratis*) and further information of Dr. LEWIS, Warden, 18, Berners Street, London, W.-1

## LONDON COLLEGE OF MUSIC.

GREAT MARLBOROUGH STREET, LONDON, W.-1

Patron: His Grace The Duke of Leeds.

Board of Examination.

Dr. Horton Allison, Mus. D. Dublin; Mus. B. Cantab.; F.R.A.M.
Dr. Arthur S. Holloway, Mus. Doc. Oxon.; F.R.C.O.
Dr. F. J. Karn, Mus. Bac. Cantab., Principal.
G. Augustus Holmes, Esq., Director of Examinations.

EXAMINATIONS—LOCAL AND HIGHER.

The NEXT EXAMINATION for Certificates in Pianoforte, Violin, Singing, Elocution, Organ, Theory of Music, &c., will be held in London and at over 450 Local Centres throughout the United Kingdom in APRIL. Last day of Entry, March 15.

SYLLABUS, and Forms of Entry, may be had on application to the Secretary. The period for which the 1917 Syllabus is available has been extended, and the same will remain in force up to and including December, 1918.

The HIGHER EXAMINATIONS for the Diplomas of Associate (A.L.C.M.) and Licentiate (L.L.C.M.) take place in April, June, July, and December, and for the Diplomas of Associate in Music (A. Mus. L.C.M.), Licentiate in Music (L. Mus. L.C.M.), and Fellowship (F.L.C.M.), in June, July, and December.

LOCAL CENTRES may be formed in districts unrepresented, either in the United Kingdom or abroad; particulars on application.

In the Educational Department students are trained under the best Professors at moderate fees. For full information apply,
A. GAMBIER HOLMES, Secretary.

Telegrams: "Supertonic, Reg. London." Telephone: 3870 Central.

## COLLEGE OF VIOLINISTS LIMITED,

91, ST. MARTIN'S LANE, LONDON, W.C.-2.

EXAMINATIONS

In VIOLIN, VIOLA, VIOLONCELLO, and THEORY of MUSIC held in June and December.

Syllabus on application to E. E. JACKSON, Hon. Secretary.

## Stratford & East London Musical Festival.

April 20—27.

OPEN CONTESTS AT STRATFORD.

Ladies', Men's, and Mixed Choirs, String Orchestras, Professional and Amateur Pianists (Seniors and Juniors separately), and Solo-Singers (all Voices). Also seventy Local Contests. Entries close March 23.

Syllabus (1d. stamp) from John Graham, Secretary, 74, Park Hall Road, East Finchley, London, N.-2.

## MR. W. H. BREARE

VOCAL ADVISER and TEACHER OF SINGING

TO STUDENTS AND THE PROFESSION.

Author of "Vocalism," "Elocution: Its First Principles," "Vocal Faults and their Remedies." Now Published: "Vocal Technique: How it feels to Sing." 3s. 6d. each, post 3s. 10d.

"The most complete guide to singing in English."—"Lancelot," in the *Referee*.

"One of the sanest of sane expositions."—*Musical Courier, N.Y.*

"Is a reliable expert in all branches."—*Gentlewoman*.

"A magnificent guide to both teachers and students."—*Eastern Morning News*.

"Do not hesitate to commend."—*Glasgow Herald*.

"His technical knowledge is minute, wide and accurate: what he has to say is well worthy of consideration by public singers and music teachers."—*Aberdeen Free Press*.

"Common-sense in all he utters."—*Leeds Mercury*.

"Is an acknowledged authority. . . ."—*Western Morning News*.

"I have not the slightest fear of contradiction when I say that no one knows more about the voice and vocal production than Mr. W. H. Breare."—"Counterpoint," in the *Newcastle Journal*.

Address: "Herald" Buildings, Harrogate.

THE CENTRE FOR MODERN MUSIC.

Extensive Stock of English, French, Italian, Russian, and Spanish Modern Music.

Publishers of Wassili Safonoff's New Formula for the Piano Teacher and Piano Student.

## J. & W. CHESTER

11, GREAT MARLBOROUGH STREET, LONDON, W.-1.

(First Floor).

## WIGMORE HALL STUDIOS

(Late Bechstein Hall).

THE best Accommodation in London for MUSIC TEACHERS, providing every possible convenience. Magnificent Entrance Hall, Electric Lift, Waiting Lounges and Lavatories on each floor. Luxuriously furnished, lighted by Electricity, and Horizontal Grands in every Studio. Moderate inclusive charges.

WIGMORE HALL STUDIOS, 32-40, Wigmore St., London, W.-1

## ROYAL ACADEMY OF MUSIC.

METROPOLITAN EXAMINATION, Christmas, 1917.

The following CANDIDATES were successful:—

HARMONY, COUNTERPOINT, and COMPOSITION.

As Composers and Teachers.—Sinclair Adair Logan, Henry George Newell.

Examiners.—F. Corder, A. J. Greenish, Mus. Doc. Cantab.; and Sir A. C. Mackenzie, Mus. Doc., LL.D., D.C.L.

SINGING.

As Teachers.—Francis Thomas Brooks, Ellen Clift, Annie Peck, William Lee Webster.

As Performers.—Alice Birkett, Violette Brauen, Agnes Gertrude Ellen Cole, Frederick Arthur Crook, Sarah Crook, Kathleen Daveron-Bowen, Eileen Averell Donovan, Violet Frances Drummond, Christabel Mary Edwards, Sydney M. Ellis, Margaret Wyllie Fletcher, Margaret King, Evelyn Langston, Gladys Mary Leake, Gladys Lucy Lord, M. Prismall, Gladys Margaret Samuel, Ivy Lilian Waddington, Violet Wood-Bush.

Examiners.—Henry Beauchamp, Frederick King, Arthur Thompson, Mary Wilson.

PIANOFORTE.

As Performers and Teachers.—K. Vera Dawson, Alice Maud Mary Jones, James Edward Wallace.

As Teachers.—Elsie Janet Abel, Orrock Adam, Robert Ainsworth, Ethel Louise Aopleby, Jeanne Arnou, Doris M. Atkinson, Margaret Ida Back, Mabel Beardwood, Charlotte L. Beattie, Henriet a Paterson Begg, Clarice Vivian Bennett, Dorothy Mary Blackwell, Doris May Tryphena Blanchett, Dorothy Elizabeth Blick, Olive Boazman, Winifred Mary Boden, Evelyn Booth-Clibborn, Francis William Brinkworth, Annie Kathleen Brittain, Mary Butler, Winifred Alice Carter, Olive Cass, Mary Alice Chadwick, Iza Railton Plimsoll Chambers, Harold Clark, Elsie Dorothy Amos Clarke, Kathleen E. V. Clere, Dorothy Clough, Violet Mary Crocker, Gwendolen Mary Noelle Cross, Muriel Amy Culverwell, Lily Daly, Margaret Alice Bronwen David, Christina Davies, Margaret Anita Davies, Gertrude May Davies, Alice Ellen Deeks, Minnie M. Dewar, Charlotte E. Downing, Olive Dudley, Muriel Dorothy Dryerre, Kathleen Comyns Eames, Emmeline Faulin, Kate Florence Fenoulhet, Mary Ferguson, Florence Eve Wells Field, Pauline Fielding, Freda Elsie Forman, Daisy Freeman, Olive F. Friend, Gladys Violet Gilbert, Muriel Christine Giller, Kate Glenn-Jackson, Irene Glew, Marjorie Emma Gold, Ethel Gradwell, Doris Nellie Gray, Doris Edith Harvey, Sylvia Pearson Harvey, Mabel Kathleen Herrington, Gladys Mabel Hodgson, Marie Stewart Howes, Philippa Constance Howitt, Mary Iliff, Mary E. Jackson, Ada Jaffray, Dorris Frances Johnson, Dorothea M. Johnson-Barker, Elsie Marion Kersley, Ethel Kettlewell, Betsy Knox, Elsie Ruth Lancaster, Lilian Kate Leavey, Hilda May Lewis, Merrial Liesching, Marjorie Lockhart, Mabel London, Violet Beatrice Lucie-Smith, Doris Marion Lumb, Nancy Ruth Manly, Ethel Martin, Vera Martin, Doris McKay, Mary Muil Melvin, Gladys Maud Mickleburgh, Charlotte Rose Mills, Frances Muriel Milward, Marion Keir Mitchell, Frances Moore, Sara Edith Moore, Violetta Moore, Christine Edna Morrell, Freda Cecilia Mary Morgan, Dorothy Clara Moss, Dorothy J. Moss, Gladys A. Moulton, Elsie Emmeline Murray, Mary D. Neighbour, Muriel Glorie Noad, Vera Minnie Oakley, Maud Isabel Regan, Annie Ameilia Osborn, Florence Page, Maud Parker, Olive Meech Parkin, Iris Adrienne Payne, Grace Ellen Penny, Ivy Muriel Perkins, Guinevere Marjorie Perrin, Frances Petty, Johanna Mary Pirrie, Edna V. Pitt, Ethel May Restall, Isabella Mary Richardson, Mary Riddington, Elsie E. Riddle, Hilda Mary Roberts, Lilian Edith Rogers, Dorothy C. W. Rolt, Mary Rosman, Florence Mary Rust, Martha Saegaert, Lucille Samuel, Frances Mary Sanigar, Ida Irene Sansome, Alice Noël Sculiy, Irene Deborah Sharpe, Betty Shields, Gladys Harriet Sissons, Renée Léontine Size, Florence Elsie Smith, Phyllis Eleanor Sparkes, Ruth Tanner, Eileen Taylor, Ellen Anna Leah Taylor, Margherita Tedeschi, Muriel E. Tichborne, Gladys Mary Tinn, Gertrude E. Tomblin, E. Maud Toy, Katharine Gane Towers, Nancy Tricks, Winifred Elsie Walker, Winifred Elizabeth Wallace, Eva Winifred Ward, Helen Priestnall Wilde, Laura Wilkin, Annie B. Williams, Eluned Alys Llewelyn Williams, Edith J. Wilson, Edith Mary Wing, Ida Margaret Wolstenholme, Doris Mary Wood, Madge Bowker Wood, Henrietta Woolf, Christina Maxwell Wray, Brenda Sara Farey Wright.

As Performers.—Belinda Florence Heather, Frederick Seymour.

Examiners.—Carlo Albanesi, Oscar Beringer, Victor Booth, York Bowen, H. R. Eyers, Ernest Kiver, T. B. Knott, Herbert Lake, Tobias Matthay, Frederick Moore, Claud Pollard, Charles T. Reddie, Felix Swinstead, Percy Waller, Septimus Webbe, Cuthbert Whitemore.

ORGAN.

Albert Taylor.

Examiners.—Charles Macpherson, Henry W. Richards, Mus. Doc. Dunelm., Reginald Steggall.

ORCHESTRAL INSTRUMENTS—VIOLIN.

As Teachers.—Dorothy Havercroft Barrie, Jessie Madeline Drew, Esther Margaret Giller, Elizabeth Lindesay, Constance Kathleen Richards, Violet Emmeline Searle, Norah Wheeler.

As Performers.—Margaret Bausall Evans, Laurie O'Beirne.

HARP.

As Teacher.—Nancy Morgan.

Examiners.—F. Corder, W. Frye Parker, B. Patterson Parker, Miriam Timothy, Herbert Walenn, H. Wessely, W. E. Whitehouse, Rowsby Woof.

## ROYAL ACADEMY OF MUSIC

BANDMASTERSHIP.

Thomas Arthur Chandler, Reginald Chilcott Hanney.

THEATRICAL CONDUCTORSHIP.

John William Newbold.

Examiners.—P. F. Battishill, F. Corder, Major J. Mackenzie Rogan.

PIANOFORTE ACCOMPANIMENT.

Ernest Frank Harding.

Examiners.—Victor Booth, F. Corder, Welton Hickin, Cuthbert Whitemore.

ELOCUTION.

As Performer and Teacher.—Constance Lucy Craven.

As Teachers.—Phyllis Blaine, Kathleen Emily Bronsson Connah, Millicent Joyce Kayser, Constance Kathleen Newell.

Examiners.—A. Acton Bond, F. Corder, Annie M. Child, Katie Thomas.

ASSOCIATESHIP BY EXAMINATION.

Muriel Bowman-Smith.

EXAMINATION IN VOICE-CULTURE AND CLASS SINGING.

The following CANDIDATES were successful;—Muriel Bowman-Smith, Charlotte Phyllis Georgina Clarke, Elsie L. Hancock, Dorothy M. Jarvis (Honours), Mabel Richardson, Olga Christine Todd, Margaret Victoria Watton.

Examiners.—John E. Borland, Mus. Doc. Oxon., and Henry W. Richards, Mus. Doc. Dunelm.

P. QUARRY,
Acting-Secretary.


# Become a Good Pianist without constant "practising"

My "From Brain to Keyboard" System, recommended and used personally by Sir Frederick Bridge, C.V.O., other prominent musicians, and hundreds of professional pianists and teachers, applies to all pianists.

THE SYSTEM ENABLES

THE AVERAGE PLAYER to improve very rapidly, with a small amount of practice and no drudgery.

THE GOOD PLAYER to keep up a high standard and to improve *without any keyboard practice at all.*

*SEND FOR MY ILLUSTRATED BOOK:*
*"Light on Pianoforte Playing."*

This Book explains fully how I teach the System by a series of Postal Lessons, and the fee I charge. The lessons are adapted to the requirements of pianists of all grades of proficiency. Apply for booklet to-day, but do not omit to state whether average or advanced player. Send 3d. for part war-time cost and postage.

M. MACDONALD SMITH,
19, Bloomsbury Square, London, W.C. 1

# "From Brain to Keyboard"

There is ONLY ONE "From Brain to Keyboard" System, the ORIGINAL one in every sense.

# THE TECHNIQUER

(The Master Key to Technique).

*Copy of testimonial from the World-renowned Pianist, Victor Benham, Esq.*

"Having experimented with every known hand-device, I can readily claim for your remarkable invention that it is the *ne plus ultra* as a mechanical means to develop the hands, fingers, and wrists, and I shall take pleasure in recommending it in the various countries of the world in which I am known."

Used also and cordially recommended by Charles Macpherson, Esq., F.R.A.M. (Organist of St. Paul's Cathedral), Charles F. Reddie, Esq., F.R.A.M., Professor and Examiner at the R.A.M., and by many other distinguished musicians.

Send for "Hand Development" (Second Edition) by Mr. R. J. Pitcher, 7d. post-free. Secretary: 33, Orchard Street, W.-1.

## PROFESSIONAL NOTICES.


MISS EVETTS, A.R.C.M. (SOPRANO).
Concerts, At Homes, Oratorios. 7, Beech Croft Road, Oxford.

GLADYS E. PARRIS (SOPRANO).
Open for engagements for Concerts, Dinners, Masonics, &c. Thoroughly trained voice.
81, Barcombe Avenue, Streatham Hill. S.W.-2.

WILLIAM DUNN (TENOR).
Concerts, &c. Stainer's "Crucifixion."
1, Second Avenue, Walthamstow, E.-17.

MR. ALEX. C. FLAMBE (TENOR).
Concerts, &c., Stainer's "Crucifixion."
67, Ashbourne Avenue, Mitcham, Surrey.

MR. ERNEST A. FLAMBE (BASS).
Oratorio, Passion-Music, Stainer's "Crucifixion," &c. For vacant dates, address 67, Ashbourne Avenue, Mitcham, Surrey.

MR. SAMUEL MASTERS
(TENOR).
Address—164, Bank Buildings, Ewell Road, Surbiton.

MUSICAL REVISER TO MESSRS. NOVELLO FOR THIRTY-THREE YEARS.
COMPOSERS' MSS.
REVISED AND PREPARED FOR PRINTING
H. ELLIOT BUTTON, "Harewood," Ardwick Road, N.W.-2
Reference to the following composers kindly permitted:—
Sir C. HUBERT H. PARRY, Bt., C.V.O., Sir EDWARD ELGAR, O.M.
Sir FREDERICK BRIDGE, C.V.O., Dr. WALFORD DAVIES.

DR. ALLISON instructed by Post Candidates who OBTAINED DEGREES OF MUS.D. and MUS.B. at Oxford, Cambridge, Dublin, London, and Durham Universities, Diplomas of F.L.C.M., L.Mus.L.C.M., A.R.C.M., F.R.C.O. (1916), and L.R.A.M. Gold Medals, Silver Medals, Scholarships, Prizes, "Honours," and Pass Certificates (of the Colleges of Music) to the number of *eight hundred and eighty*. Dr. Allison is willing to teach those who neither require nor desire to pass examinations. Harmony, Counterpoint, Orchestration, and Analysis of Composition by Post, to correspondents anywhere. Personal instruction in Theory, Singing, Organ, and Piano. 24 Park Range, Victoria Park, Manchester.

REVISION OF MUSICAL COMPOSITIONS.
Dr. Horton Allison, 24, Park Range, Victoria Park, Manchester.

SPECIAL CORRESPONDENCE COURSES:—
(1.) L.R.A.M. Paper Work.
(2.) A.R.C.M. Paper Work.
(3.) Graduated Courses of Study in Rudiments, Harmony, Form, &c.
L.R.A.M. Exams. 1910-17 .. 121 Correspondence Pupils successful.
A.R.C.M. ,, 1914-17 .. 23 ,, ,, ,,

MR. E. H. BIBBY, Mus. Bac., L.R.A.M., A.R.C.M.,
c/o FORSYTH BROS., Deansgate, Manchester.

DR. CUTHBERT HARRIS, Mus. Doc. Dunelm., F.R.C.O. SPECIALIST IN CORRESPONDENCE TUITION. 357 Successes in Mus. D., Mus. B., F.R.C.O. and A.R.C.O., &c. MSS. revised and arranged for publication. 3, De Burgh Park, Banstead, Surrey. Telephone, Burgh Heath, 346.

MISS H. HEALE COACHES for all EXAMINATIONS in MUSIC (at private residence or at West-End studio), in Pianoforte, Harmony, Counterpoint, Fugue, Form, Orchestration, "Teaching," Modulation, Transposition, &c. For Terms, &c., apply Dunraven House, 41, Albert Bridge Road, S.W.-11

MR. C. T. HEAVISIDE, SOLO PIANIST:—"The selections . . . were given in a masterly manner."—*Torquay Directory*. VACANCIES for PUPILS (including 'Cello). 27, Torwood Street, Torquay. Responses, &c. (C. T. H.), 4d. net, of the Composer, Torquay.

DR. ARTHUR S. HOLLOWAY, Mus. D. Oxon., 13, Roseleigh Avenue, Highbury, N.-5, continues to PREPARE CANDIDATES for the various Theoretical Examinations. Music of any description revised or arranged. LESSONS in COMPOSITION, by post if desired.

DR. F. J. KARN (Mus. Bac. Cantab.; Mus. Doc. Toronto) continues to give lessons in Harmony and other Theoretical subjects, and prepares for all Musical Examinations. Compositions revised and Analyses written. Candidates prepared by Dr. Karn have gained the Mus. Bac. and Mus. Doc. degrees at the Universities and diplomas from the Musical Colleges.
Address 106, Haverstock Hill, London, N.W.-3

MADAME LARKCOM, F.R.A.M., Professor of Singing, R. A. Music. Private Pupils received at the Wigmore Hall Studios, 40, Wigmore Street, W.-1

DR. LEWIS, Mus. Doc., F.E.I.S., Warden, Incorporated Guild of Church Musicians, gives LESSONS, Personally or by Post, in HARMONY and COUNTERPOINT. 18, Berners Street, Oxford Street, W.-1

DR. LEWIS' TEXT-BOOKS:
HARMONY. (2 vols.) 5s. each, net.
COUNTERPOINT. 5s. net.
DOUBLE COUNTERPOINT AND CANON. 5s. net.
FUGUE. 1s. 6d. net.
ELEMENTS OF MUSIC. 2s. 6d. net.
DEVELOPMENT OF ANGLICAN CHURCH MUSIC. 2s. net.
PRONOUNCING VOCABULARY OF MUSICAL TERMS. 6d. net.
DICTIONARY OF MUSICAL TERMS. 6d. net.
MATERIAL OF MELODY. 3d. net.
IMPROVISATION. 1s. 6d. net.
The above, complete, will be forwarded (carriage paid) for £1.

ARTHUR MANGELSDORFF, L.R.A.M., A.R.C.M., Pianist (Specialist), coaches for Pianoforte Diplomas. Paper Work by Correspondence. 497, Coventry Road, Birmingham.

L.R.A.M.—ARTHUR MANGELSDORFF has had September, 1917, Successes. He begs to state that he is a British-born subject. Address as in other advertisement.

MISS F. HELENA MARKS PREPARES for L.R.A.M. and other Examinations. Pianoforte, Harmony, "Form and Teaching," &c. Lessons (oral or by correspondence). Pupils received and visited for the Pianoforte. Many recent successes, L.R.A.M., &c. Pianoforte Classes, 10, Matheson Rd., West Kensington.

DR. H. H. L. MIDDLETON, Mus. Doc., F.R.C.O., L.R.A.M., A.R.C.M. Twenty-five years' experience in Private Tuition and Coaching for Degrees. More than 500 of Dr. Middleton's Pupils have obtained Degrees at the Universities, R.A.M., R.C.M., and R.C.O. Address, 60, Berners Street, W.-1

MISS MARGARET YOUNG, L.R.A.M., A.R.C.M. (Pianoforte Teacher), A.T.C.L. (Pianoforte and Vocal Teacher). Correspondence Lessons, Theory, Harmony, Form, Art of Teaching. Successes at R.A.M. and T.C.L. Metropolitan Examinations. Compiler, Musical Terms (English first), Novello, 4d. Bawburgh Vicarage, Norwich.

A Well-known Master will TRAIN and INTRODUCE a really good voice on exceptional terms. Write "Angelo," 195, Oxford Street, W.-1.


## OXFORD.

### NEW COLLEGE CHORISTERSHIPS.

There will be a TRIAL of VOICES on TUESDAY, MARCH 26.
Candidates must have a good voice and good ear, and should be between *nine* and *eleven* years of age.
For particulars apply to The Precentor BEFORE MARCH 16.


SOLO TENOR WANTED.—Good reader. Access to N.W. district preferred. Salary to commence, £25. Write "Choirmaster." c/o J. Green. 118, Fortune Green Road, N.W.-6.

TENOR LAY CLERK WANTED for Chester Cathedral for duration of the War. Salary £100. Must be exempt from military service. Apply to The Precentor.

ARTICLED PUPIL REQUIRED by the Organist of the Cathedral, Cork. Salary to one capable of taking Parish Church Service. Apply to Dr. W. G. Eveleigh, Fernhurst Avenue, Cork.

ORGANS (New and Second-hand) for SALE.—Electric and pneumatic action up-to-date. Built or reconstructed. Bedwell & Son, The Cambridge Organ Works, Cambridge.

SEVERAL TWO-MANUAL ORGANS, with pedals, various sizes, suitable for CHURCHES, COLLEGES, &c., built on entirely new principles of specially constructed action, recently introduced, at minimum of cost. Apply W. E. Richardson & Sons, Organ Builders, Manchester, S.W.

REED ORGAN FOR SALE.—One Manual and Pedals. Foot and hand blower; 16 stops; solid walnut case. Price £28 or near offer. Hunt, 54, Dangan Road, Wanstead.

WANTED, TSCHAIKOWSKY'S FIFTH SYMPHONY for Piano Duett, new or second-hand. Write L. C. Tomlyn, Buckhurst Lodge, Sevenoaks.

WANTED, PIANO TRIOS, Dvorák, Op. 26; Rubinstein, Op. 52; Brahms, Op. 114; and Double-Concerto, with Piano. W. H. London, Organist, Berkhamsted, Herts.

ORGAN MUSIC FOR SALE. — Twenty-six VOLUMES (460 separate pieces), comprising some of the finest recital selections published. Sent on appro to *bona fide* inquirer. Apply to "S. J.," c/o Novello & Co., Ltd., 160, Wardour Street, W.-1.

TE DEUM IN F. MAGNIFICAT AND NUNC DIMITTIS IN F. 3d. each. By A. Tonse, Novello & Co., Ltd.

CHURCH MUSIC by B. Luard-Selby, published by Winthrop Rogers, Limited, 18, Berners Street, London, W.-1. Magnificat No. 1, 3d. Anthem, "The Lord hear thee," 2d.

BASSES AND BARITONES should buy descriptive Scena "THE BULL FIGHT" (Oakley). Compass A to E. Price 1s. 6d. Weekes & Co., 14, Hanover Street, W.-1.

TE DEUM, two Sets (Free Chant and Quadruple), together 3d. "Easy, singable; the whole thing shows nice feeling, we can thoroughly recommend it."—*Musical News*. Also COMMUNION SERVICE (6d.) (Weekes & Co.).
VESPER, "Lord, keep us safe." On Cards, 1d. (Novello & Co.) Specimen from J. J. Jones (Pte. 2nd Battn. B. V. Regt.), 4, Temple Street, Bristol.

PIANO PEDALS with Octave Coupler

This wonderful invention supersedes all Piano Pedals, and is a Master Patent.

THE CATHEDRAL, MANCHESTER,
Nov. 8, 1910.

DEAR MR. MALKIN,
I think your Patent Pedal Attachment, which you have fitted to my Steinway, is simply splendid. I find the action absolutely silent and its touch beautiful.—Yours truly,
R. H. P. COLEMAN, F.R.C.O., Sub-Organist.

Terms:—Cash, or instalments of 20s. per month.

*Write for Lists, Prices, and Clients' Opinions, and References to*
THE MALKIN PATENT PEDAL CO., LTD.,
Works—Hanley, Staffs. NEWCASTLE-UNDER-LYME.

THE
Solitudes of the Passion.
A PASSIONTIDE CANTATA
FOR
SOLO VOICES (TENOR AND BARITONE) AND CHORUS
WITH
HYMNS FOR CHOIR AND CONGREGATION.
THE WORDS SELECTED BY
E. A. WELCH,
Vicar of Wakefield.
THE MUSIC BY
ALBERT HAM,
*(Organist and Director of the Choir, S. James Cathedral, Toronto, Canada.)*

Price One Shilling and Sixpence.
Words only, 12s. 6d. per 100.

*The Musical Times* says:—
"A useful addition to the store of choral works or use in Lent and Passiontide is Dr. Albert Ham's Cantata, 'The Solitudes of the Passion.'"
"The words are Biblical and well selected."
"The music is devotional and very singable."
Other Press Notices:—"The beautifully arranged words have been treated with fine devotional feeling."
"The score reveals the gifted musician, one well versed in the traditions of the Church."
"The Tenor Solo, 'Who did no sin,' is pure inspiration."

London: NOVELLO AND COMPANY, Limited.

THE PASSION
A MEDITATION ON THE SUFFERINGS OF CHRIST
TOGETHER WITH
HYMNS FOR THE CHOIR AND CONGREGATION
BY
DR. VARLEY ROBERTS.

Price 1s. 6d. in Paper Covers; 2s. in Paper Boards.
Words, with Hymn-Tunes, price 2d.; Words only, price 1d.

London: NOVELLO AND COMPANY, Limited.

GIPSY SUITE
Four Characteristic Dances
COMPOSED BY
EDWARD GERMAN

No. 1. VALSE MÉLANCOLIQUE (LONELY LIFE). PIANOFORTE SOLO ... ... ... 1s. 6d.
,, 2. ALLEGRO DI BRAVURA (THE DANCE). PIANOFORTE SOLO ... ... ... 1s. 6d.
,, 3. MENUETTO (LOVE DUET). PIANOFORTE SOLO ... ... ... ... ... 1s. 6d.
,, 4. TARANTELLA (THE REVEL). PIANOFORTE SOLO ... ... ... 2s. 0d.
PIANOFORTE SOLO (COMPLETE) ... ... 3s. 6d.
PIANOFORTE DUET ( ,, ) ... ... 4s. 6d.
PIANOFORTE and VIOLIN (COMPLETE) ... 4s. 0d.
Do. do. ("TARANTELLA" separately) ... ... ... ... ... 2s. 6d.
FULL SCORE ... ... ... ... ... 10s. 6d.
STRING PARTS ... ... ... ... ... 7s. 0d.
WIND PARTS ... ... ... ... ... 14s. 0d.
ARRANGEMENT FOR MILITARY BAND... 15s. 0d.

London: NOVELLO AND COMPANY, Limited.

ROMEO AND JULIET
Incidental Music to Shakespeare's Play
COMPOSED BY
EDWARD GERMAN

| | s. | d. |
|---|---|---|
| PAVANE (the Dance from Act I.) Pianoforte Solo | 2 | 0 |
| Do. do. do. Pianoforte Duet | 2 | 0 |
| Do. do. do. Violin and Pianoforte | 2 | 0 |
| NOCTURNE. Pianoforte Solo ... ... ... | 2 | 0 |
| Do. Violin and Pianoforte ... ... ... | 2 | 0 |
| SELECTION OF THEMES. Pianoforte Solo ... | 2 | 0 |
| PASTORALE. Pianoforte Solo ... ... ... | 2 | 0 |
| Do. Violin and Pianoforte ... ... | 2 | 0 |
| SUITE FOR PIANOFORTE DUET ... ... | 5 | 0 |

CONSISTING OF

1. PRELUDE.
2. PASTORALE.
3. PAVANE.
4. NOCTURNE.
5. DRAMATIC INTERLUDE.

String Parts, 10s. 6d.; Wind Parts, 27s. 6d.
Full Score of No. 1, 5s.; Full Score of No. 3, 3s. 6d.

*The Parts of each movement are published separately.*

London: NOVELLO AND COMPANY, Limited.

# TRINITY COLLEGE OF MUSIC

(Instituted 1872.)

President:

THE RT. HON. THE EARL OF SHAFTESBURY, K.P.

Chairman of Board:

Sir FREDERICK BRIDGE, C.V.O., M.A., Mus. D.

Director of Studies: C. W. PEARCE, Mus. D.

Director of Examinations: E. F. HORNER, Mus. D.

The following CANDIDATES were SUCCESSFUL at the HIGHER EXAMINATIONS held at the College and at the Bristol, Belfast, Dublin, Glasgow, and Manchester centres in January:—

LICENTIATES (L.T.C.L.)

PIANOFORTE.—Emma F. Angell, Gwendoline J. Evans, George W. Gaythorpe, Marie Hawley, Daisy Hollidge, Lillian M. Huntley, Doris E. Ling, Irene F. Lister, Kathleen I. Mabey, Nannie McCully, Margaret M. Nolan, Thomas G. O'Feely, Irene K. Tarr, Catherine Underwood, Norah E. Wace.

ORGAN.—David W. Nevitt, May G. Smith.

VIOLIN.—Amy K. Ellard.

SINGING.—Florence Stradling, Violet M. Warne.

ASSOCIATES (A.T.C.L.)

THEORY and PRACTICE of COMPOSITION.—James Dudley, Margaret A. Marler, Hazelwood A. Tucker.

PIANOFORTE.—Florence A. Appleton, Doreen Ashley-Smith, May Bevan, Doris M. Blake, Amy E. Brett, Gertrude A. Brown, Martha S. Brown, May Carlisle, Dorothy Crowe, Amy M. Daldy, Alice Doe, Ruth Dowling, Gladys Dugdale, Winifred E. Edghill, Vera B. Emerton, Winifred G. Farmer, Emma M. Greenlees, Margaret S. Hall, Marion H. Hampson, Gertrude L. Hayward, Elspeth D. Howle, Gladys M. Iles, Kathleen A. James, Sydney W. Jones, Margaret A. Martin, Florence L. A. Oates, Doris E. Owen, Edith M. Paget, Hilda G. Payne, Nellie Pratten, Madeleine H. Ralph, Dorothy M. Richards, Winifred R. Richards, Hannah M. Richardson, Gertrude E. Roberts, Doris M. Rowe, Ellen M. Salmon, Minnie Shacklady, Clara Smith, Ethel Stevens, Kathleen Tietjen, Doris G. Tobitt, Minnie Vickers, Ethel M. Walley, Gladys L. Walker, Doris M. Wansbrough, Gweudoline E. Williams, Dorothy M. Wood, Clarisse G. Wright, Muriel Worrall, Lois Yates.

ORGAN.—Dorothy Bedford, Thomas G. Dobson, Horace W. Wilder.

VIOLIN.—Eleanor G. Hall, Ada V. Sadleir, Elizabeth Schofield.

SINGING.—Charlotte W. Miller, Ella M. Newton, Cecil Ward.

CERTIFICATES.

PIANOFORTE.—Leah Armon, Hilda A. Baldwin, Mabel E. Best, Winifred G. Griffiths, Winifred Hassock, Elsie A. M. Hobbs, Amy J. G. Hughes, Mabel Lee, Hylda Leete, Ethel J. Marquis, Muriel F. Spurr, Marie E. Stewart, Lilian G. Thomas, Frances J. Williams.

ORGAN.—Nellie Carr, Florence E. Herridge, John Young.

The following Scholarships, tenable for one year, with possible renewal, were awarded, together with 11 Orchestral Scholarships, as follows:—

Doris R. Cocks (Bambridge Scholar), Alic Compinsky, Adelaide S. Collin, Annie Cross, Richard F. Cuthbuh, Eveline Davy, Celia L. Downie, Irene V. Francis, Marjorie Gurr, Vera L. Henkel, Eugenie Harrison, Leon Kitchinoff, Catherine O'Brien, Gertrude A. Ramsden, Isobel Radford, Marjorie Silva, Catherine Spalding, Winifred Stiles, Alexandrina M. Stringer, Doris M. L. Walker, Anne W. Williams, Lilian G. Wright.

Examiners.—Sir Frederick Bridge, Joseph C. Bridge, Mus. D., Sir Frederic Cowen, Edward d'Evry, C. E. Ford, Mus. D., Dawson, Freer, H. A. Harding, Mus. D., E. F. Horner, Mus. D., Charlton Keith, E. Barritt Lane, Mus. B., Albert Mallinson, C. W. Pearce, Mus. D., Emile Sauret, J. E. Vernham, Mus. D., C. Vincent, Mus. D., J. Warriner, Mus. D.

The Next Examinations for Diplomas and Certificates will take place in April at the College in London only. Last day of entry March 16.

Syllabus of Examinations and Scholarship competitions, also Prospectus of Teaching Department on application.

C. N. H. RODWELL, Secretary.

Mandeville Place, Manchester Square, London, W.-1.

# STABAT MATER

Set to Music

FOR FEMALE VOICES

by

GIOVANNI BATTISTA PERGOLESI.

ENGLISH VERSION

by

W. G. ROTHERY.

Price One Shilling and Sixpence.

Tonic Sol-fa, 1s.

London: Novello and Company, Limited.

# BROADWOOD PIANOS

# BOSWORTH EDITION

The best English Edition of the Classics and the World's Best.

Send to-day for lists comprising: Beethoven's and Mozart's Sonatas, Chopin's Waltzes, Mazurkas, &c., and works by Bach, Brahms, Schumann, Tschaikowsky, &c. Moderate prices. Clear, beautiful engraving.

1918 Novelties.

JOY MINUET.

By ARTHUR ISON.

A new composer who has real talent for tune. Once played impossible to forget.

DREAMS OF HOPE.

TELLIER.

A second "Plainte d'Amour" by this popular Composer.

THREE OLD ENGLISH DANCES

LAURA G. LEMON.

The real thing; have tune and great merit.

DANSE ARABESQUE.

Pianoforte Solo. Violin and Pianoforte.

HAROLD HENRY'S

Latest and best, following "Dream Rêverie."

SPRING'S THANKSGIVING.

Song by CRAIG MALLIN.

LOVE'S YOUNG DREAM.

Intermezzo. VINCENT THOMAS.

BOSWORTH & CO.,

8, Heddon Street, Regent Street, London, W.-1

Publishers of the Five Great Piano Methods:

"Beringer's Tutor," "Ward's Progressive Tutor," "Hemy's Tutor," "Wickins' Rapid Method," "Moore's First Principles," "Marchant's Rapid Voice Method," and the Sevcik Violin Works.

(RECENT PUBLICATIONS.)

FOR MILITARY BAND.

S. COLERIDGE-TAYLOR.

ONAWAY, AWAKE BELOVED.

(From Hiawatha's Wedding-Feast.)

Cornet or Euphonium Solo.

Price Five Shillings.

FREDERIC H. COWEN.

MINUET D'AMOUR.

(From Suite of Old English Dances.)

Price Five Shillings.

EDWARD ELGAR.

THE WAND OF YOUTH.

(Second Suite)

Price Fifteen Shillings.

PERCY FLETCHER.

VALSE LYRIQUE.

(The Smile of Spring.)

Price Five Shillings.

A. C. MACKENZIE.

LA SAVANNAH.

Price Seven Shillings and Sixpence.

London: Novello and Company, Limited.

# The Musical Times

*AND SINGING-CLASS CIRCULAR.*

MARCH 1, 1918.


## ADVANCE IN PRICES.

The price of this journal was advanced from threepence to fourpence on January 1, and the Annual Subscription Post free increased from four to five shillings.

With the exception of folio songs, and books already issued at over twenty-one shillings, all the Novello publications were increased in price on the same date.

The alterations in prices are as follows:

| Former Prices. | Advanced Prices. |
|---|---|
| One penny ... | Three halfpence |
| Three halfpence ... | ... Twopence |
| Twopence ... | ... Threepence |
| Threepence ... | ... Fourpence |
| Fourpence ... | ... Sixpence |
| Sixpence ... | ... Eightpence |
| Eightpence ... | ... Tenpence |
| Ninepence ... | ... One shilling |
| One shilling ... | One and fourpence |
| One and sixpence | ... Two shillings |
| Two shillings ... | Two and sixpence |
| Two and sixpence | ... Three shillings |
| Three shillings ... | ... Four shillings |
| Three and sixpence | Four and sixpence |
| Four shillings ... | ... Five shillings |
| Four and sixpence | Five and sixpence |
| Five shillings ... | Six and sixpence |
| Five and sixpence | ... Seven shillings |
| Six shillings ... | Seven and sixpence |

All other publications priced at twenty-one shillings or less will be increased approximately twenty-five per cent.

Novello & Co., Ltd.

## PRINCIPLES OF MODERN COMPOSITION

By G. H. Clutsam.

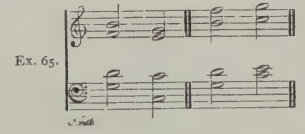
(*Continued from February number, page 59.*)

The question of pedal-points—that is, the support of any or all of the scale-chords by the fundamental dominant or tonic, or both—might be considered by a further examination of the possibilities of sequence, particularly in conjunction with the use of the complete dominant chord, when its inversion satisfactorily removed the sense of incompleteness from the resultant tonic in resolution. The three positions are as follows:

Ex. 64.

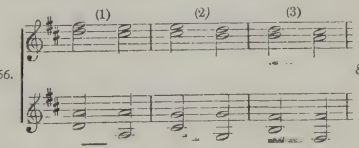
each grouping allowing a sequential treatment. It was only under conditions of sequence that awkward resolutions in the upper part (shown previously as permissible in the inner part), *i.e.*:

Ex. 65.



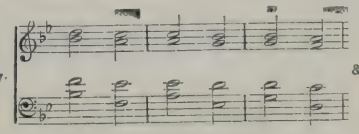
could be used with any sense of melodic security. The artifice of sequence introduced, with the completed dominant, many new elements into the harmony of the major scale. Their full significance, however, was not realised for some considerable time after their contents had been practically appreciated by composers When a simple sequence, built mechanically on some model phrase or cadence such as the following (1), was reflected a note lower (2), (3):

Ex. 66.



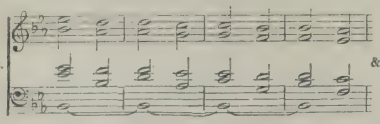

throughout the scale, no new chord-structure could be evolved. The weak fifth, as in the third chord of Ex. 66, insisted itself quite naturally into the grouping. Any modification of the intervals (flattening the C or sharpening the G) would obviously endanger the tonality of the scale—a condition I am avoiding at the moment. Quite another type of sonority resulted when the complete dominant was taken into the fold:

Ex. 67.




In such a grouping, the presence of the weak fifth is more perceptible and less determinate or definite than ever, and it cannot be improved by any inversion or re-adjustment of the structure. But if this last

grouping be continued throughout the octave, supported by a supplementary and fundamental dominant :

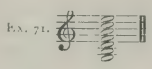



the intimacy of the relationship between all these chords will be easily discernible. A complete series of sevenths in the shape-form of the complete dominant is available in the contents :

and each unit can be analysed and systematized to great profit. The dominant G in this scale is common to four of the seven chords thus created, but each is of a distinct character :

The remainder :

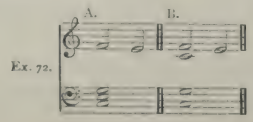
are interesting for a different reason. They appear to be all of the same family, and if combined in one chord the constituents duplicate concisely and compactly :



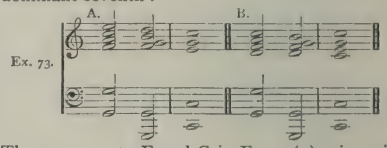

the essentials of the natural harmonic series. This so-called chord of the thirteenth, however, is ungainly and cumbersome if used in its entirety. If it be reduced to an eleventh by lopping off the E the effect is equally unsatisfactory, but as a ninth—that is, eliminating the C—the ear is perfectly satisfied with the combination as an entity. With its companion the seventh it is the only chord in these groups of sevenths that holds the tritone, which is the essential of all dominant combinations, whether expressed or suggested. Its characteristics are irresistibly dominant and all-compelling to movement, but its extraordinary powers in this direction have remained unrecognised until comparatively recently, when it has firmly established itself as the indubitable keystone of the modern harmonic edifice.

In the positions given in Ex. 70 each of the chords seems to be in the happiest association with the root G, and taking them as arising from the polyphonic system an old contrapuntal law receives a practical support under conditions that prevail under the harmonic.

Suspension, or prolonged notes, as has been previously shown, resented any premature appearance of their resolution in any part of the chord in which they appeared :



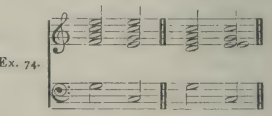

In Ex. 72 (A) the juxtaposition of the F and E is obviously discordant. Primarily, there is no such combination in the scale-chord series, and further the ear will not suffer, on a poignant interval (the third particularly), the simultaneous appearance of a displaced note with that which displaces it. At (B) the matter is adjusted. When suspensions and passing- or auxiliary-notes are involved in any progression this particular matter of displacement requires a very careful appreciation. The finer or the more elaborate the texture of the chord, the more a sensitive consideration of the position is required. Chords of the thirteenth and eleventh, even in their simple form, provide interesting instances of this important feature in harmony. They have generally been considered as extended dominants, their principal activity in harmony books being relegated to a posing as advance agents of the dominant seventh :




The upper parts, E and C, in Ex. 73 (A) quite evidently displace the B and D that would be necessary to the completion of the thirteenth. The C also in Ex. 73 (B) displaces the B, but the A (the ninth) is permitted, as an integral part of the dominant ninth, to be heard in conjunction with the note on to which it is to resolve.

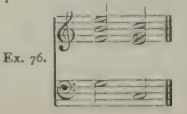
The old rule anticipated the modern idea when it affirmed that if the resolved note be in the bass a modification of the law was permitted. There are many contingencies however in the license that might bring about disaster. As a matter of practice, the only interval in either the chords of the thirteenth or eleventh that obstinately disowns its family when suspended or otherwise delayed an appearance, is the third, and this primary law affects every variety of dominant chord in the harmonic system.

The dominant character of the chords given in Ex. 73 can be more easily realised by their susceptibility to an immediate resolution to the triad on the fifth below the root. The *presumed suspension* is sufficiently indicative of their resolution to be authoritative :




There is no reason why the D in the eleventh (the last grouping of Ex. 74) should not descend to the C. The consecutive fifths in this case have no bad effect, but the punctilious in these matters can allow the note to ascend as shown. Another form of this chord can be seen in the following :

or, in four parts, without the ninth, when the third is *not* displaced :



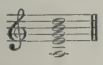
This arrangement is a commonplace under modern, but was rare under polyphonic conditions. Of the remaining four chords shown in Ex. 69, the first requires no explanation, but the other three have decided characteristics by their immediate suggestion of another tonality.

Two of these chords take up relatively the same position as the thirteenth and eleventh just examined, only the root note is shifted to the dominant beyond the principal, D, in sympathy with the ascending cycle of fifths :

Ex. 77.

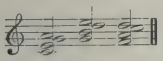
The natural resolution is to the all-pervading G. The remaining group in the same way can be presumed as an eleventh on A, a further progress in the ascending round of fifths :

Ex. 78.



If resolved, the resultant triad on D would require an F♯, temporarily disturbing the tonality. Also the consideration of the chord in extension to the thirteenth would create the F♯. Where the ordinary triads indicate repose, then, the added seventh is dominant and indicates progress, and is of course susceptible to all possible distributions by inversion. When the major triads, in inversion, support in their original form the whole-tone above, *i.e.* :

Ex. 79.

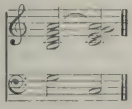


new and useful structures further insisting on scale-tonality are formulated. They have been called chords of the added sixth. Their function in suggesting finality is a modern innovation. The following, for instance, is as definitely assertive of conclusion as the more modest and usual tonic chord :

Ex. 80.

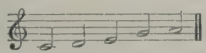
It links up interestingly as a resolution of the dominant ninth :

Ex. 81.



The moderns, also, with the object of extending the tonal harmony, have used to advantage the primitive scale of five notes known as the Pentatonic :

Ex. 82.



wherein the intervals that combine in the tritone are eliminated. The combination, judiciously distributed, is full of possibilities and adds effectively to the diatonic scale harmonies.

A modern theorist, M. Réne Lenormand, has endeavoured to explain the combination as an appoggiatura without resolution. An extract from Debussy is explained as in Ex. 83 :

Ex. 83.

hat is, the chord of the added sixth, with the appoggiatura to the B flat in the middle part, is left unresolved. In a composition of his own, M. Lenormand explains the same chord another way :

Ex. 84.

It is, he says, a 'common chord with added sixth and added ninth approached at the distance of a second.' For the present-day student the consideration of the chord as an entity will give him something wherever he might exercise his sense of distribution. Some really charming effects can be obtained if the material be well-balanced, and especially if the foundation is established on the tonic or dominant, or both in association. Variety is also to be realised on other bases, but the nature of the chord will not be disturbed in any inversion or distribution.

Here is a further illustration of the potentialities :

Ex. 85.

As far as the diatonic major scale is concerned, with its harmonies treated as homogeneous in every respect, the foregoing examination practically gives a full appreciation of its chord-contents. The restrictions attached to the study of counterpoint adjust themselves automatically, and under conditions that allow the student an excellent scope for actual creation. The principles indicated do away entirely with the necessity for preparing suspensions, and settle inevitably the question of natural resolution. Further, in the treatment of the sevenths, the composer can allow himself the license of the mediæval singer and use the accidentals that gave a variety to the plain triads with considerable effect.

*(To be continued.)*

---

The Index for Vol. 58 (January to December, 1917), of the *Musical Times* is now ready, and can be obtained free on application to Messrs. Novello & Co., Ltd., 160, Wardour Street, W.1. Special cases for binding can also be had, price Two shillings net.

## THE HARPSICHORD IN THE ORCHESTRA.

By Tom S. Wotton.

Ideas rarely spring forth from the brain fully-armed, as did Minerva. They have usually been 'in the air' for years, only awaiting the advent of the man of genius, who shall give them definite shape. Most orchestral ideas follow the general rule, and it is of interest to trace back some of our modern effects—the string arpeggios of 'Das Rheingold' to the *Concerti grossi* of Locatelli (1735), the present plague of muted trumpets to Monteverde's 'L'Orfeo' (1607), and so on. Similarly, the use of the harpsichord (clavecin or cembalo) in the orchestra was not discontinued on the initiative of any one single man. Its disappearance was gradual. The idea of dispensing occasionally with its services had occurred to musicians almost as soon as it became an integral part of the orchestra, on the invention of the *Basso continuo*.

### HAYDN.

But a short time ago the impression was prevalent that Haydn found the orchestra wedded to the harpsichord, or even, polygamously, to two of them, and had cried, like a second Cromwell, 'Away with this bauble!' The fame of the genial Croatian composer is not dimmed by the fact that we are now learning that this was not the case. Indeed, such is the irony of fate, a keyboard instrument was associated with the orchestra in one of his own works, on his last appearance in public. This was for a performance of 'The Creation,' on March 27, 1808, with Salieri conducting and Umlauf at the pianoforte. Whether the latter contented himself with merely filling in the chords for the recitatives, we do not know, but had the locale been London instead of Vienna the instrument would almost certainly have played a more important part.

### GLUCK AND RAMEAU.

In this connection perhaps not enough credit has been given to Gluck. For the production of 'Orfée et Euridice' (1774), his second opera given in Paris, he abolished the use of the clavecin entirely. To shatter the traditions of a hundred years in a single night requires the courage of your born reformer, although the Parisians were accustomed to the occasional absence of the harpsichord, not only in Gluck's own 'Iphigénie en Aulide,' produced earlier in the same year, but in the operas of his great predecessor, Rameau. Although we find the absence of the clavecin indicated here and there in the French master's first three operas, it was not until 'Les Fêtes d'Hébé' (1739) and 'Dardanus,' of the same year, that he carried out the method to any extent. In these, and his subsequent operas, in the complete edition of his works now in course of publication, the clavecin is omitted for approximately a quarter of the number of pages in each volume: and this does not give a correct impression, for while the choruses, in which the harpsichord is usually employed, have only five or six bars to a page, the dances, in which it is usually omitted, have, with two systems to the page, double that number, besides containing a vast amount of repeats. That Rameau often regarded the employment of the harpsichord as merely an orchestral effect, is shown by his marking, sometimes within the space of a dozen bars, such indications as ''Cellos alone,' 'All' (*i.e.*, 'cellos and basses), 'All with the clavecin.' That, when indicating its use, he was at times swayed by reasons analogous to those which might dictate to a modern composer the use of the harp or the celesta, regarded simply as an orchestral colouring, is proved by the Chaconne in D in 'La Princesse de Navarre' (1745), transposed to C and incorporated in 'Les Fêtes de Polymnie,' produced later in the year. The harmony, except for a few details, is the same in both cases, and the orchestration (strings, with the first violins doubled by the flutes) precisely similar, save that the flutes play throughout in the later version instead of not entering until the nineteenth bar. In the first version the clavecin is marked: in the second, it is omitted from the score. But it is to be noted, that in *both* works, when the chaconne is repeated to accompany the chorus, the clavecin is indicated. Not only in Rameau, but with the 18th-century composers generally, the absence of the harpsichord was marked more rarely in choruses than in instrumental numbers. This may be because choristers were as a rule less skilful musicians than the instrumentalists, and so needed more the assistance of the harpsichord, or simply because the composer required a greater volume of tone in the orchestra to balance the chorus. The modern English notion was not then entertained, that a band of fifty can balance adequately a chorus of five hundred.

### THE MANNHEIM SCHOOL.

While Rameau in France was discontinuing the use of the harpsichord for the majority of his instrumental numbers, Johann Stamitz (1717-57) and his disciples—Holzbauer, F. X. Richter, Cannabich, &c., forming the so-called Mannheim School—were working in the same direction in Germany. Their harmony was as a rule complete without harpsichord. In many movements *senza cembalo* (without the harpsichord) is indicated, whilst in others the bass is unfigured—a point to which we shall return presently. In Germany, they affected directly or indirectly most of the leading composers, including Haydn and Mozart: in France, they influenced Gossec and the younger French composers, Rameau being too old a man to be much swayed by others. Although their influence may have been exerted principally in the matter of form, it was also great as regards orchestral playing and the disposition of the orchestra. Burney, Reichardt, and Schubart, were all agreed as to the excellence of the Mannheim band. They waxed enthusiastic over the *fortes* and *pianos*, the *crescendos* and *decrescendos*, the two last being considered a novelty in orchestral playing, although they had been most certainly employed by Rameau. Even in his first opera, 'Hippolyte et Aricie' (1733), we find such indications as 'Grow louder with every beat' and 'Become softer with every beat.' In this, as in other respects, Rameau, who was perhaps the greatest orchestral colorist of his time, may well have influenced the Mannheimers.

### THE INDIFFERENT TECHNIQUE OF 18TH CENTURY ORCHESTRAS.

It is difficult for us to realise the indifferent technique of the orchestras of those days. Even up to the days of Wagner there was an enormous difference between the technique of the soloist and that of the rank and file of the orchestra. With certain orchestras, Berlioz had to abandon the performance of some of his works, simply because the musicians were unable to play them. It is possible that had such a piece as the 'Tannhäuser' Overture been first played with the precision to which we are accustomed, it would have met with readier acceptance. The bands of the 17th and 18th centuries were undoubtedly very ragged, and in spite of energetic marking of the time—which, at Paris, consisted of beating the edge of the stage with a long stick—the harpsichord must have been often useful for holding them together, quite

irrespective of any harmonical reasons. Unlike the pianoforte, the tone of which is opposed to that of the strings, the harpsichord forms a beautiful combination with them. As orchestral playing improved, however, the presence of the harpsichord began to be a drag on the expressive powers of the band. The former, notwithstanding its two manuals and its stops, was not capable of great expression. Accent could only be simulated by the lengthening of particular notes, lack of sustaining power was concealed by an excessive abuse of the ornaments peculiar to the period, and expression was mostly obtained by an exaggerated irregularity of time and rhythm.* With the primitive, cumbersome bow, the strings were not in much better plight. The harpsichord could hold its own. But with every improvement of the bow, greater expression became possible, and when Tourte, about 1780, invented the modern bow, he may also be said to have given the *coup de grâce* to the employment of the harpsichord in the orchestra.

It is unfortunate, for the purposes of our present inquiry, that the orchestral compositions of the 18th century that we best know are by Bach and Handel, two virtuosos of the keyboard, who, since they usually presided at the production of their own works, would be tempted to leave more to the organ or harpsichord than they would have done had they been violinists like the Mannheimers. Rameau, indeed, was a clever organist and clavecinist, but then, by the custom of the Paris Opéra, he could not assist at the production of his operas. Gluck's instrument was the violoncello, and Haydn seems to have been more at home on the violin than on the harpsichord or pianoforte.

### THE CONSTITUTION OF THE ORCHESTRA.

The disposition of the Dresden orchestra in 1754 under Hasse, given in Rousseau's Musical Dictionary, has been generally cited as typical of the period, but it is hopelessly out of date compared with the Mannheim band of two years later, given by Riemann in the preface to the 'Denkmäler deutscher Tonkunst,' 3rd year. I add the composition of the Paris Opéra orchestra in 1733, the year of the production of 'Hippolyte,' as given by *Le Guide Musical* on the occasion of the resuscitation of the opera in 1908; and also that employed for a performance of 'The Messiah' at the Foundling Hospital in 1759:

| | Paris, 1733. | Dresden, 1754. | Mannheim, 1756. | London, 1759. |
|---|---|---|---|---|
| Violins | 16 | 15 | 20 | 12 |
| Violas | 6 | 4 | 4 | 3 |
| 'Cellos | 12 | 3 | 4 | 2 |
| D.-Basses | | 3 | 2 | 2 |
| Flutes | 5 | 2 | 2 | — |
| Oboes | | 5 | 2 | 4 |
| Bassoons | 4 | 5 | 2 | 4 |
| Horns | — | 2 | 4 | 2 |
| Trumpets | 1 | 2 | 2 | 2 |
| Drums | 1 | 1 | 1 | 1 |

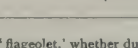
As regards proportions, these may be taken as representative of Handel's ordinary band. Probably some of the figures would be altered slightly in practice, as in all the orchestras some of the players would be 'double-handed.' To each of these must be added a harpsichord and a conductor, who at Dresden was seated at a second harpsichord.

The above require some little explanation. The strings at Paris are given in *Le Guide Musical* as 'sixteen violins, twelve basses, six *parties*,' which has led one writer to declare that the strings were 'theoretically in six parts.' But *parties* is an abbreviation of *les cinquièmes parties* (the fifth parts), as the *Quintes* or violas were called, when they were first added to the theoretical four parts (*dessus, haut-contre, taille, et basse*). This is proved by the facsimile of a page of one of Rameau's autograph scores in the complete edition. The highest stave is marked *Viol.*, and the next below, with the alto clef, is marked *Parties*. The number of basses is quite in accordance with Rousseau's strictures, when he denounces the Paris Opéra orchestra as the worst in Europe. He says there were too many 'cellos and too few double-basses. The double-bass was only introduced in the Paris band in 1706, Montéclair playing the solitary representative, so probably in 1733 there were not more than two or three. Some of the 'cello parts were probably played on *basses de viole*. The bracketing of the flutes and oboes leads one to suppose that the five musicians would play either instrument on occasion. In 'Hippolyte,' for one of the choruses, besides a part for flutes, the oboes are in three parts, marked 1^ers, 2^mes, 3^mes (plural), connoting at least six instrumentalists, but this of course is not proof that Rameau obtained them. He employs only a single trumpet, but includes two horns in his score, besides a tabor, a flageolet,* and bagpipes, the last at least necessitating extra performers. The Mannheim orchestra of 1772, when Mozart heard Holzbauer's 'Gunther von Schwarzburg,' was the same as that of 1756, except that there were four double-basses, four bassoons, only two horns, and (what appealed particularly to Mozart) two clarinets. In 'The Messiah' flutes are not indicated in the original score, and the oboes are only marked in one number, 'Their sound has gone forth.' For the rest of the work they would play with the violins.

We must take Rousseau's notions as to what constituted an ideal band with a certain amount of caution. Although he says that the Dresden one was 'the best distributed and formed the best ensemble,' he admits that that at Naples was the first in Europe for 'number and intelligence,' without however giving any figures. In any case his opinions on the subject were antiquated. His dictionary was not published till 1767, and by then he should have known of the Mannheim orchestra, doubtless imitated in other towns in Germany. In France too, Gossec and others were realising that five oboes were not required to balance a dozen fiddles. In England, be it noted, we clung to the old-fashioned type of band.

We may take almost as axioms, that the life of the harpsichord in the orchestra was prolonged, first, on account of the indifferent playing of the majority of orchestral performers, and secondly, because some of the foremost composers of the day happened to possess exceptional powers of execution on the keyboard.

*(To be continued.)*

* This irregularity of rhythm was correlated with an understandable carelessness in notation. Why trouble to mark the exact rhythm, when the performer would use his own discretion in the matter? This carelessness extended to parts for other soloists, and perhaps more especially to vocal ones, but in orchestral parts, intended to be played by a number of executants, naturally more precision was requisite. It is of interest to observe in the scores of Rameau's operas (complete edition), first, how the vocal parts as regards rhythm do not always agree with the instrumental ones; and secondly, how, when introducing some of his clavecin pieces into his operas, the composer marked the proper rhythm. When arranging the pieces for strings, he also cut out some of the ornaments. As a proof of Rameau's care in marking the exact rhythm in his orchestral numbers may be cited one in 'Dardanus,' where, in certain bars, we find the rhythm  corrected in his own handwriting to even quavers. In a harpsichord piece this would have been a work of supererogation. If merely as a record of how music was performed in the 18th century, the complete Rameau edition is invaluable.

* The 'flageolet,' whether due to Rameau or his editors, is probably the 'pipe' or *Galoubet*, which was the usual companion of the tabor. If this be so, the part would sound two octaves above the written notes.

# Occasional Notes.

GOUNOD CENTENARY.

Mr. Frederick Wedmore writes to *The Times* to point out that in Paris a tribute to Gounod on the centenary of his birth (June 19, 1918) is being proposed, and he adds:

> May we not here in England plan and execute a scheme less obviously elaborate and prolonged, but still serviceable, and ask to have on June 19 our 'Gounod Day': a day in which there may be heard in church—in many churches—the 'Messe Solennelle' or others of the composer's Masses; in many concert-rooms his miscellaneous and romantic melodies, now too often ignored; and at the opera his 'Faust,' his 'Romeo and Juliet,' or, what is still better—much better for the purpose—that other opera that his own land inspired—that 'Mireille,' which is so characteristically French, and to boot, so marvellously Provençale?

WELSH TERRITORIAL EXPANSION.

Writing home to a relative, Lieut.-General Sir Philip Chetwode states:

> I attended a concert of the famous Welsh singers in Jerusalem. For the first time 'Land of my Fathers' (the Welsh National Anthem) re-echoed through the streets of Jerusalem in Welsh.

'Land of my Fathers'!! This is going back a long way for a title. Has the hereditary claim anything to do with the Lost Tribes tradition?

SARDINIAN FOLK-MUSIC.

In a war correspondent's letter from Rome that appeared in *The Times* recently, it is stated that:

> The [Sassari] Brigade was one of those which were 'broken,' but it was quickly re-made, and now it has won new glory to add to the long list of its gallant fights. These men are nearly all Sardinians—little men and silent, given to a strange, melancholy music, some of it most hauntingly beautiful. They have put fear into the Austrians in many attacks, and when they take they hold. They are grim fighters.

Who knows anything about this 'strange, melancholy music,' so 'hauntingly beautiful'?

Another news item in *The Times* says:

> For the concert which he is giving at the Coliseum on Sunday next for the Waterloo Station Free Buffet, Mr. George Robey visited the London Commercial Sale Rooms in Mincing Lane, and in five minutes collected £250 from the members, after singing a song, *unaccompanied by music* [the italics are ours].

*Bel canto*, we know, is not as a rule a speciality of music-hall singers; but this is really too hard on good Mr. Robey.

TALKING AT CONCERTS.

In the course of a criticism of M. Vladimir Rosing's recent vocal recital (see page 120), the *Daily Telegraph* says:

> One's pleasure would have been quite complete had it not been for the most irritating whispered conversation of sundry ill-behaved members of the audience during the singing, which did its worst to ruin such things as 'Total Eclipse' and Beethoven's 'Tears of Love.' For this sort of thing a remedy must be found.

Who has not suffered from such miserable, idiotic selfishness? A public and scornful protest might seem to be a remedy, but then the protester and many of the audience, and especially the performer, would be sorely disturbed by the scene created. Boiling oil of course is the proper punishment, but there is obviously a difficulty in applying it. So it seems that there is no other practicable remedy than the conventional indignant 'sh, sh,' and that look of scorn (only possible if you happen to be in front of the offenders) that for generations have been so ignominiously unsuccessful.

THAT PIANOFORTE!

In the *Cambridge Magazine* for February 2 we read that at a University Musical Society concert:

> The new Sonata [pianoforte and violin] of John Ireland was perhaps a little severe for the majority, but it is undoubtedly a noble work which ought to be heard in Cambridge. The broad and massive style of both the executants was admirably suited to its interpretation. Mr. Sammons was heard in some solos by Pugnani and Schubert, and Mr. Murdoch played Chopin's A flat Etude and Berceuse with exquisite delicacy, as well as a picturesque 'Decoration' by John Ireland and a clever 'Caprice' by Frank Bridge. We admired especially his wonderful skill in making the best of the *peculiar qualities of the pianoforte* placed at his disposal.

There is a world of melancholy meaning in the words we have italicised.

## SIR WALTER PARRATT.

RETIREMENT FROM THE OXFORD PROFESSORSHIP.

This resignation of the important post Sir Walter Parratt has so ably filled since 1908, in which year he was appointed Professor on the retirement of Sir Hubert Parry, does not imply that he is giving up work generally. He thinks that a period of ten years is sufficient for one man to hold this particular chair, and he desires to make way for a younger musician—a self-denying ordinance that will increase the respect felt for Sir Walter by his numerous professional friends, including his former pupils, many of whom occupy important posts in the land.

# Church and Organ Music.

## HOW NOT TO EDIT BACH.

By Harvey Grace.

[Lord Burleigh *comes forward, shakes his head, and exit.*

*Sneer.* 'Now, pray, what did he mean by that?'

*Puff.* 'Why, by that shake of the head, he gave you to understand that even though they had more justice in their cause, and wisdom in their measures—yet, if there was not a greater spirit shown on the part of the people, the country would at last fall a sacrifice to the hostile ambition of the Spanish monarchy.'

*Sneer.* 'The devil! did he mean all that?'

*Puff.* 'Every word of it—if he shook his head as I taught him.'

*The Critic.*

In England the activities of the more fervid musical commentators are usually confined to programmes where, as analytical annotators, they may help, amuse, or be avoided, as the purchaser chooses. Judging from a volume before me, German enthusiasts are allowed to run wild over the pages of masterpieces, and so can hardly be escaped. The book is the second volume of Bach's organ works, edited by Herr Straube (Peters). How far the Herr is responsible for the all-too-ample footnotes, I do not know. He has been so busy peppering poor Bach's music with superfluous phrasing and other marks, that he might well have left the gassing to a subordinate. The English version is by Quentin Morwaren, who is perhaps not to be blamed if the result is occasionally on the foggy side.

We are so often told that the traditional German method of playing Bach's organ music is to draw all the stops and keep them drawn throughout, that Straube's elaborate registration comes as a surprise. Not only does he indicate numerous and violent dynamic changes; he suggests frequent soloing of subjects and other important matter. The prime objection to more than a very limited use of this device is that it sacrifices the polyphonic web in favour of a single voice accompanied—generally a much less interesting effect. But when it *is* done, it is above all important that the scheme be carried out without breaking the flow of the movement—or even risking such a break. Straube, however, seems to be so obsessed with the soloing idea, that he indicates the method even when the part can be picked out only by a liberal use of 'thumbing,' an operation impossible on some organs, difficult on all, and risky even on keyboards where the 'overhang' is convenient. When we are asked to use our thumbs thus, we expect the passage to be of the simple and sustained order. But Straube has no mercy, and calls on the player to pick out a rapid subject in this speculative manner, both thumbs being kept busy. Perhaps the best (or worst) example is his suggestion for a passage in the F minor Fugue, 'a varied form of rendering, which should demonstrate how a plastic working out of the chief motive is feasible.' Four staves are necessary for this feasibility, also large hands. I quote the manual staves only:

The player who essays this will be a busy man, albeit engaged chiefly in twiddling his thumbs. And after all, is the result worth the trouble?

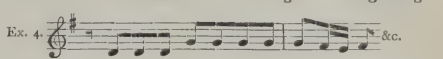
The industrious Straube appears to forget the limitations of the organ in the matter of accent. He is lavish with *sforzando* and similar indications. Occasionally (for instance, when they occur in a single part) something may be done with a swell pedal. But with three parts on the same manual, obviously all or none must be affected. Nor can we act on such indications as:

without a rapid pumping use of the swell pedal that would be ludicrous. This is only one of many passages in which every note has its mark. Apparently the player is not credited with sufficient intelligence to act on the word *simili*, or, better still, his own initiative. The same absurd thoroughness is seen in the fingering. Many chords admitting of little or no possibility of mistake in choice of finger have every note duly marked. The funniest example is the crashing discord at the end of the F minor Prelude. Here it is, with its little sums in addition set out beside it:

Such thoroughgoing conscientiousness reminds one of the actor who, essaying the part of Othello, blacked himself all over.

There are many points in the phrasing, registration, and other details of performance that call for comment, but I must pass on to the annotations. These are remarkable for high falutin' windiness, but even more for their discovery of profound significance in passages that most of us have regarded as merely finely organized sound. None of us, I suppose, will deny the emotional appeal of the best of Bach's fugues. Still less, however, shall we subscribe to the theory that Bach set out on a fugal excursion with as clear a programme as the writer of, say, a Spring song or Funeral march. The mood and the emotional climaxes must often have developed more or less fortuitously,—indeed, the fugal form is one particularly liable to this kind of growth. See, for example, how some of the most significant music in the '48' has its inception in fragments of the subject or counter-subject. These fragments were adopted for treatment because of the formal demand for homogeneity, and we may be sure that Bach himself must have been surprised at the possibilities some of them revealed in the process of development.

Now see what Straube finds in the Fugue in G beginning:




The subject is a major version of the principal theme of the first chorus in the cantata 'My spirit was in heaviness,' and is a cheerful tune from which is evolved a vigorous and attractive fugue. A few bars near the end glance at the tonic minor, leading to a climax over a dominant pedal, but even here the music can hardly be said to decline more than very slightly from the prevailing mood of content. A lengthy footnote tells us that:

> This fugue has been called by Heuss an 'Evolutionary Fugue.' He lays stress on the contrast between the 'lively outset of the fugue' and the 'inward discontent' of its ending. There can be no doubt of the pessimistic pathos which dominates the final part of the movement; the only thing to be contended [for] is the indication 'cheerfully energetic' for the commencement . . . . A vitally significant fact is that the complete composition was in its original form in three parts, the fugue following a movement which in its ornamentations stood in close relation to the florid style of a soprano air in 'Selig is der Mann.' After the joyousness of the Prelude, and the deep abstraction of the middle movement, the fugue leads back to the realities of existence. With the revertion (*sic*) the pessimist recognized the contradiction of life. Only with feelings of deep dejection is he able to return to this world, to find it ultimately, like Beethoven, 'detestable.'

After a very natural shock at Bach's finding Beethoven 'detestable,' we may ask, with Sneerwell, 'The devil! did he mean all that?'

But Straube has not yet done with the 'inward discontent' of the final cadence:

He says:

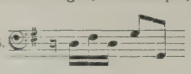
> The 'inward discontent' of the conclusion finds once again an almost alarming utterance in the shrill dissonance E flat-E natural; with strict observance of the *ritardando molto* the listeners will be brought to a clearer comprehension of the psychical significance of this point.

But the cadence, so far from containing anything 'alarming,' or of 'psychical significance,' is quite conventional. The collision between the E flat and E natural comes about in the most logical way. The harmonic basis of the passage was hackneyed even before Bach's time, and the flattening of the ninth of the dominant was almost an article of faith. The treble part is simply the tail end of the subject, and therefore the E natural is inevitable. It is one of the countless cases in which a descending minor and a rising major interval come into

momentary conflict. Of course the player may *ritardando* with sufficient *molto* to produce an 'alarming utterance,' in which case the 'discontent' would be felt by the hearer.

The Herr is ever on the look out for such emotional points. In this same Fugue, for example, is a figure:

Ex. 6.



of which Bach makes a good deal. It appears first in the bass, and obviously has its origin in conventional pedal technique of the alternate feet order. If it has any emotional significance, it is surely of a cheerful, resolute, character. Straube, however, lures our eye to the foot of the page in order to describe it as a 'threatening motive,' adding unnecessarily that 'it is to be delivered with the greatest precision.'

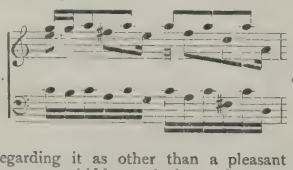
What is the opinion of most organists concerning the A major Prelude? The Fugue is generally admired as one of the most delightful of Bach's works, but I have always felt that the Prelude contained little of interest. I have lately tried in vain to discover in it such qualities as Straube describes in the following note:

> Among all the Preludes and Fuges this pastoral idyl takes a place apart. Bach has never again in these same forms entered upon like realms of fancy. The Prelude whispers of the magic of the still nights in spring. Faint strains, hardly more than dreams, lead the ethereal dance; shadowy melodic outlines float phantom-like hither and thither, to be lost in a breath of entrancing sound. . . . How to render with its whole charm the mysterious melody of the Prelude, is a problem not easy to solve . . . 'Like the tones of an Æolian harp the euphonious strains must be there, without inducement, and without betraying their instrument.' (Novalis). The best way to obtain this is by the use of the Celestial or Echo organ, which, being placed at a distance, amply fulfils the conditions of the foregoing quotation. . . . The registration shall only as it were follow the lines of the tone-picture with a faint silver tracery. . . .

Perhaps I have never fully appreciated this work because I have not yet had the good luck to hear it played without inducement and without betraying its instrument.

Most of us have played the passage in the great A minor Fugue commencing:

Ex. 7.




without regarding it as other than a pleasant sequence. Once more we are bidden to look at a footnote, and read: 'The sigh of sweet melancholy in the middle voice with fervent expression.' I may add that the bar I have quoted contains the direction *Espr.* under the alleged sigh, nine indications of the touch to be employed, and nine fingering marks. This is by no means the worst example of over-editing: many passages are so profusely marked that the signs actually outnumber the notes!

There are other points calling for remark, but space forbids, so I must end with a few extracts from some of the more gushing comments. Of the final sixteen bars of the great B minor Fugue, Straube says:

> The inner reversion of the piece Bach symbolises in visionary strains of the flowing sixteenth-note figure; he prepares for the crowning development with a re-entry of the same passage. As, however, the whole leads up to the heights of spiritual conviction, the motive which for a time shone resplendent, to be again speedily obscured, now acquires power of expression and magnitude of form. It passes to the mighty course of the Bass, which by the proportion of its strides seems to intend gaining the highest summit of heaven by force.

Of the manual section following the exposition, he says:

> The interlude of these twelve bars would be inexplicable if we did not descry in the playful grace of the sixteenth-notes the smile of a sunbeam breaking through the grey mists, to transfigure the clouds of heavy affliction. The inner course of the piece turns away from the grey melancholy of jaded resignation, to reach by degrees an almost defiant acceptance of existence. This liberating development of the feelings will find its natural musical expression in a steady increase of the dynamic and rhythmic forces. How to utilise these resources in an artistically-convincing manner must be left to the individual culture and musical knowledge of the interpreter.

As may be expected, the beautiful Prelude to this Fugue gives the commentator opportunities of which he makes the most. Hear him on the full close in F sharp minor:

> The austere tone of this cadence demands rigorous severity in expression. From out the dejected melancholy of the beginning, Bach has led us in carefully-linked psychical chains up into the emotional sphere of defiant perseverance against outward and inward opposition. A clear perception of this evolution is an indispensable preliminary for a living representation of the whole work. . . . Oppressed, faltering, the wonderful melody of the upper part sets in, to sink again in the following bars from the perturbed unrest of the middle section back to the calm, pensive melancholy of the beginning. . . . The thirds—like a glance into the past—to be softly emphasised.

Over the concluding bars of the Prelude he spreads himself thus:

> The contrition and suppressed suffering of this concluding phrase, encircled with a filmy mantle of soft strains, raises once more the deep plaint of the Prelude as in a dream, to sink shadow-like into nothing. The Fugue, weary, apathetic, almost lifeless, then lifts up its mournful, resigned song of earthly sorrows and home yearnings.

The middle section of the 'Wedge' Fugue calls for a liberal supply of notes. I have space for only one:

> The whole middle movement is to be rendered throughout fantastically and impassioned. The subdued light of the tone-colour must show the figures in the dusk of twilight, in the sense of the supernatural: ethereal, veiled, and discreet. it should merge everything in the uncertain, the indefinite, and incomprehensible.

From these extracts the reader may imagine how Straube lets himself go over such works as the great C major, C minor, Preludes and Fugues, and the Fantasia and Fugue in G minor. But even smaller works provide him with matter for footnotes. Like Verges, he will be talking. For example, the final cadence of the A major Fugue, instead of being allowed to speak for its simple self, is thus helped out by the Professor:

> A quiet lingering on the sublime chord of the seventh on D sharp—a momentary hush—and the cadence closes soft and tender as in a dream.

Of course such rhapsodies are harmless, so long as they are not taken too seriously. More questionable are the 'improvements' in the music itself. Thus the editor has no scruples in making a passage more emphatic by adding octaves, *e.g.*, from the 'Wedge' Fugue:

Ex. 8.

I give the bar with all its unnecessary marks thick upon it. Straube says it is 'the culminating point of the whole Symphony, and must obtain tremendous expression in the shriek of its dissonances'—a characteristic attempt to read 'frightfulness' into a progression that Bach must have used many hundreds of times.

The Choral Preludes, being largely programme music, need some elucidation, and organists are grateful for the help given by Pirro, Schweitzer, and Newman. The Preludes and Fugues are another matter. They are pure music, and like most subjective works, their emotional significance may be varied enormously by the method of performance, or by such factors as the character of the instrument, the size of the building in which they are heard, and so forth. Less, perhaps, than any music do they need such sentimental and exaggerated underlining as we find in this volume.

It is a far cry from the plain pages of the earlier Bach editors, such as Kroll, Griepenkerl, and Roitzsch, to these misty impertinences. We may be amused at some of them, but we close the volume with an uneasy feeling that Straubism has its tragic side. Viewing it in conjunction with the megalomania shown in modern German organ music, especially in that of Reger and the later examples of Karg-Elert, we see unmistakable signs of the frantic egoism and over-emphasis that are the ultimate cause of the present war.

On merely musical grounds it is worth while to remember that Straube has for years been one of the most eminent critics and editors in Germany. What should we think of the state of the art in England if (say) Sir Hubert Parry or Mr. Ernest Newman put forth such an edition, and our great teaching institutions adopted it?

---

The 1917 Year-Book of Christ Church Cathedral, Montreal, gives a list of choir music that reflects great credit on Mr. Arthur Egg, the organist and choirmaster. The settings of Te Deum and Jubilate are by Stanford (C and B flat), Noble in B minor, Martin in A, Smart in F, Stainer in A, and Walford Davies in G. The Communion Services include Stanford (in C and B flat), Wesley in E, and Bairstow in D; Evening Canticles are by Noble in B minor, West in E flat, Walmisley in D minor, and Stanford in B flat. There is a fine list of anthems, among them being Bach's 'Christians be joyful' and the cantata, 'God's time is the best,' Franck's 'Psalm cl.,' Ouseley's 'It came even to pass,' Stanford's 'Ye choirs of New Jerusalem,' Tye's 'Laudate nomen Domini,' Tallis's 'If ye love Me,' S. S. Wesley's 'Ascribe unto the Lord' and 'The Wilderness,' Walford Davies's 'O Thou that hearest prayer,' besides many standard oratorio choruses, seven of the best of these having been added to the repertory during the past year.

---

Performances of 'St. Paul' drew large congregations to St. Lawrence's Parish Church, Ludlow, on the afternoon and evening of January 24. The Church Choir, the local Choral Class, and the Ludlow Orchestral Society formed the choir and band, and Mr. Frank E. Bastich, the Parish Church organist, conducted. The soprano solos were sung by Master D. Campbell, and the other principals were Mr. J. Aikens and Mr. Batey (both from Hereford Cathedral). Mr. Ivor Atkins (Worcester Cathedral) was organist.

---

At a students' organ recital at the Royal Academy of Music on February 4 the performers were all ladies. The programme included Franck's Choral No. 3 (Miss Joan S. McNeill), first movement of Guilmant's Sonata No. 5 (Miss Florence Whitby), Bach's B minor Fugue (Miss Florence Cook), Minuet and Allegro Maestoso from Stanford's Sonata No. 1 (Miss Enid Revell), and Bonnet's Concert Variations (Miss Marjorie Hermon).

---

The Church Music Society is arranging a series of conferences on hymn-singing. These will take place on Saturdays at three o'clock, the first being held at the Temple Church on March 16, when Dr. H. Walford Davies will deal with 'Hymn Festivals and Hymn Sing-songs.' The hymn-book used will be 'In hoc signo.' No tickets are required, and there will be no collection. Details of the remaining conferences will be announced later.

At the Dedication Festival at St. Paul's Cathedral, music, as usual, was given a prominent part. The Communion Service was sung to Martin in A, the Canticles and Evensong, Stanford in A, and a portion of Mendelssohn's 'St. Paul' was sung by an augmented choir. Mr Charles Macpherson conducted, and Mr. Reginald Yarrow was at the organ.

---

On the occasion of Dr. William A. Hall leaving Tottenham and taking up his new oppointment as organist and choirmaster of All Saints', Eastbourne, he was on January 17 presented with an address and a cheque by Tottenham War Services Committee in recognition of his help in organizing concerts for war charities.

---

Mr. Arthur Kitson (who succeeded the late Dr. Hutchinson as organist and choirmaster at Darlington Parish Church) informs us that his name was in the pass-list for January 3 for the final Mus. Doc. Examination at Oxford. We congratulate Dr. Kitson.

---

It has been decided that the annual service for teachers in St. Paul's Cathedral shall be suspended for the current year owing to difficulties arising out of war conditions.

---

We regret we are obliged to hold over a report of the very interesting address delivered by Sir Hubert Parry on January 18 before the Royal College of Organists.

---

There is an informing article by Dr. Grattan Flood on Queen Mary's Chapel Royal in the *English Historical Review* for January.

---

ORGAN RECITALS.

Mr. Herbert Gisby, St. Thomas's, Regent Street (four recitals)—Pastorale, 'Psallite, omnes Angeli' and 'Sit laus plena, sit Sonora,' *Best;* Pastorale and Finale (Sonata No. 20), *Rheinberger;* Meditation in F, *Claussmann:* Finale in B flat, Op. 11, No. 2, *Wolstenholme;* Legend, *Harvey Grace.*

Mr. Cyril A. Pearce, Unthank Road Baptist Church—Sonata in F, *Stanford;* Toccata Militaire, *H. M. Higgs;* Imperial March, *Elgar.*

Mr. Herbert Hodge, St. Nicholas Cole Abbey (five recitals)—Offertoire in C, *Wely;* Finale in E (Op. 52), *Schumann;* Overture in C, *Adams;* Prelude and Fugue in C minor, *Mendelssohn;* Fantasia in E flat, *Saint-Saëns;* Fugue in C minor, *Reubke*

Mr. W. J. Lancaster, Bolton Parish Church—Sonata, *Stanford;* Lied, *Vierne;* Fantasia on 'Hanover,' *Lemare;* Interlude in G, *Wolstenholme.*

Mr. J. Pullein, St. Mary's Cathedral, Glasgow (two recitals)—Prelude on 'Sleepers, wake!' *Bach;* Fantasy on Two Christmas Carols, *West;* Pastorale, *Franck;* Rhapsodie sur deux Noels, *Gigout;* Marche de Fête, *Busser;* Two Pastorales, *Hillemacher;* Marche Religieuse, *Saint-Saëns.* Doncaster Parish Church—Preludes on 'Martyrs,' *Harvey Grace,* 'Canterbury,' *John Pullein,* 'London New,' *Harvey Grace,* 'Rockingham' and 'Crofts 136th,' *Parry.*

Mr. Bell-Porter, Eltham Parish Church—Fantasia and Fugue in A minor, *Bach;* Allegretto in E flat, *Wolstenholme;* Gavotte, *Camidge;* Imperial March, *Elgar.*

Mr. Ezra Edson, Cawthorne Parish Church, Barnsley—Sonata No. 5, *Mendelssohn;* Storm-Fantasia, *Henry Hudson.*

Mr. W. Cary Bliss, St. John's, Red Lion Square—Prelude and Fugue in C, *Bach;* Absoute and Rhapsodie sur deux Noels, *Gigout;* Romance and Eclogue, *Salome;* Fantasia alla Marcia, *Harvey Grace.*

Mr. George Pritchard, St. George's, Altrincham—The Curfew, *Horsman;* Rêverie, Op. 5, *Bonnet;* Finale in D, *Lemmens.*

Mr. Douglas G. Rogers, St. John the Baptist, Widford (two recitals)—Overture to 'Egmont'; Fantasia on Two Christmas Carols, *West;* Concerto No. 1, *Bach.*

Mr. Allan Brown, Rhos Chapel, Mountain Ash—Canon in B minor, *Schumann;* Fugue in C minor, *Reubke.*

Mr. Harold M. Dawber, St. George's, Stockport (three recitals)—Recitative and Finale (Sonata No. 1), *Mendelssohn;* Prelude to Part 2, 'The Apostles,' *Elgar;* Romance with Variations, *Stuart Archer;* Marche Pontificale, *Widor;* Choral Prelude, 'In dulci jubilo,' *Bach;* Fantasy on 'God rest you merry, gentlemen,' *Eaglefield Hull.*

Mr. Felix Corbett, Town Hall, Middlesbrough—Overture, 'Ptolemy,' *Handel;* Toccata and Fugue in C, *Bach;* Rondo Capriccio, *Lemare.*

Mr. J. A. Meale, Broadway Baptist Church, Chesham—Fantasia and Fugue in G minor, *Bach.* Wesleyan Central Hall, Westminster—'St. Francis preaching to the Birds,' *Liszt;* Triumph Song, *Arthur Baynon;* Sonata No. 6, *Mendelssohn.* Wesleyan Central Hall, Westminster (four recitals)—Grand Chœur, *Haigh;* Cantilène, *Wolstenholme;* Minuet Nuptiale, *Lemare;* Fantasy, *Harvey Grace;* March of Lincolnshire Regiment and Tone-Poem, 'In peril on the sea,' *J. A. Meale;* Offertoire and Fughetta, *Commette.*

APPOINTMENT.

Mr. B. T. P. Hollins (organist Acton Congregational Church), organist and choirmaster of Beckenham Congregational Church.

# Obituary.

We regret to record the following deaths:

Mr. W. J. Ridley, on January 20, an event that has caused sincere regret, especially to those who knew him as the designer of the new Liverpool Cathedral Organ, which is now in course of construction by Messrs. Willis. Mr. Ridley was a nephew of the widow of Mr. James Barrow, under whose will a munificent sum was set apart for the provision of an organ worthy of the greatest cathedral in the world. It is sad also to record that this venerable lady herself passed away on February 8. But although it has not been vouchsafed to them to see the completion of the great work which was so close to their hearts, it is certain that their names will long endure in its connection. To Mr. Ridley the progress of the work was his chief preoccupation in life, and the design and details of the huge instrument embodied a life-time's study and practical experience of the organ-builder's art, in which as an amateur he stood unsurpassed. With its six manual departments, played from five keyboards, its 167 speaking stops (33 on the pedal), 48 couplers, and 10,567 pipes, it was not the designer's idea to plan merely the largest organ in the world but to make it remarkable as the first organ of over a hundred speaking stops to embody correct principles of tonal design by developing the varying classes of flue, string, and reed tone to the fullest extent in 'families.' Mr. Ridley's interment was preceded by a funeral service held in the exquisite Lady Chapel of the Cathedral.

# Reviews.

ORGAN MUSIC.

*Morning Song*, by Alfred Hollins; *Five Variations on an Old English Melody*, by J. Stuart Archer; *Chanson d'Espoir*, by J. A. Meale; *Scherzo*, by J. A. Meale. (Original Compositions, New Series, Nos. 52 to 56.)

*Larghetto in F minor*, by S. S. Wesley.

[Novello & Co., Ltd.]

Mr. Hollins's 'Morning Song' is as tuneful as may be expected from the composer of one of the most popular Spring Songs ever written. Indeed, it recalls that work in more than one passage, but its numerous prospective admirers will like it none the less.

Mr. Meale's two pieces are obviously intended for that portion of a recital audience to whom subtleties are merely boring. The 'Chanson d'Espoir' (why not an English title?) is a straightforward song without words. The Scherzo gives us a tune played by the left-hand, with broken chordal accompaniment, relief being provided by a quiet middle section.

Mr. Archer has long since shown his ability to use the variation form with good results. The new set is, we think, at least as good as anything he has done, being a judicious blend of the figured method and the more interesting modern one of development. The quaint old melody is made the basis of a very attractive piece of work. It is only moderately difficult. The three other pieces mentioned above are easy.

The 'Larghetto' of S. S. Wesley, the second edition of which has just appeared, is a simple two-page piece. Like most of Wesley's organ music it is so good as to make us regret that its composer lived in days when the organ in this country was in too backward a condition to give its votaries a chance of showing their full capabilities.

BOOK RECEIVED.

Catalogue of First Editions of Edward MacDowell (1861-1908). By O. G. Sonneck, chief, Music Division of the Library of Congress. (Government Printing Office, Washington. L.C. Card, 17-26002. Price 40 cents.) This is one of the series of bibliographic studies issued by the U.S. Government that reflect appreciation of a national heritage. Edward MacDowell was the greatest musician the States have produced. The volume contains 89 pp., and is a monument of the industry of the able editor, Mr. O. G. Sonneck.

# Correspondence.

## MUSIC IN PUBLIC SCHOOLS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—Thank you for your note appended to my letter of January 8. You will probably not wish to find space for an elaborate correspondence. May I therefore briefly suggest what seems to me the root of the matter? At present English instrumental music on the whole lags behind that of some Continental nations. Therefore English teachers of instrumental music are obliged to use a preponderance of foreign music for teaching purposes. But in vocal music the case is different. We can all find English vocal music amply adequate, both in quality and quantity, for our purposes. In defence of Rugby music may I therefore state that our Christmas concert-programme included (amongst others) an important vocal work by an English composer sung by a choir of boys and accompanied by an almost complete orchestra composed mainly of boys, and that we are hoping to give a performance of English madrigals within the next few months. The two quartets in the programme quoted in your January number were sung by four gentlemen (not boys) who happened to have been practising them in private. Foreign vocal music at our Sunday concerts is the exception rather than the rule.—Yours, &c.,

Arthur H. Peppin.

Rugby, February 2, 1918.

Sir,—As a music teacher in a large public school for girls, I take exception to your remark in this month's issue: 'Gurlitt, in common with a host of German pattern-writers, much beloved in girls' schools.' In this school, girls are learning, in addition to the ordinary classics, Bach, Beethoven, &c., pieces by Bainton, Carroll, Dunhill, Earnshaw, Farjeon, Hurlstone, Balfour Gardiner, Cyril Scott, Coleridge-Taylor, &c., and of course pieces by French, Russian, and other composers, *but no Gurlitt* or other German pattern-writers' pieces are taught here. I enclose programme of two recent concerts, by which you will see some girls' schools at any rate support British art.—Yours faithfully,

Allegro.

[We did not say that Gurlitt & Co. were beloved in all schools. The programmes sent contain twenty-nine items, of which nineteen are by British composers. Quite a model

selection and very creditable to all concerned! We are sorry we cannot give the list in full in the *Musical Times*, but we are doing so in the March issue of the *School Music Review*—Ed., *M.T.*]

## BELL CASTING.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—The interesting article in your February issue by Mr. Starmer, 'A famous British bell foundry,' recalls to my mind the story of the re-casting of a peal of bells for the parish church of St. German's, Cornwall.

About fifty years ago an old man pointed out to me a spot near the west end of the church where he had been told that at some time or other the bells were re-cast. The place was at this time overgrown with scrub. I could see no trace of a furnace or foundry, and I was very doubtful as to the accuracy of the story. As I became more acquainted with moulding and foundry work I was still more sceptical on the matter. About five years ago, however, it was found necessary to re-hang the bells, and at the same time two bells were added to the original peal of six. Upon the completion of this scheme a small pamphlet was published in which I found the following:

> 'The old peal of six were cast in 1775 by J. Pennington, a clever bell-founder, who lies buried in the churchyard of Stoke Climsland, near Callington, who appears to have travelled about the country, carrying his tools, furnaces and sand, with him, and to have cast the bells as near to the church as possible, using the churchyard as his foundry and the vault of heaven as his canopy. It is not too much to say that no bell-founder of the present day would undertake to do such work with such primitive appliances. The casting, however, was very well done, and the bells must have come from their fiery beds very nearly in tune,* as there were no tools for effectively tuning them after they were cast.'

If there are any other records of a similar character, an account of them would doubtless interest many of your readers as well as—Yours truly,

S. Haddy.

Barrow-in-Furness.

In corroboration of the above, Mr. Starmer says:

In bygone days, when roads were bad and locomotion difficult, bells were often cast in the churchyards. Southey gives this description of such a ceremony:

> The brethren [monks] stood round the furnace in processional order, sang the 150th Psalm, and then, after certain prayers, blessed the molten metal, and called upon the Lord to infuse into it His grace and overshadow it with His power for the honour of the Saint to whom the bell was to be dedicated and whose name it was to bear.

Great Tom of Lincoln was cast in the Minster yard in 1610, and the great bell of Canterbury in the Cathedral yard, 1762. In some instances (Kirkby Malzeard and Haddenham) the bells were actually cast in the church.

It was a common practice of bell-founders to travel the country casting bells on the spot where they were required, even up to about 1840, when the development of our railway systems rendered this way of doing business unnecessary.

Two itinerant founders, Michael Darbie (bells cast 1651-75) and John Waylett (bells cast 1703-31), are perhaps as well known as any. According to the late Dr. Raven, Michael Darbie's business morals were not as good as they should have been, while John Waylett is considered to have been 'an honest and hardworking man,' his work being described by Stahlschmidt as 'honest and good.' From a most careful analysis of the work of these men I find that Dr. Raven might be correct as to Darbie's *methods* of business (he does not produce any real evidence as to this), but that Darbie's bells are *infinitely superior* to Waylett's in design, tone, tune, casting, and quality of metal. I particularly mention this because Raven's dictum has been quoted as authoritative by Stahlschmidt, Walters, and others, and the sooner such a correction can be made the better.

W. W. Starmer.

*This is not a probability in view of the correct musical requirements, for many such bells are more than a quarter of a tone from the pitch they should be.

B

## RUSSIAN-ENGLISH TRANSLITERATION.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—You have performed such a useful service in printing the War Office system of Russian-English transliteration that it is to be regretted you have omitted their important footnote directing that the common adjectival termination should be transliterated by 'i.' Therefore Chaikovsky and Musorgsky are not 'in strict accordance with Whitehall principles,' among which perhaps the most important is that the English 'y' shall always represent a consonantal and never a pure vowel sound.—Yours faithfully,

John H. Reynolds.

46, Campden Hill Square, W. 8.
*February* 14, 1918.

## CLERICAL MUSICIANS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—In your February issue there is a statement communicated to you by 'a well-known musician' as to a service held in the Cathedral at Christ Church. There are one or two inaccuracies in it which you may care to correct. The Church Parade for the Royal Flying Corps cadets takes place every Sunday, and I am responsible for the service, which I take from the pulpit. As this is a long distance from the console, I am never able to play the organ. On the Sunday in question I asked one of the Canons to play (Dr. Ottley, the Regius Professor of Pastoral Theology), and he did so, transposing the tunes of the hymns so as to suit the men's voices. If he had been unable to come, I should still have been able to provide an organist from within the Chapter, as Dr. Cooke (the Regius Professor of Hebrew) would have been able to do the work. I am glad to say that not one of our Canons is blind.—Yours truly,

Thomas B. Strong (*Dean*).

Christ Church, Oxford,
*February* 19, 1918.

## HOW TO HELP OUR SOLDIERS' AND SAILORS' CHOIRS.

Dr. Stanley B. Siddall (well-known in the North of England as an admirable choir-trainer) tells us that he has a son in the R.N.A.S. who is getting up a male-voice choir, and who demands music. Dr. Siddall has supplied him from the library of the St. Helens Glee Club, and he and his members have determined to take the fledgling 'under their wing' (but is it not the fledgling that has got the wings?). This benevolent intention leads Dr. Siddall to say that 'there must be scores of male-voice choirs in this country similarly placed to St. Helens—with large stocks of music and few or no men to sing it. If each of these "adopted" a properly-organized choir in one of the Services by lending them suitable stuff, I feel sure a very great amount of pleasure would be given to both receivers and lenders; and vocal music might at last take its proper place with our Forces. My boy just writes me that our particular godchild now numbers thirty voices—all good, and nearly all readers. He says they can at any rate get the high notes all right (some of them between 20,000 and 30,000 feet!).'

The conductor says that when the idea of starting the choir was mooted they had no music except 'Sweet and low' on a picture card. Copies were made off a jelly, and it was soon realised that the choir had come to stay.

We imagine that the remnants of many male-voice choirs in the country would like to utilise their libraries in this excellent way, but the practical difficulty is the bringing of a choir in, say, Mesopotamia, into communication with a choir in Blackpool. We shall want a Clearing House.

Mr. Fred. G. Shinn has been appointed Professor of Sight-Singing and Ear-Training at the Royal Academy of Music.

## THE MUSICAL SITUATION IN ENGLAND.

By G. Jean-Aubry.

Readers of the *Musical Times* have no doubt read with much interest Mr. F. Corder's forcible statement of the situation of music in England, in regard to the attitude of the public, the government, the publishers, the artists, the press and the composers, towards British music. It is salutary from time to time that the wisdom of Cato should be listened to, with its 'delenda est Carthago'; but perhaps it is permissible to consider Mr. Corder's assertions somewhat too pessimistic, and without imitating the Trojans when Cassandra prophesied the impending ruin of her country, perhaps one may be allowed to disagree in certain respects with the opinions of the honoured writer.

### PERSONAL APOLOGY.

It may perhaps at first sight seem singular that a foreigner should mix in a controversy of a purely national character. However, the opinion of a foreigner may indeed not be altogether useless, when as in my case the person in question has for some time past been in close contact with musical problems not only in his own country but also in other countries, and harbours feelings of affection for and understanding of England, which he strives under all circumstances to give proof.

May I be allowed to say that it has been one of the great objects of my life to spread a knowledge of French music in France, in Switzerland, in Belgium, in Spain, in England, and even in Hungary. I have also played a part in the introduction of Spanish music into France; I have recently published the first big essay devoted to the 'Musical Revival in Italy.' As regards England, after having for ten years made a special study of the actual English music, I am just about to publish in France an article on 'Modern English Music,' and an American periodical has asked me to write on the same subject. I have been recently instrumental in arranging two recitals of English music, one of old and one of new, at the Théâtre du Vieux-Colombier, in Paris. Also it is through my initiative that the symphony orchestra of Perez Casas in Madrid is including nine English works in its programme. I have had much friendly intercourse with young English composers, and also with some of the best English musical critics. I trust that these facts, which are only a beginning, will prove that I have some standing to express my views with regard to a subject not wholly foreign to me, and also that I shall not be prone to see everything too much from the French point of view.

It seemed desirable to give these few personal details.

### THE PRINCIPAL QUESTION.

I agree with Mr. Corder in the important view that enough interest is not taken in England in English music. But even here I do not see the question in the same light as Mr. Corder.

It seems to me that the most serious side of the question is not the comparative rarity of English works in concert programmes, but rather a certain lack of confidence in the ability of native composers. Very often I have had occasion to speak with music-lovers, with performers, with critics, and to my surprise I have found that very few of these shared my firm belief in the great future for English music.

May I be allowed to quote what I said as early as 1908 in a study which is now reprinted in my book 'La Musique Française d'Aujourd'hui':

> The 20th century will see the musical awakening of several nations which were great in former days and which seemed to have lost their vigorous national characteristics. Spain on the one hand and England on the other are attempting, by learning to know again their true musical ancestors, as well as their folk-music, to revive the spirit of national music and draw to mind that Cabezon and Vittoria and Byrd and Purcell are in their heritage.

This conviction was no more than now based on vague feeling, but on an intimate knowledge of the æsthetic, mental, and political conditions which for some time past have contributed to the decadence of English music. When I set forth to English friends my reasons for this firm belief I am mostly met with astonishment and a sort of polite incredulity.

However this does not surprise me, for in France also we have gone through the same stage. About forty years ago the French School had not yet produced any chamber music of real value. Music was practically non-existent, except as regards opera, and the magnificent Berloiz's effort in the realm of symphonic music was a sort of accident which did not influence music in an important manner.

But a generation has grown up from Saint-Saëns to Maurice Ravel which has given birth to numerous and varied works. There has been a sort of sudden rivalry, and in less than a quarter of a century France has become endowed with a musical School, acknowledged everywhere. Twenty years ago, perhaps even now in the provinces in France, we might meet with people who declared that the French temperament was not musical and that French music was a Utopia, an impossibility. From whence came the belief? From a total ignorance of French music. From whence does the greater part of the lack of belief in the revival of English music arise? From an ignorance of the history of English music and of the old music itself. I have several times happened to talk to English music-lovers of certain 17th and 18th century English works of which even the authors were unknown to them, and yet I am far from being a specialist in old music and my knowledge is in no way out of the common.

There certainly exist in England musicians with a thorough knowledge of old music. Excellent work has for example been done by the Purcell Society, but these editions are not intended for the general public. Besides, this public has long forgotten the fact that there was a time when English music owed almost nothing musically speaking to any foreign nation, and certainly nothing to Germany.

But from the time of Handel, and of Mendelssohn's visits to England, English music has been taken in tow by Germany, and teachers of music in England have come to believe that music exists in Germany alone. The war has at least been beneficial in this respect, that it has forced England out of her apathy and her state of resignation.

This state of affairs lasted for a hundred and fifty years. The public obediently followed the precepts it was given; but this is not to be wondered at. There is perhaps no public in the world that shows more good-will than the English musical public; there is none that listens more politely and attentively to new or old works, as the case may be; and the public was given almost only German music. Germans in this country worked assiduously in order to persuade Great Britain that music was a German monopoly. It is well-known what difficulties lay in the way of conductors, composers, and performers who had the misfortune to be only English.

As it had lost all knowledge of past musical splendour, and was entirely satisfied that Germany was the only country where good music was created, how could the English musical public help losing faith in the power of English music?

### THE TWO ROADS.

There are, in the future, two roads open towards the complete regeneration of musical taste in England. One way would be always to accept nothing but English works everywhere against everything, without troubling about the quality of the works so long as they were English, to reject as things of ill omen all that came from abroad, and to practise in the realm of music the policy of 'splendid isolation.'

We have in France also people who would like us to follow this method. I am of those who never cease, from patriotic motives even, to protest against this procedure, the most dangerous of all. There would be no course more unprofitable for a country like France, which for more than a quarter of a century has been working for artistic liberation; still more so for England, whose duty it is now to be working at hers.

To crouch behind a Chinese wall, to banish all that is foreign, to seek out one's old treasure, these by themselves are not enough to infuse new life into an art, to give it strong national character.

There is another course which I believe would be more profitable for England as it has been for France, and which in spite of all chauvinism, is that we are pursuing now. This is to acquire an exact knowledge of all that is happening musically in other countries, to compare the results, and if necessary to get inspiration and new suggestions, which must be assimilated and applied in a national spirit. It is impossible to do without foreign

music; for if, on the one hand, it would be advisable to restrict somewhat the importance given to German in favour of the study of national classics, yet, on the other hand, no musical education could possibly be complete without Bach, Beethoven, Mozart, Chopin. To banish the works of these composers would be absurd jingoism.

In these days when political, social, and other reasons make intercourse between nations closer than in former times, there is an instant exchange of ideas in the realm of art. No nation can escape this necessity. To shut the door tightly, to live entirely on one's own accumulated reserves, might mean fossilizing or dying of hunger. An art which is not part of life itself, nor subject to change with thought and feeling throughout the ages, is an art of Mandarins or Byzantines, and bears within it the seeds of decay, a simple 'jeu d'esprit.'

A new generation has arisen in England; this new generation takes a keen interest in all that is happening musically, not only in Germany but in France, in Russia, in Spain and elsewhere. These new interests are forming a race of composers, conductors, and critics whose chief thought is for the revival of a true feeling for music in England. It is not by shutting out all extraneous influences that the power of English music will grow. It is by giving to English music all the new forms of nutrition to which she has a right, and by facilitating the spread of a knowledge of English music abroad.

WHAT HAS THE GOVERNMENT DONE?

I often hear bitter words about the lack of initiative shown by the English government in the diffusion of English art in foreign countries. It is not my business to express an opinion on this point. The experience of German efforts in this direction, particularly in this country before the War, ought to teach the governments of different countries that artistic propaganda is by no means a negligable way of enlarging one's sphere of influence. By using more honourable and less aggressive means the influence thus created would be lasting in character. But whilst all governments are in the throes of military and economic difficulty, perhaps individual effort will be necessary to spread an interest in English art abroad, and particularly an interest in music.

It does not seem out of place to mention here that when in 1910, in a spirit of reciprocity, the Société des Concerts Français in London, through the initiative of Mr. Gueritte, attempted to found a British Concert Society in Paris, they received no support from the English colony in Paris, nor from any public body, nor from any musical societies or music publishers in England.

I must not omit to mention that propaganda for English music in Spain is at the moment being carried on by two Spaniards and a Frenchman, and in Italy by an Italian. I also can vouch for the truth of the following statement: An Italian composer and critic who came to London in order to get information about the latest English music found his request for a complimentary copy of a certain English work refused by a publisher in London; and this Italian composer carried an official mission to investigate the possibilities of creating a reciprocal interest in Italian and English art, here and in his own country. This incident was the reverse of encouraging.

WHAT HAVE THE PUBLISHERS DONE?

But on this point, and in spite of this incident, I do not share Mr. Corder's views. I must admit that even since the War, in spite of cumulative difficulties of production, the London music-publishers have announced a great number of important chamber-music works, and very often of the best quality. It had too often been the case before the War that the best English works were published in Berlin or Leipsic. A habit of publishing second-rate works, which were rarely exported to the Continent, accustomed English publishers to think of sales in England only. There are now in England publishers who are fully aware that the Continent exists, and who realise that there is a demand for interesting works abroad, if only as publishers they give themselves the trouble to distribute the music and do not expect people to come to London to fetch it.

WHAT ARE THE COMPOSERS DOING?

I am still less in agreement with Mr. Corder when he declares that 'Our younger composers are in the experimental stage, and finding that Debussy and Stravinsky are supposed to be the fashion, make frequent and futile attempts to be "futuristic" on these lines.' It is unfortunate that in spreading such views great harm is done to the cause of English music and to the true understanding of it. When Saint-Saëns in France began to adopt the theories of Liszt, Vincent d'Indy those of Wagner, Claude Debussy those of the Russian School, we never found fault with them. On the contrary, we patiently awaited the time when they would have assimilated all these influences, and have absorbed them into their own personalities. There are in England a certain number of people who are always complaining of the 'Debussyism,' 'Ravelism,' or 'Stravinskyism' of young English composers, where we of the Continent, accustomed to the work of these masters, hardly find a trace of resemblance. For some people, a composer who has given up the beaten track of Beethoven and Brahms at once becomes a 'Debussyite' or a 'futurist.' Let young English composers by all means make use of all innovations in tone-colour which Debussy, Ravel, the Russians, the Hungarians, and others have introduced into music. They ought only to be praised if they do so. It is not this or that form of expression that gives character to a work: it is the spirit and the feeling the composer infuses into it. Because Debussy made use both of Plainsong and certain peculiarities of Moussorgsky's in writing his 'Pelleas and Melisande,' his work is not a whit less French or less modern.

There is in England actually a generation of young composers such as Vaughan Williams, Frank Bridge, John Ireland, Eugéne Goossens, Roger Quilter, and Gustav von Holst, who merit recognition outside England. 'On Wenlock Edge,' Ireland's second Sonata, Frank Bridge's latest chamber-music and pianoforte pieces, Eugéne Goossens's Quartet, Rhapsody, and latest songs, are not only interesting works for England, but also for abroad. Perhaps it is not so certain that the English public is the best judge of what are or what are not personal and original English characteristics. I have often found in foreigners a more acute sense of what are the best and most characteristic works in French music. Then let all endeavour be made to introduce English music into other countries. Some works may perhaps not meet with as much favour as was expected at home, whilst the well-merited success of certain others may perhaps be a revelation to the public in England. The 'exportation' of music is the price England must pay in order to take her place in the music of the world, a place she can never fill if she goes on practising a policy of timorous protectionism and retirement. There is no lack either in Spain, Italy, or France of critics, performers, or music-lovers desirous of hearing, judging, and appraising, according to their merits, different English works as they come within their reach.

[This article was written before I was able to read Mr. Ernest Newman's articles in the *New Witness*, January 3 and 10. Although our view-points are necessarily not the same, I agree with Mr. Newman's ideas on the subject, and am happy to find that musical criticism in England is entirely hand-in-hand with France touching the conception of artistic patriotism.—G. J.-A.]

---

Subjoined are abstracts of comments on the articles by Mr. Ernest Austin and Mr. Cobbett.

Mr. Arthur Wilkinson, of Rotherham, sends us a very long letter (1,200 words) in which he discusses the choice of music from a parental standpoint. He says he has brought up his son on Bertini, Czerny, and twelve other composers—all Continental, no British need apply—and he is satisfied.

The following letter voices the difficulties of the teacher in a small town:

SIR,—I am specially interested in pianoforte music. Why have we not more attractive pieces for the little ones, and by English composers? How are we to find out what pieces are good, unless we see them amongst lists of good music? I appreciated Mr. Ernest Austin's paper on the A. B. Music very highly. I prepare pupils for these examinations, and have often wondered that there are not more English composers' names in the Syllabus, both for children and older pupils. I have unlimited confidence in the choice of the Board, therefore if I saw the pieces in the lists mentioned I should know they must be good, or they would not be there. In a

little town some miles from Belfast, how are teachers to find out the new English music. The music shops keep a very limited supply, but if we knew what to ask for, or what to write to the publishers for, it would help us greatly. Some were advertised recently in the *Musical Times*, but we should be glad to see more.

We could not do without our lovely Beethoven, Chopin, Grieg, Bach, &c., but we would like to show our patriotism by helping our countrymen.

I take this opportunity of asking one more question: Why is there not more musical literature for the young? Should we not try to interest our pupils in the composers as well as in their music? If I give a prize at the end of the year for good work done, I do not want to pay *7s. 6d.* nor even *3s. 6d.*, especially if I give twenty or thirty such prizes, nor do I want a college text-book, but I should be glad to know of interesting reading for young minds on this subject.—

Yours faithfully,

Lisburn, M. J. G. Hunter.
Co. Antrim, Ireland.

Mr. Arthur Lyon, of Chester, after writing very warmly of Mr. Cobbett's efforts to encourage chamber-music, also voices the difficulty of the players in country towns. He says:

'Two things seem to be necessary, (1) A complete list of this native work that is published, the names of the publishers, and the prices. The *Musical Times* would be doing a great work if it made a feature of this in a special part of its monthly issue; (2.) A lending library from which one could borrow, on a yearly subscription, any of this work—and of course modern chamber-music generally. This would probably not pay its way, and perhaps the Carnegie Trust might help. Something of this kind would fertilise Mr. Cobbett's seed and make it produce a hundredfold.'

As to (1) we are obliged to a large extent to leave it to publishers to advertise their publications; and as to (2) there are already some lending libraries, but we are afraid they do not include in their catalogues all the new chamber-music.

## ALBENIZ'S OPERA 'PEPITA JIMÉNEZ.'

By Herman Klein.

The article on Isaac Albeniz, by M. Jean-Aubry, which appeared in the December number of the *Musical Times*, interested me greatly. But I noticed more particularly, amid much admirable information concerning the Spanish musician, his character and his works, a certain *lacuna* on the subject of his operas. True, 'the theatre did not occupy all his thoughts.' But it did occupy a great deal—at one time very nearly all—of them, especially during what I may call the penultimate or *fin-de-siècle* decade of his career. It was then that he was working hardest upon the librettos written for him by his friend Francis Coutts (now Lord Latymer), writing and scoring month after month, year after year, with operatic fame for his principal goal. He was growing 'fat and scant of breath,' and it would have been better for him had he stuck less to his desk and more to his pianoforte.

His London success with 'The Magic Opal' (1893) tempted him, however, to try his hand at more serious opera. 'Henry Clifford' was the result, and a very conventional work it proved to be. Mounted at the Liceo, Barcelona, in 1895, this melodramatic episode from the Wars of the Roses, sung and published to the Italian text (I have the vocal score), failed to win popular favour. Then came the chance to essay a 'happy medium'—something neither too light nor too heavy—in fact, the kind of subject that would appeal to his genius, which loved to bask amid the sunny atmosphere and picturesque surroundings of his native land. This presented itself in the shape of a stage version of Juan Valera's charming novel, 'Pepita Jiménez,' written for him by Mr. Coutts. Its delicate theme and moving little story; its pastoral sentiment and well-knit characters; its quiet action, wherein an undercurrent of deep passion compensates for lack of dramatic climax; above all, its rare poetic feeling and truth to life, made it exactly *en rapport* with the temperament and imaginative qualities of the musician. It brought out new features in his style, and marked an entirely fresh phase in the progress of his art; in a word, it inspired him to write what was unquestionably his masterpiece in the operatic form—a fact that quite justifies its being reviewed anew for the benefit of contemporary readers after twenty years of unmerited neglect and oblivion.

It happened that I was the only English critic present at the production of 'Pepita Jiménez' at Barcelona on January 5, 1896, and the circumstance came about in this way. My friendship with Albeniz, which dated almost from his début in London (at a pianoforte recital at Princes' Hall, June 13, 1889), had grown more intimate as time went on, and he bore me no grudge for having complained that in his playing 'he was apt to descend to tricks of virtuosity.'* On the contrary, we were in the habit of discussing freely his work both as pianist and composer, and he knew that I was watching with deepest interest the development of the creative gift which the world was not to recognise at its true value until a good many years later. Therefore, when one day he announced to me (it was during a pleasant gathering at Mr. Coutts's in the autumn of 1895, at which, I think, Richard Le Gallienne and Sir George Askwith completed the party) that he had just finished his new opera 'Pepita Jiménez,' I asked him eagerly when and where it was to be performed. 'At Christmas, at Barcelona. Will you come?' 'It is a long way,' I replied;' 'but I will be there.' 'Good,' said Albeniz, 'I shall hold you to your word, and so will Frank Coutts.' I had never spent a Christmas holiday in Spain, and the idea rather attracted me.

The third week in December saw me already revelling in the semi-tropical warmth and persistent blue skies of Barcelona. Albeniz had for some time been superintending daily rehearsals of 'Pepita,' and the opera was nearly ready. Then came a delay, caused by an eleventh-hour change of cast. The *première* had to be postponed for a fortnight. With some difficulty I arranged to wait; and I shall always be glad that I did, not merely because I fulfilled the immediate object of my pilgrimage, but because of the insight which that fortnight gave me into the beginnings of modern Spanish musical development. It enabled me to perceive, as I wrote at the time, 'that there are Spaniards coming to the front, and one in particular, who possess both the talent and the skill requisite for exploiting the musical resources of their country.' Meanwhile I also sat through two or three rehearsals of the new opera. The vocal score (Breitkopf & Härtel) was not to be available for another twelvemonth; but Albeniz himself was always at the pianoforte, inimitably facile, stimulating, masterful (with the Italian conductor Vanzo at his side), imparting ideas and moulding every musical thought to his own. My mind quickly became saturated with the charm, the fascination, the originality of his characteristic themes. Here was the real Albeniz at last.

'A theological student, full of ancient Catholic fervour, training to be a missionary—delivered, all unarmed, to the wiles of a young, innocent, and beautiful woman.' Such, in a sentence, is the kernel of Juan Valera's well-known romance. First published in 1874, it was now in its fifteenth edition, and an English translation has just been brought out (Heinemann) with a preface by Mr. Edmund Gosse, who thus summed it up:

> This book still remains, after a quarter of a century, and after the large development of fiction in Spain, the principal, the typical Spanish novel of our days. . . . Pepita Jiménez is Spain itself in a microcosm—Spain with its fervour, its sensual piety, its rhetoric and hyperbole, its superficial passion, its mysticism, its graceful extravagance.

Not altogether promising material, perhaps, for an opera? No wealth of striking incident, not much live drama, none of the lurid passion and fatalistic tragedy of, say, 'Carmen'? Assuredly not. On the other hand, the absence of sordid human motives was welcome for once; the struggle between the man and the woman, wherein love gains the victory over ambition and imagined duty, furnishes a story quite sufficiently charged with dramatic interest for a short two-Act opera. I liked Mascagni's setting of 'L'Amico Fritz,' for instance; and the English librettist of 'Pepita Jiménez' certainly succeeded better with Valera's novel than Suardon had done in the *commedia lyrica* which he fashioned out of Erckman-Chatrian's romance. The unities were well preserved, and

* 'Musical Notes' for 1889. (Novello.)

the action, compressed into a single day, afforded a picturesque illustration of Andalusian village life, with a touching serious thread woven through the delicate fibre of its comedy.

Pepita is a fascinating and wealthy widow. Among her many admirers are Don Pedro de Vargas, a prosperous farmer, and Count Genazuhar, a conceited young officer very much in debt. But she favours none of these, her affections being really bestowed upon the farmer's son, Don Luis, who is studying for the priesthood and on the eve of returning to his seminary. For his part Don Luis, without realising it, is no less deeply enamoured of Pepita—a rival, therefore, of his own father, who retires more or less gracefully when he learns the true state of affairs from Pepita's old servant, Antoñona. The *dramatis personæ* are completed by the old Vicar of the village, who, consulted by Pepita, advises her to give up all thought of Don Luis and allow him to depart. In their 'farewell interview' the young people come near to revealing their passion to each other; but sense of duty prevails on both sides. Fortunately Don Luis is detained through having to fight a duel forced upon him by the military 'dandy.' It is after this, in the second Act, that the real struggle between love and religion commences, leading to a fine *scène-à-deux* in which Pepita, now that her hero has been put to the test, throws off all reserve and resolves to secure him for a husband. He resists, of course, but in the end she wins 'with something to spare,' and the comedy terminates—strangely enough for an opera—to the jingling of wedding bells.

Into the score of 'Pepita Jiménez' Albeniz infused the heart and soul of a sensitive musician, the technical skill of a consummate artist, the loving care of a master who understands the voice as well as the orchestra. Unlike his contemporary, Breton, whose opera 'La Dolores' I also heard during my stay at Barcelona, he distained the crude employment of national Spanish melodies (used maybe as a sop to please the Spanish ear), even with variations of detail or treatment here and there. Albeniz contended himself with suggesting the idea or the rhythm of the national tune, without pushing the thing itself into the foreground; above all, he never brought it into play, either as motive or accompaniment, unless absolutely appropriate, and his sense of dramatic fitness was so sure that in this regard he made no mistakes. To expressive force he added the gift of a rare instinct for effects of climax and colour; the turn of his melodic phrase was always refined and symmetrical; in a word, his music captivated by virtue of its inherent charm and unstudied grace as well as its revelation of the requisite resources of modern art. Like Verdi in his 'Falstaff,' Albeniz was quite up-to-date in his 'Pepita'; music a trifle less scholarly and elaborate, perhaps, but in my opinion not a whit less 'music for all time,' which, as I am aware, is saying much. Moreover, the use of leading motives is more ingenious, more skilful than the rather obvious method affected by Puccini, and consequently more interesting.

Writing at the time, I pointed out how in this delightful work, the orchestration helps the story from the outset by depicting the characters and supporting the voices with a melodious undercurrent rich in Spanish feeling and colour. The musical dialogue flows serenely, easily, pointedly, with the right dramatic accent; and there are no set solos, no choral interruptions—no chorus at all, indeed, except one sung in the second Act while the curtain descends for a moment. Two motives are allotted to Pepita, one of exquisite grace, the other of passionate intensity; with Don Luis is associated a theme of notable beauty, with Don Pedro one of rare breadth and warmth of feeling, with Antoñona one of a busy, fugal type, and so on. Pepita has a fine solo passage when she tells the Vicar of her love for the young student, and the latter sings a poetic and fervid romanza just before his first 'interview' with her. But the strongest and most original music of all is in their second duet—a long crescendo of passionate emotion worked up with such inspired energy that it sustains its interest to the last chord. In his treatment of the lighter episodes Albeniz was equally in his element, but with never a suspicion of dragging in effects. The rounded form and perfect continuity of the work are among its greatest charms. To hear 'Pepita Jiménez' once is to desire to hear it again and again.

Unluckily I have never enjoyed that pleasure since Barcelona, though I thought and said then that it would 'both succeed and live, for it has the qualities that appeal to a refined taste and to cultivated audiences, whatever their nationality. In England, where it can be sung to the original text, it ought quickly to take its place among the popular half-programme operas.'—*Sunday Times*, January 5, 1896.) Despite the huge size of the Liceo, it made a genuine hit with the severe Catalan public, thanks partly to an admirable performance. I shall never forget how they cheered their popular composer and recalled him some twenty times at one o'clock in the morning—for 'Pepita' had only begun at 11.15, after two Acts of 'Dinorah'! A week later I wrote: 'Deduct as much as you please from Señor Albeniz's personal popularity in his own country, and there still remains a sufficient balance of cold, calm criticism about this verdict to warrant the belief that "Pepita Jiménez" is destined to shed wide, if not universal honour upon Spanish musical art.' Well, there is still time for it to do so.

But the first endorsement of this verdict did not come until eighteen months subsequently, and then not from this country (where neither the Grand Opera Syndicate nor the Carl Rosa Company wanted 'Pepita'), but from the land of Dvořák and the Czechs. The following letter, which I have translated from the French, tells enough of the story:

Hotel de Saxe, Prague,
June 11, 1897.

My Dear Klein,—We are ready. It is like a dream! I know nothing to compare with the 'labour of love' lavished by Director Angelo Neumann, Kapellmeister Schalk, and the artists Elsner, Davison, Hunold, Sigdlitz, and Fräulein Wiet and Kaminsky, on the study of my poor 'Pepita.' I am sure we shall have a brilliant *première;* it is fixed for Saturday, the 19th, and at this moment everything is ready.

I will let you know the result and send you the critiques, good as well as bad. But never mind about them. Their judgment of the work will not, I am sure, affect yours. Meanwhile I can assure you that everything will be 'all right.'—Your true and affectionate friend,

I. Albeniz.

His prediction was fulfilled. Sung in German at the Deutsches Theater, 'Pepita Jiménez' was received with enthusiasm, Albeniz being called forward ten times. The opera was described as one of 'extraordinary musical beauty,' and the critics were unanimous in their admiration of it. In the autumn of the same year it was done with similar success at Karlsruhe and Leipsic. Since then I have lost trace of it; but I hope to hear 'Pepita' again—some day.

## A SINGER'S BEGINNING.

### THE FOLLY OF APPEARING IN PUBLIC TOO EARLY.

I am sure it is true that nine out of every ten would-be singers make one great mistake which often proves fatal. It is, that they appear on the public platform too early in their career—indeed before the study of one of the most subtle of all arts is anything like complete.

In most of our leading musical institutions a rule exists that no student shall appear publicly without the sanction of the Board; but this rule is not rigidly enforced, and it is quite easy to disobey it—as I did myself—without being found out. It is true that to sing publicly is a part of the singer's education. This is necessary in order that a singer may become accustomed to face an audience, and especially necessary for those who, like most of us at the beginning, are a little nervous. To assist the student in this respect most of the institutions arrange students' concerts, where experience and ease may be gained.

The object of these observations is to point out the disadvantages singers suffer through their being too eager to get engagements. One is that at the early stages they often fail to give satisfaction. Many reasons may be plausibly assigned for this failure: a cold, nervousness, a bad choice of songs, &c., but the real cause is lack of experience. The people who pay the piper do not make allowance for such causes when they are arranging their next annual concert, and so the failures are not engaged a second time.

Then again the people who were good enough to give a young singer a lift, and from whom he or she was glad to accept a small fee, later on expect the singer to sing again for a nominal amount. And there is the man who would not give you an engagement when you thought you were ready, and who, now that you have made a little local reputation, is prepared to do so if you will practically give your services.

Then some critics like to have an unkind dig at a newcomer, with the result that you are discouraged; and so many people take notice of a press report—which after all is only the opinion of one man, who for the same paper may report upon the doings of the local fire brigade, and who need not be a music critic at all! And there is the critic who butters with undeserved praise. Of the two evils I do not know which is the worse.

Premature public appearances are against the young singer in other ways. The time spent singing at concerts might be better occupied in learning something. In many cases young people, through nervousness, dare not use their voices two or three days before a concert—a further waste of time. I do not suggest that all vocal study calls for use of voice, but the young mind is not free even to read when it is occupied with the fearsome thoughts of a concert ahead.

Students at every stage should strive to hear the best singers: see and hear what *they* do; get to know what they are to sing; take the music to the concert and note how it is done.

Of course the one all-important point is to study with the right teacher, one who understands the true production of the human voice. How many are there of our self-named 'teachers of voice-production' who are not acquainted with even the elementary functions of the most beautiful of our natural organs? Having found the proper teacher—alas! he is rare—you may depend that he will put you in the way of good music. 'But good music doesn't go, and to keep pace with the other singers I must get my encores,' says the young singer. I am not so sure that you must, but good songs *do* 'go.' What could a student of any voice, high or low, have better than a volume of 'The Songs of the Hebrides,' that beautiful collection of Marjory Kennedy-Fraser, or 'Songs of Womanhood,' by Rutland Boughton, the songs of Roger Quilter's 'The wind among the reeds,' by Thomas F. Dunhill—the list may be almost indefinitely extended. (Note that all those named are British composers.) In this way young singers will help to popularise the all too neglected songs of their own people.

No, my young friends, do not go to market without your goods. Study the solo parts of the standard oratorios and other works which in themselves provide you with beautiful songs for Sunday concerts. Do not waste your time with our poor English ballads: 'The Girl with a Thousand Eyes' will teach you nothing.

Get attached to a small select male or female choir which has for its conductor a leader who can infuse into choristers the real musical expression of the beautiful art part-songs by Elgar, Bantock, Boughton, and other modern British composers. This experience will help you to face an audience, without the risk of dissatisfying them to your own personal disadvantage. Wait, and when the time *does* come for you to 'make your bow' do not be dismayed if those who are more experienced than yourself do better.

Remember you will not become popular in a night; but if you will follow the advice of this little article I feel sure the sooner and more complete will be your success.

'Midir.'

## THE ROYAL COLLEGE OF MUSIC.

The following programme was performed at the orchestral concert on February 15: Rhapsody for orchestra, 'A Shropshire Lad,' by George Butterworth (student of the College, 1910-11, killed in action, 1916); Fantasie Polonaise for Pianoforte and Orchestra, Op. 19, by Paderewski (L. Doris S. Fell, Kiallmark scholar); and the Symphony in F major, No. 3, Op. 90, by Brahms. Miss Lilian McCarthy (Liverpool scholar) and Miss Evelyn Sayer sang. Sir Charles V. Stanford conducted.

# London Concerts.

### London String Quartet.

QUEEN'S HALL.

On January 23, in spite of the immensity of the Queen's Hall, the Quartet gave a very good performance of Debussy's Quartet. There was a certain tendency to play the *Andante* too slowly; but on the whole the interpretation was entirely satisfactory, as was also the case with Holbrooke's interesting 'Impressions for String quartet' and Percy Grainger's delightful 'Molly on the Shore.' Mr. Murray Davey sang, with great taste, three songs by 'Poldowski,' whose works one hears too rarely (women composers with her subtle and very personal gifts are not common even in other countries), and one of his own compositions to Baudelaire's words, with pianoforte and string quartet accompaniment; an interesting and sincere piece of writing. It is unusual to find in an opera singer such reserve and so little desire for the cheaper ways of carrying favour with the public. Mr. Murray Davey is not only a singer and a composer, he is an artist. Benno Moiseiwitsch played with perfect technique, but coldly, works by Schumann and Mendelssohn, and the pianoforte part in Brahms's Quintet in F minor.

On January 30 the Quartet was Beethoven's in C minor (Op. 18, No. 6), and Brahms's Sonata in E minor for violoncel'o and pianoforte was played by Mr. Warwick-Evans and Miss Fanny Davies. The latter work does not attract us, but others in the audience were of a different opinion. Dvořák's Pianoforte Quintet in A was a finer experience. It is spontaneous and melodious. But the greatest success of the concert was the exquisitely beautiful performance of Vaughan Williams's cycle of songs 'On Wenlock Edge,' by Mr. Gervase Elwes and the strings plus pianoforte. How much of the fascination was due to the singing, how much to the music, how much to the searching poetry, and how much to the delicacy and charm of the playing, it would be difficult to say, but the total result was a memorable experience. A less perfect performance might have induced a more critical attitude to the music.

ÆOLIAN HALL.

After their venture at Queen's Hall, which terminated with the above concert, this Quartet, on February 15, resumed their old quarters at Æolian Hall. The British number (a regular feature of these concerts) was a Quintet in D for strings by Dr. Cyril Rootham. In this work the composer is frankly tuneful, and the music flows naturally and sincerely. We believe it was composed about nine years ago, and perhaps this may account in some measure for the avoidance of modernity as that word is understood by many composers of to-day. We hope it will be considered worth while to repeat the work before a larger audience. The other numbers of the programme were songs sung by Mr. Murray Davey with much expression, and Schubert's splendid Quintet for strings, in C (Op. 163). The other dates of the series announced at the time we are writing are February 22, March 1, and March 8.

### Queen's Hall.

THE GRENADIER GUARDS BAND.

On January 29 this superb band gave a performance in aid of the Lord Roberts Memorial Fund. It was, of course, conducted by Captain Albert Williams, Mus. Doc., whose skill not only as a conductor but as adapter and composer has brought this organization to its present perfection. It is owing to the exertions of such bandmasters as Dr. Williams that military bands have gained the estimation of composers as affording a direct means of expressing their conceptions. It may be hoped that the demonstration of the potentialities of military band scoring afforded on this notable occasion will give a further impetus to the composition of music conceived in terms of the well-equipped military band. And what a glorious palette of colour is thus placed at the disposal of the composer of imaginative genius! The concert opened with a new composition (first performance), a Marche Élégiaque, entitled 'Gheluvelt,' which was

described as 'a tribute to the memory of a great Guardsman.' It is a fine, dignified piece of music, orchestrated with the intimate knowledge of effect that perhaps can be gained only by a military band conductor. It may be hoped that the piece will be heard frequently. But the fine execution of the band was even more evident in Dvorák's Suite, Op. 39, the four movements of which are so full of ideas and rhythmic charm. The 'Morceau Symphonique' from César Franck's 'Redemption' was a very impressive item. But it was not only in the set pieces that the band showed its quality and control, for it accompanied Miss Phyllis Lett (who was in excellent voice) in a fine performance of 'Che faro'; Musician Albert Sammons (Grenadier Guards) in a brilliant interpretation of the 'Introduction et Rondo Capriccioso for Violin and Orchestra' (Op. 28), by Saint-Saëns; Private Felix Salmond in two violoncello pieces by Glazounov; and Miss Lilian Stiles Allen in the aria 'Softly Sighs.' Other items were songs sung by Mr. Topliss Green, and the Chopin Ballade in A flat, played in grand style by Musician William Murdoch (also Grenadier Guards).

### PRESENTATION CONCERT TO MAJOR MACKENZIE ROGAN, M.V.O.

The presentation made to this well-known bandmaster was to mark the conclusion of his fifty years' military service. He became bandmaster of the Royal West Surrey Regiment in 1882, and was appointed director of the Coldstream Guards band in 1896. An influential committee promoted the idea of celebrating Major Rogan's jubilee of service, and the function took place on January 31. The full band of the Coldstreams played a Fantasia on Indian melodies, composed by the conductor. A Suite from 'The Tempter' (Edward German), Three Old English Dances (Frederic Cowen), and 'Britannia' (A. C. Mackenzie), were severally conducted by the composers, and Elgar's 'Carillon' (with Madame Vandervelde as reciter), Sullivan's 'Macbeth' Overture, conducted by Sir Thomas Beecham, and other items served to show off the fine powers of the band. Miss Muriel Foster sang two of Elgar's 'Sea-Pictures.' The presentation, which was made by Sir Alexander Mackenzie on behalf of the subscribers, took the form of a grandfather's clock and an address, along with an envelope containing something which Sir Alexander said 'had the knack of flying faster than time.' Major Rogan still retains his position as senior bandmaster of the Guards.

### MR. ADRIAN C. BOULT'S SYMPHONY ORCHESTRA.

The announcement that four Symphony Concerts would be given under this conductor excited considerable interest in Metropolitan musical circles. In the prevailing conditions the scheme seemed somewhat speculative. Nevertheless it was welcome, because the programmes advertised had a liberal regard for the claims of present-day British composers. Mr. Boult is, we understand, a Liverpool musician who at Oxford has been in contact with the musical spirits of that centre, and it is stated that he has studied under Arthur Nikisch.

At the first concert of the series, which was given on February 4, with about fifty members of the London Symphony Orchestra, the following programme was performed:

Brandenburg Concerto No. 3, in G, for String Orchestra *J. S. Bach*
Chaconne for Viola alone .. .. .. .. *J. S. Bach*

Lionel Tertis.

Symphony No. 5, in C minor .. .. .. .. *Beethoven*
Country Song for Small Orchestra .. .. .. *G. von Holst*
Rhapsody .. .. .. .. .. .. *R. T. Woodman*

First performance in London.

Romance .. .. } for Viola and Orchestra { .. *Benjamin Dale*
Tambourin .. .. } for Viola and Orchestra { *Kreisler, orchestrated*
Chinois .. .. } for Viola and Orchestra { *by York Bowen*

Lionel Tertis.

Overture to 'Der Freischütz' .. .. .. .. .. *Weber*

Interest centred upon the pieces by native composers and the very remarkable skill of Mr. Tertis. The performance of the Chaconne was one of those executive feats that stagger. Von Holst and R. T. Woodman base their pieces on folk-song. The programme notes, which in a novel and interesting form deal with the whole programme in a chatty and fluent manner, show a strong bias in favour of the folk-song basis for a national style exemplified by the Country Song and the Rhapsody. Now it may be admitted that both these pieces make very good hearing, but with all their merits one could not help feeling that the tunes were now and then forced into use because they had to be. The Rhapsody is rather overwrought, and surely would gain by compression. Both works deserve more attention than we are able to give them just now. One of the most significant points of the concert was the warmth of the reception accorded to Dale's Romance, which is so full of charm and which was so delightfully played by Mr. Tertis. The programme critic rather gingerly says: 'Benjamin Dale's Romance for violin is able to preserve an almost Mendelssohnian elegance of form, *because it ignores folk-song*' (our italics). A curious confession, unless the allusion to Mendelssohn is meant to be depreciatory. Mr. Boult showed experience as a conductor, although he did not appear quite at ease.

We wonder whether there has ever before been a performance of the Symphony with such slow tempi. It was certainly on the whole very expressively played. We do not assess Mr. Boult on his record at this one concert. He deserves a fair chance, as he certainly deserves thanks for his zeal on behalf of British composers.

We are unable to notice in this issue the concert given on February 20. The other concerts will be given on March 4 and 18.

### ROYAL PHILHARMONIC SOCIETY.

The eight-hundredth concert of this Society was given on January 28. Mr. Landon Ronald conducted. The programme was as follows:

Comedy Overture .. .. .. .. *Balfour Gardiner*
Concerto for Pianoforte and Orchestra, No. 2 .. *Rachmaninoff*

Benno Moiseiwitsch.

Symphonic Poem .. 'Villon' .. *William Wallace*
Variations .. .. .. .. .. .. *Elgar*
Pianoforte Solos—
Prelude, B minor .. .. .. .. *Rachmaninoff*
Toccata .. .. .. .. .. .. *Debussy*

Benno Moiseiwitsch.

Scherzo .. .. 'L'Apprenti Sorcier' .. .. *Dukas*

It was pleasant to hear the Comedy Overture again, and the revival of William Wallace's fine Symphonic-poem was a welcome recognition of a notable British composer. When Mr. Wallace returns from the wars, safe and sound, as we all trust he will, we hope he will be inspired to give us more of this thoughtful kind of music. The playing of Benno Moiseiwitsch was as usual wonderful, and Mr. Landon Ronald conducted with conspicuous ability.

### NEW QUEEN'S HALL ORCHESTRA.

On January 26 the 'Mastersinger's' Overture, Haydn's Symphony No. 104, in D, Brahms's Pianoforte Concerto in D minor (very splendidly played by Adela Verne), and the Tone-poem 'En Saga,' by Sibelius, which is not an impressive specimen of this romantic composer's work, were given. A 'first performance' in this country was that of an orchestral Fantasia, 'Nuit de Carnaval,' by Nicolas Kazanli, a young Russian composer. It is a fantastic and rather thin piece, but it is so decked out with orchestral finery that it amuses and interests if it does not yield any other satisfaction. Most notable features of the concert were the singing of Mr. Gervase Elwes in Bach's Recit. and Aria, 'From my eyes salt tears are streaming' (Cantata No. 21), and Handel's 'Where'er you walk.' We have often heard Mr. Elwes sing this charming Handelian air, but never before so finely as he did on this occasion.

On February 9 Mr. Sammons played the 'Symphonie Espagnole' (Lalo) with rare beauty of tone and ease of execution, the C minor Symphony was performed practically as a non-stop piece (it occupied twenty-nine minutes and fifteen seconds), and the ever-welcome 'Variations Symphoniques' of Franck were played by Myra Hess with great judgment as to the subordination of the pianoforte to the general scheme. An 'Etude Symphonique,' 'La Palaise Hanté,' Op. 49, by Florent Schmitt, was given for the first

time in this country. Its poetical basis is Poe's 'Haunted Palace.' A work of such importance cannot be comprehended in one hearing. It is certain that there are many fine moments in the music. The orchestral effects are often dazzling, and the harmonic combinations sometimes induce startled attention. But we have in these times to get used to the unusual. The 'Capriccio Italien' (Tchaikovsky) concluded the concert. Sir Henry Wood conducted.

---

The Chappell Ballad concert on February 2 was as attractive as usual. Madame d'Alvarez, Miss Nevada, Miss Carmen Hill, Mr. Ben Davies, and others well-known at these events gave of their best. One of the most successful re-appearances was that of Miss Clara Butterworth, who created a storm of enthusiasm. The orchestra under Mr. Alick Maclean was as efficient as ever. The concert on February 16 was equally successful, and drew a large audience.

---

### Æolian Hall.

Madame d'Alvarez, the Peruvian singer, gave a recital on January 22. The highly-gifted lady has now made a great reputation, and it may be said at once that at this recital she generally fulfilled the highest expectations of her numerous admirers. Her platform manner is not what British audiences are accustomed to, but this is a small point easily forgiven an obviously warm-hearted artist. A grave question is whether in her choice of songs she is sufficiently jealous of her standing amongst the best musicians and critics. The feeling that this choice is not always discreet is voiced in the following criticism of the recital sent us by a distinguished foreign critic who was present. He says:

'The precision, the understanding, the judgment, Madame d'Alvarez brings to bear on her performance, the extremely interesting manner in which she sings Handel, Debussy, and others, show what a great service she can render music. It would be difficult for anyone else to sing the "Proses Lyriques" better than she did on this occasion, but it is to be regretted that an artist endowed with so admirable a voice and who enjoys so great a reputation, an artist whose influence could be of infinite value in the spreading of the best music and in leading the taste of the public into the right channels, should pander to its lower tastes with indifferent songs like "Homing" and "Bonjour Suzon." Madame d'Alvarez could lead the public whither she chooses; she has all the necessary charm, all the art and the gifts for it. What perfection could be attained in the most beautiful works with such an exquisite vocalist!'

Miss Marie Matheson, departing from much beaten tracks, gave on January 26 a recital of Hebridean and Gaelic songs. She is to the manner born an interpreter of the peculiar moods of these wonderful melodies. We wonder whether there is to be found an audience that would not be interested in songs of this type sung by Miss Matheson.

Mr. Vladimir Rosing may be said to have surpassed his reputation by his unique vocal recital on February 2. His programme contained specimens of a great variety of 'schools,' even English folk-songs entering into the scheme. Perhaps his most remarkable performance was that of Handel's 'Total Eclipse,' which was interpreted with intense feeling.

Miss Gertrude Peppercorn played a fine selection at her recital on February 6. It included the Chopin B minor Sonata, Handel Variations (Brahms), and McEwen's 'Côte d'Argent' Vignettes.

Miss Carrie Tubb gave a recital on February 12. Her agreeable voice was heard in Gregoire Krein's 'Sainte Cécile' and 'Chant d'Automne,' and songs by Ivor Atkins, Granville Bantock, George Butterworth, Stanley Hawley, Henry G. Ley, and (in English) some by Schubert, Schumann, and Brahms. Sir Henry Wood accompanied with great skill.

Madame Alys Bateman has greatly distinguished herself by her unremitting zeal in raising War funds. We are informed that she has by her exertions, aided by kind colleagues, handed no less than £4,300 to various charities. On February 13 she gave an excellently-devised concert on her own account, and very attractive it was found. Madame Bateman herself sang Massenet's 'L'Extase de la Vierge' and Franck's 'Panis Angelicus,' and in both works showed her artistry. The Belgian Quartet played some movements of the Debussy Quartet, and Mr. Murray Davey sang his 'Harmonies du Soir' to their accompaniment.

Miss Jessie Snow (a pupil of Mr. W. H. Reed, the leader of the L.S.O.) gave her first violin recital on February 13 Her executive powers were well exhibited in a variety of pieces. At first she played rather coldly, but later, in a 'first time' performance of Mr. Reed's new Concerto, she showed decided warmth of temperament. The new work is an excellent specimen of Mr. Reed's ability as a composer. The key is A minor, and it is a complete 'three-movement' continuous piece, taking about fifteen minutes to perform. Of course the violin part is admirably written, and the music is always of the pleasant and not of the knotty-problem kind. The fact that it is scored for small orchestra (strings, usual wood-wind, two horns and timpani) should make it very useful for players who cannot see their way to present long works with a full and expensive orchestra. On this occasion a select number of the L.S.O. played. Mr. Reed conducted.

Miss Tessie Thomas, at her recital on February 16, maintained even if she did not improve the great reputation she so suddenly gained by her introductory performance last autumn. She is undoubtedly a remarkable young player. One is struck by the ease with which she accomplishes the greatest technical difficulties, and the beauty of her tone and intimacy of her interpretations. The Grieg Sonata was perhaps not so fluently performed as were other selections. In Vieuxtemps's D minor Concerto (No. 4) she exhibited virtuosity, and the Siciliano and Presto from Bach's unaccompanied Violin Sonata in G minor proved her ability in other directions. In three charming 'Lyrical Pieces' by W. H. Reed she played with much grace, and Elgar's 'La Capricieuse' enabled her to show that amongst her other accomplishments she has a beautiful 'up-bow' rapid staccato and a very delicate rhythmic accent. Mr. Hamilton Harty accompanied.

---

### Steinway Hall.

At the 'All-British Concert' on January 24 a feature was the first performance of the new Pianoforte Suite, 'Vignettes sur la Côte d'Argent,' by J. B. McEwen. In passing we may say that no doubt the title *does* look nice in French, but we do not observe that French composers ever give their pieces English titles. Perhaps the title of Mr. McEwen's piece would appear equally attractive if it were in Gaelic, a language with which the composer is probably familiar. However, a rose by any other name, &c., and we are glad to say that the new Suite, which is in five short movements, is very dainty and attractive. It is surely an addition to the repertory of British pianoforte music which should be noted by our examination bodies. Did this possibility induce the adoption of a foreign title? The Suite was deftly played by Miss Frances Coopman. Dr. Walford Davies's 'Peter Pan' Suite (which shows what this composer can do in a light, fanciful way), Percy Fletcher's Quartet in E minor, and a song by Leo France were other numbers of the programme.

We do not often notice pupils' concerts, but we are glad to record that on February 5, when Mr. Isador Epstein exhibited the results of his pianoforte teaching. Pieces by Frank Bridge, Cyril Scott, York Bowen, and other present-day British composers were performed.

---

### Royal Choral Society.

We do not know how many times this Society has performed 'The Dream of Gerontius,' but however often it has been given it is evident that the work is not stale to the public. Its profound and subtle beauties and soul-searching expressiveness are now familiar to oratorio audiences, and this familiarity is now a source of its attractiveness. The performance given on February 2 at the Royal Albert Hall was in every way successful as usual. Miss Phyllis Lett, Mr. Gervase Elwes, and Mr. Frederick Ranalow were the principals. Sir Frederick Bridge conducted. In our last month's issue we recorded two performances given by this premier Society. It is highly gratifying that notwithstanding difficulties the Society has been able to carry on so well.

### Opera for the People.

Opera and Shakespearean drama continue to fill the bill at the 'Old Vic,' Waterloo Road. Here we have one of the tests of the popularity of opera in English amongst the proletariat who cannot afford to pay more than 3*d*., 6*d*., or 9*d*. 'Maritana' and 'Mignon' were amongst the operas recently performed. 'Elijah' as a stage production, under Mr. Ben Greet, was announced for February 9-16. The whole scheme deserves the thoughtful attention of all interested in the people's amusements.

### Wigmore Hall.

Miss Dorothea Vincent is a pianist of considerable distinction. Her technique and insight enable her to interpret the finest works. At her recital on January 29 she played the Bach-D'Albert Toccata in F, Chopin's B minor Scherzo, and Schumann's 'Carnaval.' A novelty—doubly welcome because it was worthy British music—was John Ireland's Suite, entitled 'Decorations.'

Benno Moiseiwitsch continues to astonish his numerous admirers by his virtuosity. His memory is a marvel, but wonderful as this is, his interpretations are the measure of his artistry. On February 2, in devoting his powers to Liszt, he played the B minor Sonata with ease and exceptional brilliancy. Other items were the transcription of Bach's G minor Organ Fantasia and Fugue, 'Feux Follets,' and 'Gnomenreigen.'

Mr. Herbert Fryer, who has been absent from London for some years, showed at his pianoforte recital on February 12 that his ability and popularity are unabated. He played, *inter alia*, Franck's Prelude, Choral, and Fugue, and Frank Bridge's 'Lament' as arranged for the pianoforte.

### Alexandra Palace Choir.

Rarely if ever in its honourable annals has this courageous and well-managed organization excelled its achievement of February 2, when at the Northern Polytechnic it gave the complete trilogy, 'The Spirit of England,' Bach's Motet 'Jesu, priceless Treasure' (in five parts unaccompanied), and Stanford's 'Last Post.' Of course the choir had not its usual balance, but one's attention was drawn from this by the quality of tone and the attack and expressiveness of the performance. Mr. Allen Gill had been able to permeate his forces with the inner meaning, the spirituality of the music and the words. Elgar's work especially received a very moving interpretation. Other items performed were Stanford's 'Verdun' and Elgar's 'Sursum Corda.' The soloists were Miss Florence Mellors and Mr. Gervase Elwes. It is good to be able to record this vitality of one of the most valued choral assets of the Metropolis.

Miss Gwynne Kimpton, to whose laudable activities we have so frequently alluded, gave an especially good concert on behalf of War Funds at Caxton Hall on January 26. Members of her Amateur War Orchestra played Elgar's 'Dream Children' and R. H. Walthew's prelude 'St. Cecilia,' and Mr. Albert Sammons assisted.

Yet another young violinist, and a promising one! Miss Phyllis Allan fully justified her public appearance on January 26. She has been well taught, and possesses natural capacity. Handel and César Franck numbers were good tests. Mr. Frank Tapp accompanied, and his piece, 'Elegiac Fantasy,' was effective.

The Grafton Galleries Concerts held on January 29 and February 12 have brought forward excellent programmes. On the first date Miss Fanny Davies and the London String Quartet appeared. The British piece was McEwen's 'Biscay' Quartet. On February 12 Marjorie Hayward, Madame Suggia, and William Murdoch played Beethoven, Bach, and Brahms.

The Leighton House Society announces four concerts to be given on March 2, 7, 14, and 28, all at 3.30 p.m. Excellent artists are engaged. The hon. secretary is Miss Ella Montgomerie, 12, Holland Park Road, W.14.

## HOSPITAL MEMORIAL TO DR. ELIZABETH GARRETT ANDERSON.

### Musicians' Bed.

This Memorial is promoted for the endowment of beds in the New Hospital for Women, founded by Dr. Garrett Anderson in 1866. The committee gratefully acknowledge the following donations amongst others received towards the 'Musicians' Bed':

| | £ | s. | d. |
|---|---|---|---|
| Dr. Ethel Smyth | 141 | 5 | 0 |
| Miss Jean Sterling Mackinlay | 50 | 0 | 0 |
| Mrs. Frank Dawes | 25 | 0 | 0 |
| Royal Academy of Music | 20 | 16 | 3 |
| Tobias Matthay Pianoforte School | 13 | 16 | 0 |
| Miss Muriel Foster | 10 | 0 | 0 |
| Mark Hambourg | 5 | 0 | 0 |
| Guildhall School of Music | 3 | 6 | 6 |
| Sir Felix Schuster | 1 | 1 | 0 |
| Sir Edward Elgar, O.M. | 1 | 1 | 0 |
| Sir Henry Wood | 1 | 1 | 0 |

Contributions, however small, will be gratefully received, and should be sent to Lady Hall, hon. treasurer of the Fund (to whom cheques should be made payable), New Hospital for Women, 144, Euston Road, N.W. 1.

## THE Y.M.C.A. APPEAL TO MUSICIANS.

The following are results to February 15 (in addition to those announced in January):

### Sums of One Guinea and over.

| | £ | s. | d. |
|---|---|---|---|
| Miss Phyllis Clarke | 2 | 2 | 0 |
| Mr. T. S. Potts | 1 | 1 | 0 |
| Mr. Thomas Scholes | 2 | 2 | 0 |

### Results of Entertainments, Etc.

| | £ | s. | d. |
|---|---|---|---|
| Mr. Owen Hickman's Organ Recital, High Wycombe | 1 | 16 | 0 |
| Mr. Charles Morris's Lectures | 4 | 16 | 6 |
| Mr. R. H. Adamson's Concert at Leyburn (see letter below) | 28 | 0 | 0 |
| Mr. Alfred Higson's Concert at Sale, Cheshire | 92 | 6 | 10 |
| The Metropolitan Academy of Music sends further instalment of its promised £50, viz.: Southend Students' Concert | 4 | 8 | 3 |
| The Chaplin Trio Invitation Concert. The audience contributed | 13 | 8 | 8 |
| Mr. E. S. Mitchell's Recital, Holloway Polytechnic | 14 | 0 | 0 |

The Union of Directors of Music in Secondary Schools has subscribed £5 from its funds.

The London Musicians' Club has given a donation of £10 from its funds.

Miss E. Wilson has given a violin.

(Gifts of instruments of all kinds are urgently needed; also orchestral music suitable for small orchestras (scores and parts), and any amount of choral music for men's voices. Standard music for pianoforte, and chamber music, will also be very welcome).

Many concerts and entertainments are being organized. The results will be announced in later issues.

Mr. R. H. Adamson, of Leyburn (Yorkshire), says:

I took advantage of the invitation in your January number to run a concert on behalf of the Y.M.C.A. Appeal, and gave the concert on January 30. After paying all expenses (and you will be glad to know that I paid all the artists, and did not attempt to rob one musician to benefit another), I was able to send a cheque for £28, which I trust you will consider 'good,' as the population of Leyburn is only about eight hundred.

[Certainly, remarkably good! The programme was a popular one, without deviating towards the commonplace. A capital example of how these concerts should be organized. We are very glad to hear that the artists were paid.—Ed., *M. T.*]

## TRINITY COLLEGE OF MUSIC.

### Sight-Singing to be Taught.

At the distribution of diplomas on January 23, Dr. C. W. Pearce, the Director of Studies, delivered an address on 'The attitude of Modernism towards present-day Educational Methods.' He remarked that it was the present fashion to set so exceedingly high a value upon certain methods of imparting instruction that there was a real danger lest some students might be led to think more of a method than of the subject it was desired to teach. There were certain vehicles of academic progression capable of carrying a number of passengers at once. One of such vehicles was sight-reading. For some unexplained reasons instrumentalists were far better sight-readers than were vocalists. He announced

that the College would for the 'first time' attempt to teach singing at sight systematically according to the most approved modern methods.

Sir Frederick Bridge, who distributed the diplomas, said he was glad to hear the announcement that steps were to be taken to make the students good readers of music at sight. It was a most pressing need.

Many musical educationists will wonder how it is that Trinity College of Music, which was founded in 1872 and has world-wide operations, has only in 1918 become alive to the importance of this foundation study.

# Musical Notes from Abroad.

## PADUA.

### THE BOMBARDED OPERA HOUSE.

One of the edifices which suffered severely in the recent bombardment of Padua was the Teatro Verdi, the principal theatre of the city, though not the oldest, being built only in the latter half of the 18th century. This Teatro Nuovo della Nobilta was inaugurated on June 11, 1751, with an opera by Baldassare Galuppi to a libretto by Metastasio, entitled, 'Artaserse,' to which was added ballet numbers by a Neapolitan composer, Minello da Dati, and it was a great event for Padua and the surrounding smaller towns. In 1894 it was re-christened Teatro Verdi, and greatly improved. The interior decorations all had reference to Verdi's operas. In the 1817 season Meyerbeer's first opera, 'Romilda e Costanza,' obtained a triumph. An almost entire rebuilding, interiorly and exteriorly, was carried out in 1845-46. The new façade was much criticised, but the interior was greatly and justly admired. The ceiling, with its mythological figures and the Twelve Hours, was executed by one of the most celebrated men of the time, and the building was reopened for the 'Season of the Fair,' 1847, with Pacini's opera, 'Lorenzino dei Medici,' and a ballet, 'Caterina Howard.' The only thing that escaped damage during the recent raid was the very fine drop scene, which was untouched, and the large group of figures painted thereon include many faithful likenesses of some historical personages. The last performance in the theatre took place in October, 1917, the opera being 'Loreley,' of Catalani.

Claude Trevor.

## PARIS.

(From Our Own Correspondent.)

### SOCIÉTÉ NATIONALE DE MUSIQUE.

The last two concerts of this Society, now in its fortieth year, afford fresh evidence of its vitality. It was fortunate enough to have two important first performances amongst the items presented: Gabriel Fauré's two new Sonatas, one for the Violin, Op. 108, and the Violoncello Sonata, Op. 109. These new proofs of Gabriel Fauré's ever-youthful genius have been eagerly expected for months, and we were not disappointed. It is always hard to judge Fauré's new works on hearing them for the first time. The peculiarly delicate nature of his inspiration, the great reserve with which he expresses himself, impart a certain subtlety to his work, and it takes time to grasp its full meaning. One can at least say that Fauré does not repeat himself; he carries lightly his seventy-two years, and will not allow himself to grow old even in his music. He keeps abreast of the times, and assimilates and makes use of all the new and ever-changing forms of musical expression which appeal to him. Apart even from the value of his works, Gabriel Fauré is an admirable example of a master who does not consider his task accomplished, and who watches with a benevolent attention what the younger generation is doing.

The two Sonatas were excellently played; the pianoforte part by Alfred Cortôt, who thus made his return to the concert-platform. Absorbed in his military duties and engrossed in the official Artistic Propaganda which he directs with so much efficiency and such breadth of vision, he was forced to our great regret for a time to abandon his career as a pianist. On this occasion he showed, as always he has done, strength coupled with charm, and of these characteristics he made good use in the interpretation of the work of a master dear to his heart. Lucien Capet, in spite of all his skill and his faultless technique, lacks the suppleness for adequate interpretation of Fauré's buoyant and always varied rhythm. André Hekking, on the other hand, gave a wonderful performance of the Violoncello Sonata, as well in the *Andante*, where the theme is all imbued with deep emotion, as in the fiery *Finale*, so youthful and so vivid, and at times reminding one even of the first Sonata or the C minor Quartet.

From a rhythmic point of view, Fauré's art seems in his latest works to have widened its sphere: he makes use of more flexible and less traditional rhythms. What a fine lesson in artistic liberty and independence is the life-work of Fauré, which even unto sere old age shows no signs of diminishing strength!

The Société Nationale's second concert also offered attractions in the way of novelties, amongst others a posthumous piece by Ernest Chausson for violoncello, which Messrs. Cortot and Hekking played with all the artistic power of which even they are capable. Without attaining the great beauty of the Quartet, or the Concerto, or the Poem for violin, this short work is worthy of its composer, whose sudden and premature death in 1899 deprived French music of many possibilities.

Ernest Chausson's Concerto, that admirable work, was also performed in an excellent manner at this concert by the Quatuor Poulet, a quartet which is beginning to play an important part in our musical life. Without bluff, without sensational advertisement, and simply relying on playing good music only, Gaston Poulet is gaining the prestige to which he is entitled and which he employs in the service of the best causes.

At the same concert Madame Montjovet sang with a beautiful and full voice songs by Henri Février, 'Les Saisons,' which show that this composer, formerly so gifted, seeks more and more to pander to the less refined tastes of the public. We had, however, the pleasure of listening to some interesting songs by André Caplet, a young composer who has been at the Front since the beginning of the War. They were sung with simplicity and deep feeling by Mlle. Rose Féart. 'La Croix Douloureuse,' with words by Lacordaire, is a composition of great artistic value, which made a deep and well-deserved impression on the audience.

### MAURICE RAVEL.

Maurice Ravel, who some months ago returned to civil life and who has resumed composition after two years spent at the Front, near Verdun, has just finished a little Suite of pieces for the pianoforte, called 'Le Tombeau de Couperin,' in which he honours the memory of the great French clavecinist whose versatility and charm are far from being fully appreciated by the public even in France. Let us hope that this Suite will meet with the same favour as Debussy's 'Hommage à Rameau.' Characteristically, these two innovators pay homage to French masters of the past.

### THE OPÉRA.

The rehearsals of Henri Février's 'Monna Vanna,' in which Mlle. Marthe Chenal is to sing the principal part, are in full swing. M. Gabriel Grovlez is superintending the production and will subsequently conduct the performances.

### GABRIEL GROVLEZ.

This young French composer has just published a new volume of pianoforte pieces. Both the title and the publishers are English. 'A Child's Garden' (J. & W. Chester) forms a pleasing manifestation of the Entente Cordiale. It would be desirable that French critics and publishers began at last to show a similar interest in English music.

### THE THÉÂTRE DE VIEUX COLOMBIER.

The interest of the recitals that Madame Jane Bathori-Engel is organizing at this theatre shows no sign of diminishing. Two concerts of English music have been arranged for next month, and in the meantime there has been one entirely devoted to Spanish music. Ricardo Viñes, as usual, showed himself a wonderful interpreter,—exact, full of colour and spirit, he performed the works of his compatriots Granados, Falla, Turina, Albeniz, and Chavarri. Madame Bathori-Engel sang several of Granados's Tonadillas, Manuel de Falla's Three Songs, and Pedro Morales's Two Miniatures, all of which were warmly received.

## MILAN.

### REFUGEES AND CONCERTS.

The refugees have received the warmest support from this great heart of Italy, which is Milan: heart of music, heart of industry, heart of philanthropy. How the great cords of this extraordinary centre vibrate in soulful sympathy where the question concerns charity! Apart from the large funds which Milan has contributed to the Refugee Fund from industrial, commercial, and private sources, there have been very many musical gatherings devoted to this beneficent end.

As chronicled in the *Musical Times*, the subtile quasi-magnetic attraction of the Teatro alla Scala has been brought to bear on this offshoot of charitable endeavour, drawing its thousands within its walls, and with music and song has probed the innermost depths of the human soil, making it possible to realise in all its awful meaning the terrible portent of the word 'refugee.'

We have to record one more magnificent 'Pro Refugee' matinée at this grand old theatre. An extraordinary programme was extended to the public, with such artists as the inimitable Rosina Storchio, Mario Sammarco, and tenors Garbin and Macnez.

The performance opened with a very neat execution of a symphony by Poroni. The orchestra, under the direction of Maestro Tullio Serafin, was warmly applauded. Following this came Act I of 'Don Pasquale.' Rosina Storchio, one of the greatest exponents to-day of 'bel canto,' was superb as Norina. It is not possible to over-rate the remarkable talent of this famous artist. Her lyric soprano is still of the most glorious quality; opinion is unanimous here that there is not to-day one female singer to compete with her as a singer and actress. She has that 'something' which others do not possess. To watch her at close quarters is to take a lesson in singing; the consummate ease with which she emits sound is extraordinary. It is only inborn talent which permits the achievement of such 'bird-like' perfection, bird-like in the sense that her throat works with apparent automatism—which it virtually does, but behind it is a directive mind of unerring precision which may or may not be lacking in the bird. Dottor Malantesta was personified by Mario Sammarco. He still is, as he always has been, a perfect little dandy. Not one movement is exaggerated or out of place; but his voice, though still retaining much of its mellow quality for which it was famous, has arrived at that maturity which may be classed as 'over-ripe.' Alas, the law of mutability is implacable even with the most beautiful things. He was, however, delightful to listen to on account of his distinguished style, which alone comes of the 'old school.' The well-known tenor, Macnez, was Ernesto; he is a perfect actor with a beautiful tenor voice, although not powerful on the extreme top notes. The basso-comico, Parenta, did pretty well as Don Pasquale, but did not enter into the true humorous spirit of the part. (A famous Don Pasquale is Gaetano Rebonato, and it was regretted that he was not available at the time.) The following number was Act 3 of Verdi's 'I Lombardi.' The celebrated violin solo of the Prelude was played to perfection by Ranzati, the well-known and popular soloist of the Scala orchestra. The melody of the duetto and terzetto, which went a long way to the making of this opera, has lost nothing of its pristine freshness and charm. To many this music came as a perfect surprise, and especially to the English, French, and American representatives, many of whom heard it for the first time. The famous tenor, Garbin, although over fifty years of age, gave a brilliant reading of his part, and was well-supported by Elena Serafin—wife of the conductor, Tullio Serafin—and by the basso, Malocchi. The chorus was very excellent, as is invariably the case at the Scala even in these difficult times. The artistic part of the performance was brought to an end by an expressive song, 'Fuori i barbari' ('Out with the barbarians'—meaning of course the Austrians), by Mario Castelnuovo, for solo and chorus. The distinguished baritone, Viglione Borghese, sang the solo part, the chorus being taken up by an enormous crowd on the stage, amongst which were many well-known singers. Another war-chorus, by Giordano, was sung by fifty tenors unaccompanied: some were artists and others students of singing. The orchestra played to perfection, and it is indeed extraordinary how such first-class instrumentalists are still available at a moment when the call to arms is draining artistic circles.

The intermezzo was filled by speeches made along the usual patriotic lines: one by Pio Schinetti, and the other by Prof. Luchaire, a young Frenchman possessing remarkable facility for extempore rhetoric.

Frequent calls were made for the national hymns of the Allies, and as the American Hymn was being played for the first time at the Scala, Captain Moore, a member of the American Red Cross stationed at the Italian front, displayed a small silk 'Stars and Stripes,' eliciting thereby a storm of applause. To cite the words of Captain Moore himself, it was a 'never to be forgotten evening,' and indeed there have never been such concerts before, and probably there never will be again. They have evoked a great spirit of cordiality amongst the Allied representatives, furthering the understanding of the oneness of the cause, and eliminating many petty divergencies of race.

### THE 'FRIEND INDEED': TOSCANINI.

The greatest friend whom lyric artists and musicians can claim to-day is the famous conductor of orchestra, Arturo Toscanini. As a fact he has proved himself to be the proverbial 'friend indeed' in this time of great need, which has been so keenly felt by many singers and musicians since the outbreak of war. Towards the close of the year 1916 he organized a series of operatic performances at the Dal Verme Theatre, and finally an open-air performance at the Arena. Many thousands of pounds were tilled and subsequently distributed in monthly remittances to those artists who, it was considered, had been the hardest hit by the war. The funds then gathered having become exhausted, and the displacing of artists become more acute, Toscanini has inaugurated a series of orchestral concerts at the large hall of the Verdi Conservatorium here, and will devote the net proceeds to a further subsidiary fund for needy artists. So far four concerts have been given. The name of Toscanini is a distinct attraction. It is coupled with efficiency and seriousness in respect of performances, hence the full halls to which his orchestra invariably has to play. Toscanini, who is very short-sighted, is compensated in part by a prodigious memory; he conducts everything by heart.

The first of this series of concerts was given on January 6. As Toscanini made his appearance he was given a hearty reception, the applause being directed not only to the artist but also to the philanthropist and to the patriot—to the artist because of his extraordinary temperament; to the philanthropist because he has ever before him the difficulties which artists have to contend with to-day in consequence of the war; to the patriot, because such he has proved himself to be by the indefatigable activity which he has unfolded in the national cause, that is, as much as the penetration of art into the bellicose sphere is admitted. The soldiers have not forgotten what he did to divert their minds at the Teatro del Soldato; civilians have not forgotten the Monte Santo incident, which gained him a silver war medal. The programme consisted of the Sinfonia of the 'Barbiere di Siviglia,' the fine Symphony in D minor by Martucci, Debussy's 'Iberia,' the 'Procession Nocturnal' by Rabaud—composer of the new opera, 'Marouf'—and Elgar's Symphonic Variations. Elgar's works, and particularly his symphonies, are very well-known and widely appreciated in Italy. He is recognised by the foremost musicians to be one of the greatest composers to-day of symphonic works. Surely Elgar is not the only musical genius England can produce now, and there must be others who merit universal recognition. If only a greater musical atmosphere could be developed in Great Britain, a far greater impetus given to the serious, prolonged culture of refined music, a direct Government support and encouragement in laying the solid foundation of a national art distinctly characteristic of the British temperament—embracing as it does the humourous and passionately melancholic Irish sentiment, the staidness of the Scotch and Welsh, the rollicking English gaiety, and therefore poetically complete—then and then only could the young geniuses, hidden now and hopelessly discouraged, emerge with the knowledge of such support to create synthetically a national music of recognised importance, revealing the elevated, ennobled traits of British character and disposition.

The second of the series of Toscanini concerts took place on January 13. The programme included the Overture to 'Donne Curiose' (Curious women), by Wolf-Ferrari, in which there is a return, as in most of the works of this composer, to the vivacity and refined jollity as conceived by the old maestri towards the close of the 17th century. Two fragments from Franck's 'Psyché'—'Sommeil de Psyché' and 'Psyché et Eros'—and the 'Leggenda' of Sibelius were also presented. The most applauded item was Saint-Saëns's 'Sinfonia Terza' for orchestra and organ; the most interesting one was the Symphonic-poem for orchestra and pianoforte called 'Sortilegi' (Witchcraft), by Pick-Mangiagalli. It was certainly a novelty, and this young pianist-composer has once again asserted himself by scoring a personal success. Some of the oddest tints imaginable of orchestral colouring can be heard in 'Sortilegi,' which, intermixed with strange melodies of erratic rhythm quite in keeping with the sorcerous subject, excite one's imagination very powerfully. Pick-Mangiagalli shows that he possesses an extraordinarily versatile phantasy. He received wholesouled admiration for his brilliant execution of the difficult pianoforte part.

In an equitable spirit of eclecticism did Toscanini arrange the programme for his third concert, which was given on January 20. It opened with Beethoven's third Symphony. Following this came the Overture 'Baruffe Chiozzote,' by Leone Sinigaglia, after a famous Goldonian comedy. Next came the Symphonic-poem, 'Sarabande,' by Roger-Ducasse. The last items were 'Nuages et Fêtes,' by Debussy, and Martucci's 'Tarantella.' All were listened to with keen appreciation.

The fourth of this series of concerts was given on January 27, when the programme contained the 'Queen Mab' Scherzo (Berlioz). Although this piece has never been considered in point of melodic beauty to be on an equality with 'The dance of sylphs' in his 'Faust,' yet he penned no finer work so far as excellence of orchestration is concerned. The orchestra played with great balance, and we here detected the master conductor. Another piece, called 'Love Scenes,' from the same work, was also played. Elgar's Introduction and Allegro for strings was very highly appreciated, and elicited prolonged applause. It is a scholastic work of rich melodic vein perfectly comprehensible. There is a fresh frankness, never vulgarity, in all the works of Elgar; indeed he could be called the 'symphonic signore,' because of the masterfulness, the 'gentlemanly' bearing of his works, his symphonies especially. Edward Elgar does great honour to his country. Franck's Sinfonia in D minor was brought forward, and two 'Moonlight Nocturnes' by the Roman composer Vincenzo Tommasini were the subject of much discussion. They are entitled 'Chiesa e rovine' (Church and ruins) and 'Serenate.' They come under the 'Moonlight' series, and belong to the impressionistic style. The melodies are good, and there is great variety in the orchestral colouring. But although sufficiently well 'mixed' it is not of the choicest, and inadequate for the conjuring up in an audience more lay than professional of the required mental 'moonlight' picture. To close this concert Toscanini gave the Preludio of Act 4 of 'Traviata' and the Sinfonia of the 'Vespri Siciliani.' So long as the world has a soul these Verdian works will never be shelved.

E. HERBERT-CESARI.

Milan: February, 1918.

## ROME.

THE COSTANZI.

The most important musical event in Rome this month (January) has been the first representation in this city of Puccini's new opera 'La Rondine' (The Swallow). This work was first produced, at Monte Carlo, in the Spring of last year, and has since made an extended tour in various other cities before being submitted to the criticism of the Roman public, a fact sufficiently notable having in mind the predilection for Rome which the author of 'The Girl of the Golden West' has always avowed. 'La Rondine' was undertaken before the outbreak of the War, under contract with an Austrian publisher. This contract dissolved, the opera was entrusted to the well-known Italian house of Sonzogno. The libretto is by Giuseppe Adami.

['La Rondine' was performed for the first time in Italy at Bologna in June, 1917 (see *Musical Times*, July, p. 322). A discussion as to the origin of the libretto is reported in our May issue, p. 216, and the first performance at Milan is fully reported in our November, 1917, issue, p. 514. Our correspondent sends us a full account of the story of the opera. This we are compelled to hold over until our next issue.—ED., *M. T.*]

In the construction of the opera the author has made use of antithetical characters, as in 'La Bohème.' Opposed to the principal soprano and tenor, Magda and Ruggero, there is a secondary couple in Lisette and her lover, who fulfil the part of buffoons. Act 1 admirably displays the gaiety and lightheartedness of the salon, where the chatter of the habitués is varied by poetry and duets, and the frivolity of Prunier and Lisette. Act 2, which represents the splendours of the 'Bullier,' is full of movement and gaiety. The scene is remarkable for its contrasts and the sentiment pourtrayed, particularly in the meeting of Magda and Ruggero. Here, too, Prunier and Lisette have their part in a situation which is really comic, particularly when the servant believes she recognises her mistress in the disguised grisette.

The third and last Act is undoubtedly the most inspired of the whole opera. Here the composer has found abundant material upon which to found a music vibrant with expression and passion. There is a touching melody in the demand of Ruggero when, alone with his companion in the beautiful Riviera, he asks:

'Oh! say you'll come to see my home,
With the garden round and the hill behind.'

There succeeds a brilliant duet between Prunier and Lisette; and then there is the moving scene of the reading of the letter from Ruggero's mother. The musical motive here is very simple and effective, and is repeated five times, each time on a lower scale, as though to typify the profound sorrow which afflicts the lovers, when Magda sings:

'My soul alone hast thou e'er known,
And that is thine and with thee e'er:
But I must spread my wing alone,
And evermore my burden bear.'

The opera closes with a new *Largo* of the orchestra, whilst Magda slowly moves away weeping, leaving the disconsolate Ruggero, and from far away are heard the mournful notes of a church bell that marks the close of the day and an eternal farewell.

Critics are agreed that 'La Rondine' is not to be placed in the first rank with 'La Bohème,' 'Madama Butterfly,' and 'The Girl of the Golden West.' This is mainly due to the fact to which I have already referred, namely, that the work was originally destined for a foreign theatre, and what is more, for the 'piccola lirica' and not for the true and proper opera. Therefore it naturally carries some traces of its origin, and of the modifications which it has undergone.

The second reason is that there is no original creation amongst the characters. I have mentioned the resemblance of the construction of the opera to that of 'La Bohème,' and one feels this lack of originality particularly in the character of Magda and the absence of the tragic element. Thus we have a work light and graceful, enchanting in its representations of gaiety and life, and with several pages of true romance and sentiment, but lacking that foundation of devouring passion which we look for as the sustaining element in grand opera. It occupies a place of its own in the catalogue of Puccinis' works, but none the less is a genial production, and as such has been euthusiastically welcomed by the Roman public. The part of Magda was taken by Gilda Della Rizza, who created this part at Monte Carlo, Ruggero was Carlo Hackett, a tenor of proved talent both in Italy and America.

'FALSTAFF' REVIVAL.

Another event of importance at the Costanzi has been the much-appreciated revival of Verdi's 'Falstaff,' an opera which for nearly eight years has not been presented in Rome.

The character of Falstaff is so dear to English people, and Verdi so well succeeded in presenting him in musical form, that I may be pardoned if I dwell for a moment on the origin of this work, which received its baptism at the

*(Continued on page 129.)*

# Weep you no more, sad Fountains.

SET FOR FOUR VOICES AND LUTE

BY

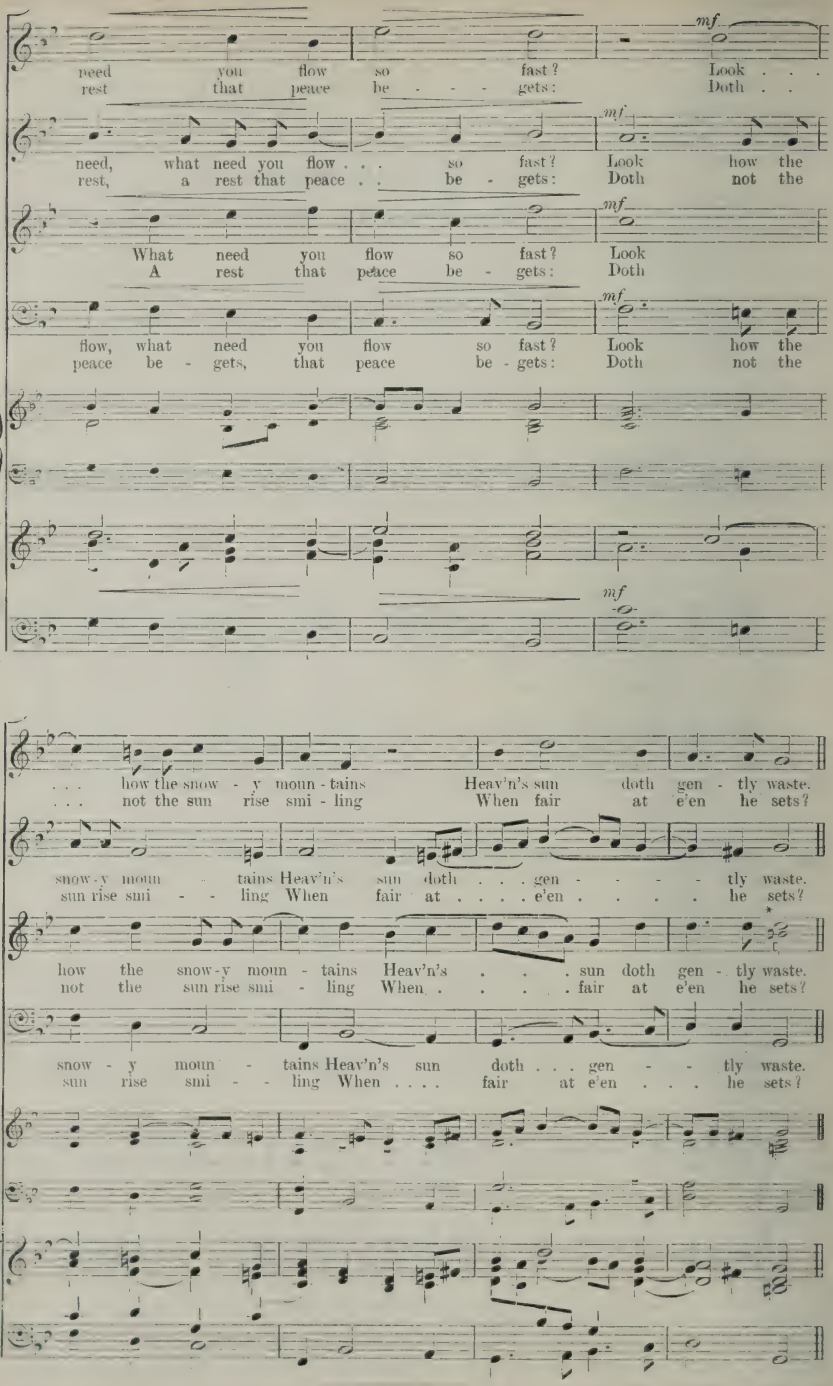
JOHN DOWLAND, 1603.

Transcribed by H. Elliot Button.

London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.

Not too slowly.
mf
Soprano.
1. Weep . . you no more, sad foun - tains, What
2. Sleep . . is a re - con - ci - ling, A
mf
Alto.
1. Weep, weep . . you no more, sad . . foun - tains, What
2. Sleep, sleep . . is a re - con - - ci - ling, A
mf
Tenor.
1. Weep you no more, no more, sad foun - - tains,
2. Sleep, sleep . . is a re - con - ci - - ling,
mf
Bass.
1. Weep you no more, sad foun - tains, What need you
2. Sleep is a re - con - ci - ling, A rest that
Lute.*
Not too slowly.
Piano. (For practice only.)
mf

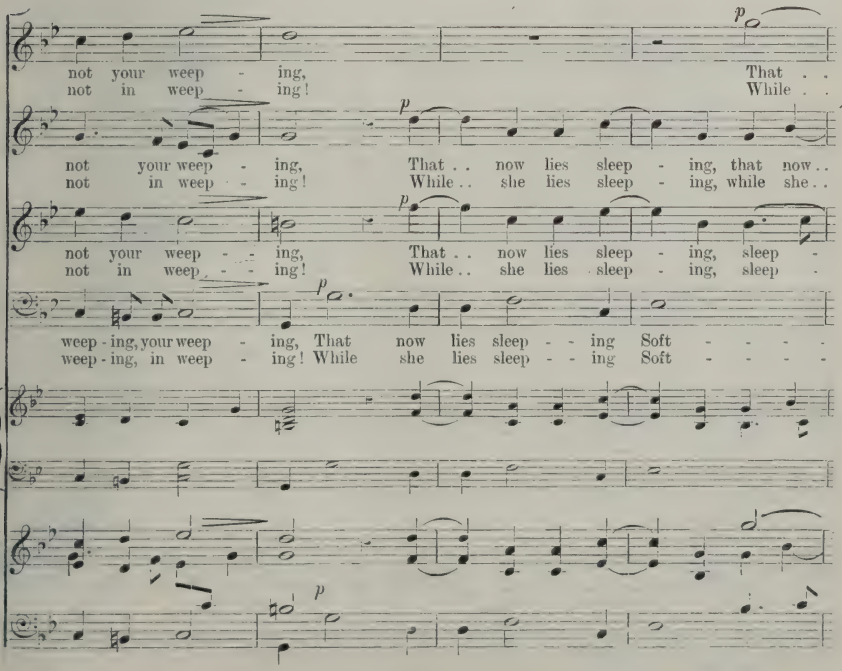
* If the Lute part is used it may be played on the Pianoforte, or better still on the Harp if one is available.

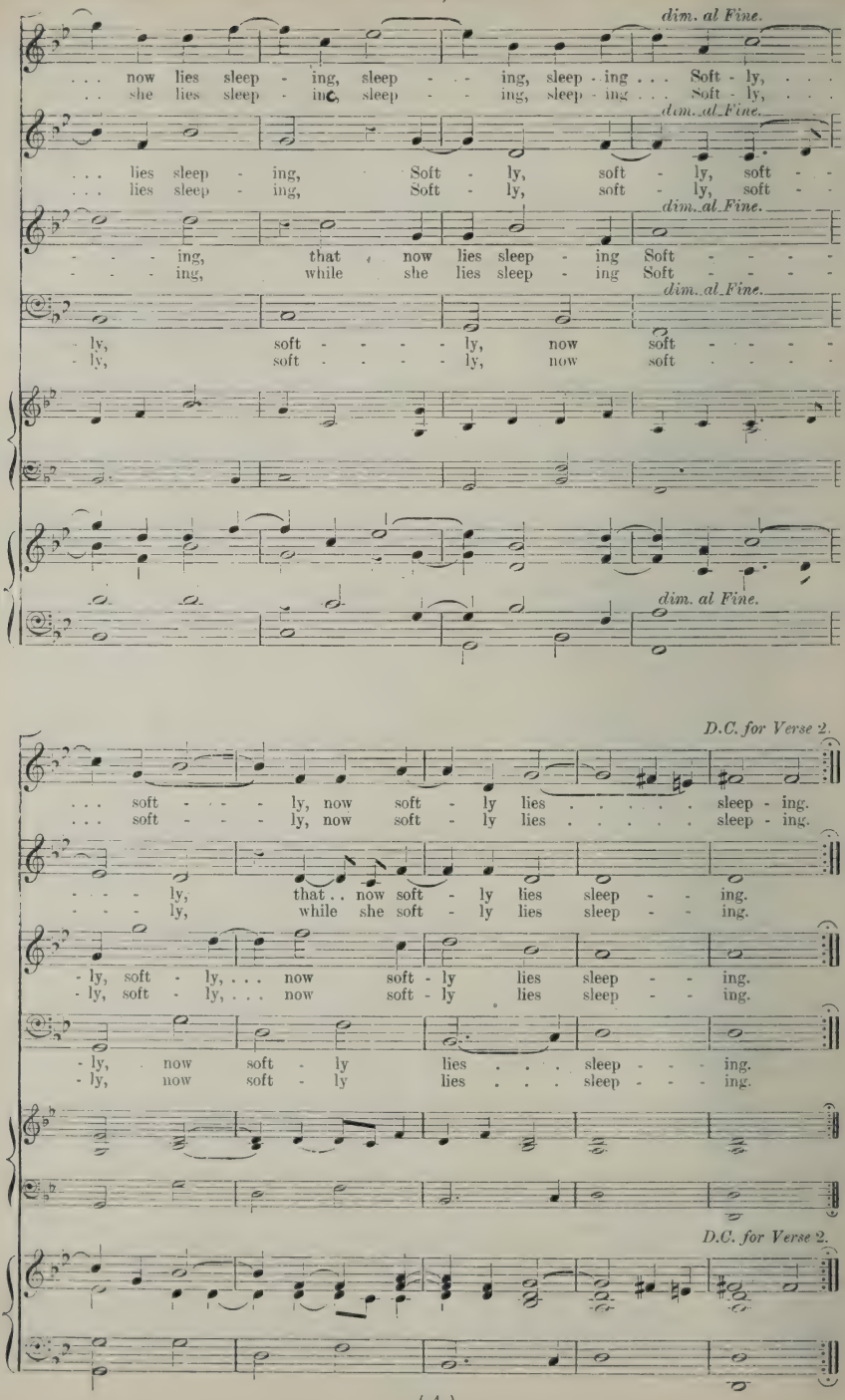

mf
need you flow so fast? Look . . .
rest that peace be - - - gets: Doth . .
need, what need you flow . . so fast? Look how the
rest, a rest that peace . . be - gets: Doth not the
What need you flow so fast? Look
A rest that peace be - gets: Doth
flow, what need you flow so fast? Look how the
peace be - gets, that peace be - gets: Doth not the
. . . how the snow - y moun - tains Heav'n's sun doth gen - tly waste.
. . . not the sun rise smi - ling When fair at e'en he sets?
snow-y moun tains Heav'n's sun doth . . . gen - - - tly waste.
sun rise smi - - ling When fair at . . . . e'en . . . . he sets?
how the snow-y moun - tains Heav'n's . . . sun doth gen - tly waste.
not the sun rise smi - ling When . . . . fair at e'en he sets?
snow - y moun - tains Heav'n's sun doth . . . gen - - tly waste.
sun rise smi - - ling When . . . . fair at e'en . . . he sets?



* The B♮ should only be sung when the Lute part is omitted.

mp
cres.
But my sun's . . heaven - ly eyes View
Rest you then, . . rest, . . sad eyes! Melt
But my sun's, my sun's heaven - - ly . . eyes View
Rest you then, rest, . . . . sad eyes! Melt
But my sun's heaven - ly eyes . . View not, view
Rest you then, rest, sad eyes! . . Melt not, melt
But my sun's heaven - - ly eyes View not, view not your
Rest you then, rest, sad eyes! Melt not, melt not in


p
not your weep - ing, That . .
not in weep - ing! While . .
not your weep - ing, That . . now lies sleep - ing, that now . .
not in weep - ing! While . . she lies sleep - ing, while she . .
not your weep - - ing, That . . now lies sleep - ing, sleep -
not in weep - - ing! While . . she lies sleep - ing, sleep -
weep - ing, your weep - ing, That now lies sleep - - ing Soft - - - -
weep - ing, in weep - ing! While she lies sleep - - ing Soft - - - -


dim. al Fine.
. . . now lies sleep - ing, sleep - - - ing, sleep - ing . . . Soft - ly, . . .
. . she lies sleep - ing, sleep - - - ing, sleep - ing . . . Soft - ly, . . .
dim. al Fine.
. . . lies sleep - ing, Soft - ly, soft - ly, soft - -
. . . lies sleep - ing, Soft - ly, soft - ly, soft - -
dim. al Fine.
- - - ing, that now lies sleep - ing Soft - - - - -
- - - ing, while she lies sleep - ing Soft - - - - -
dim. al Fine.
ly, soft - - - - ly, now soft - - - - -
ly, soft - - - - ly, now soft - - - - -
dim. al Fine.
D.C. for Verse 2.
. . . soft - - - ly, now soft - ly lies . . . . . sleep - ing.
. . . soft - - - ly, now soft - ly lies . . . . . sleep - ing.
- - - ly, that . . now soft - ly lies sleep - - ing.
- - - ly, while she soft - ly lies sleep - - ing.
- ly, soft - ly, . . . now soft - ly lies sleep - - ing.
- ly, soft - ly, . . . now soft - ly lies sleep - - ing.
- ly, now soft - ly lies . . . sleep - - ing.
- ly, now soft - ly lies . . . sleep - - ing.
D.C. for Verse 2.

(Continued from page 124.)

Scala of Milan in 1893. Writing towards the end of 1891, Verdi said: 'For forty years I have wanted to write a comic opera, and for fifty years I have known "The Merry Wives of Windsor." The usual "but!" has hitherto always prevented my putting my idea into action. Now, however, Boito has solved the difficulty, and has written me a comic lyric that resembles no other. For me to set it to music is a diversion, just as Falstaff is a character who commits all his peccadilloes in a diverting manner.'

Those who remember the first presentation of 'Falstaff' tell us that that evening saw the apotheosis of Verdi. The present generation retains in grateful remembrance the performance of 'Falstaff' presented to us in Rome by Toscanini in 1911; and now the present director of the Costanzi, Ettore Panizza, has given us a reading which undoubtedly adds to his personal fame, while being scarcely less distinguished than that of the 1911 season.

For Italians Falstaff is first of all a Verdi character, and only secondarily a Shakespearean creation. For English people the reverse is necessarily true. But I think it is legitimate to doubt whether Shakespeare can adequately be set to music, or whether he can be really presented in a foreign language. Certainly the Italian representations of Shakespearean characters are often very creditable, in some cases superb, as *e.g.*, Verdi's 'Othello.' But is the character any longer Shakespearean? Or, rather, is it not an old acquaintance who has suffered an artistic transmigration of soul? These are interesting questions, which I suppose must be settled according to everyone's individual bias, but which cannot be answered off-hand, or by those who have only seen Shakespeare in English.

### OTHER OPERAS.

Among the other operas which mark this particularly interesting and successful season at the Costanzi, must be recorded Puccini's 'La Bohème,' at which the author assisted, Ponchielli's 'La Gioconda,' and Bellini's 'I Puritani.' It is also worthy of record that the manager who has had the courage to undertake a lyric season at the first theatre of Rome, in such difficult and uncertain times as these, when even the Scala is closed, is a lady, Emma Carelli.

### THE AUGUSTEO.

A particularly interesting series of concerts has been given on the Sunday afternoons in January. On January 6 we had the first presentation of the new Symphony No. 1 of Giacomo Setaccioli, one of the foremost amongst living musicians of Rome, and Professor in the Accademia di St. Cecilia. This Symphony, in A major, is in four movements, namely, *Allegro moderato, Scherzo, Andante tranquillo*, and *Allegro risoluto* as a *Finale*, and I ought to say at once that the form and presentation of the work are entirely restricted within the limits assigned by the classical tradition to symphonic music. Certainly this militates against the popularity of a work, when it is remembered that to-day the public, at least in Italy, prefers music of a melodramatic nature to that which appeals to studious lovers of the Art. This at once accounts for the fact that the reception of the work at the Augusteo, whilst being certainly good, was by no means enthusiastic. It must be confessed, however, that the new Symphony is more a production of technical perfection than of genuine inspiration, tending rather to rouse our admiration by its rapid and elegant transitions, its varied rhythms, and brilliant *accords*, than by its unity. Undue prolixity of themes, particularly in the first part, would lend force to these strictures. It is but just, however, to note that Setaccioli particularly excels in the art of presenting a theme in clear and concise form, which strikes the ear with a pleasing sense of purity, and it is then developed in a masterly way till it results in a completed elaboration which is all the more satisfactory because the composer has known how to carry his hearers with him through all the intricacies of its growth.

Setaccioli has undoubtedly made a good success, and no doubt, within the limitations of the classical field to which he has resolutely confined himself, a satisfactory one. As I mentioned last month, this work will later be presented in London, and my readers will have an opportunity of judging it for themselves.

C

On January 13 and 20 two concerts were given, conducted by Signor Vittorio Gui, who is still well on the sunny side of forty, and who is a great favourite of the Roman public and justly appreciated by them. Subjoined are the programmes of these concerts:

January 13.

| | |
|---|---|
| Overture, 'Barber of Seville' | *Rossini* |
| Symphony No. 2, in D minor, for organ and orchestra | *Saint-Saëns* |
| (*a*) Prelude from 'The Dream of Gerontius' | *Elgar* |
| (*b*) Præludium | *Jarnefelt* |
| 'Le coin des enfants' | *Debussy* |
| Overture, 'Semiramide' | *Rossini* |

January 20.

| | |
|---|---|
| 'Sonata a tre | *Porpora* |
| (*a*) Symphony 'Nabucco' | *Verdi* |
| (*b*) Symphony 'I Vespri Siciliani' | *Verdi* |
| Symphony 'Romeo and Juliet' | *Berlioz* |
| Scena from 'Le rouet d'Omphale' | *Saint-Saëns* |
| A sera | *Catalani* |
| Prelude to Act 1 of 'Fedra' | *Pizzetti* |

This concert closed with two lirics, written by Gui, for soprano with orchestral accompaniment, which were well received.

On January 27 we had a concert which aroused great interest, and was anticipated with curiosity, owing mainly to the inclusion of an example of 'new music,' which presented itself under the somewhat incomprehensible title of 'The pauses of Silence'! This concert was given by the pianist, Signor Alfred Casella, of whom I have often written in these pages, who presented us with the following programme:

| | |
|---|---|
| Overture 'Le Baruffe Chiozzotte' | *Sinigaglia* |
| Seven symphonic impressions, 'La pause del Silenzio' | *Francesco Malipiero* |
| Symphonic-Poem, for Pianoforte and Orchestra, 'Les Djinns' | *Franck* |
| Rhapsodie d'Auvergne | *Saint-Saëns* |
| Symphony No. 1 | *D'Indy* |

The management of the Augusteo very considerately furnished explanatory notes to certain items of the programme. The second item on this occasion was described as 'a work formed of seven brief episodes conjoined by the motive which, pronounced by a single voice, returns between one or other of these episodes, which represent Shivers, Flutters, Shrieks, and Laments, that interrupt the monotonous, silent flow of the tempo.'

The four descriptive substantives in Italian are 'Brividi, Svolazzi, Gridi, Pianti'; and though less harsh than their English equivalents, mean the same things. Fortunately, however, these episodes are not very pronounced in the work. Of them the audience only heard certain strange chords which occasionally interrupted an orchestral sonority which was generally confused. Certainly amongst the audience there seemed to be a small number of persons who appreciated the production, and professed to understand it, but the majority unhesitatingly condemned it.

The other two 'Novelties' viz., the third and fourth items, obtained a good success, though they were not of a nature to give the pianist opportunity to present himself under the most brilliant aspects. This is also to some extent true of D'Indy's Symphony, but here one must exempt certain passages in the second tempo, and the truly wonderful attack of the last.

[*Errata.*—In the Latin verse which I sent last month the following errors should be noted:

Line 5, for 'mulcebant' read 'mulcebunt.'
,, 11, ,, 'ungat' ,, 'jungat.'
,, 15, ,, 'diffundunt' ,, 'diffundent.'

And in the translation, in line 27, read 'ye' for 'we.']

Leonard Peyton.

### CELEBRATION OF GOUNOD'S CENTENARY AT MONTE CARLO.

A most successful gala performance of Gounod's 'Mors et Vita' was given (under the able conductorship of M. Jean Gounod) at the Théâtre du Casino in celebration of the master's centenary. The 'Judex' episode and the fugue-finale 'Hosannah' were encored. The Prince of Monaco

was represented by the Minister of State, M. Jalourtre. Many notabilities were present. The performance was given in aid of French War funds.

### UNITED STATES.

Mr. Walter Henry Rothwell, an American musician, has been appointed temporary conductor of the famous Cincinnati Orchestra, which up to recent times was conducted by Dr. Kunwald, an Austrian who has been arrested for uttering disloyal remarks.

## Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

### BELFAST.

In aid of the Rest House for wounded soldiers and sailors which has afforded most valuable relief and relaxation to our brave men undergoing treatment in various hospitals, the Philharmonic Society organized a concert which was given on January 25. It was well attended, and a substantial contribution to this excellent scheme was secured. The first half of the concert was filled by Part 1 of Mendelssohn's 'St. Paul,' all the solo parts being sung by local singers (Miss Lily Jackson, Mrs. John Seeds, Mr. John Burton, and Mr. J. F. Newell), whose performance was excellent. The remainder of the programme was of a miscellaneous nature, and comprised Stanford's clever Irish Rhapsody No. 1, Op. 79, Handel's Largo from 'Xerxes,' arranged for organ, strings, and harp, and pianoforte solos by Mr. Barre H. Partridge, who also contributed a beautiful Nocturne in B flat of his own composition. The Society's conductor, Mr. E. Godfrey Brown, had his choir and orchestra in good training, and conducted them with his accustomed skill.

The third of the Philharmonic Society's concerts of the season was given on February 15. The programme included Elgar's 'The Music Makers' and 'The Fourth of August.' The resulting really excellent performance was again due to the efficiency of Mr. E. Godfrey Brown. English conductors who command experienced orchestras can have little idea of the tact and labour required to weld into homogeneity the miscellaneous personnel, part professional and part amateur, which alone is available on this side of St. George's Channel. Success, then, is all the more creditable. The solo part in 'The Music Makers' was beautifully sung by Mrs. John Seeds, and the soloist in 'The Fourth of August' was Miss Dorothy Moulton. Miss Sybil Eaton was the solo violinist, and her performance of a varied and choice selection was greatly appreciated. The orchestra played the Overtures to the 'Meistersingers' and 'The Bartered Bride.'

### BIRMINGHAM.

There has been no dearth of concerts recently, indeed our musical season breaks all records, since the formation of the New Birmingham Orchestra by Sir Thomas Beecham.

On January 21, Mr. Richard Wassell gave his second Orchestral Concert in the Town Hall, which was completely filled. A special feature was the appearance of Miss Irene Scharrer, who, since she first made her début here, at the Promenade Concerts some years ago, has become a favourite in Birmingham. Excellently accompanied by the orchestra she gave a notable performance of Liszt's 'Hungarian Fantaisie.' She also played Chopin's Nocturne in D flat, the Study in E flat, Op. 10, and D'Albert's Scherzo, and for an encore a Sonata by Scarlatti.

Other items were the Overtures 'Ruy Blas' and 'Meistersinger,' the Italian Symphony,' Dukas's 'L'Apprenti Sorcier,' and Tchaikovsky's 'Casse Noisette' Suite. Mr. Richard Wassell conducted with conspicuous ability, while our local promising composer, William Fenney, conducted his own Romance, 'In Early Spring.'

The sixth popular Sunday Orchestral Concert was given in the Town Hall on January 20, Mr. J. A. Cotton being the conductor. The scheme included Haydn's delightful Symphony No. 7, in D, the Prelude and 'Good Friday' music from 'Parsifal,' the Overtures 'Oberon' and Hebrides,' and Jarnefelt's popular 'Prelude.' The vocalist was Mr. Webster Millar, who contributed the 'Preislied,' and some popular songs.

The sixth Symphony Concert, conducted by Mr. Landon Ronald at the Town Hall, on January 23, attracted a large audience. The conductor has before given us some memorable performances of 'From the New World' Symphony, but they did not reach the standard of this exposition. Very expressively played, also, was the solemn Prelude to 'Gerontius,' Dukas's 'L'Apprenti Sorcier' (given by desire), and the concert-arrangement of the 'Entrance of the gods into Walhalla,' which completed the excellent orchestral scheme. A great feature of the concert, however, was Mr. Albert Sammons's fine interpretation of Elgar's Violin Concerto, which was superbly accompanied by the orchestra.

The New Philharmonic Society's concert at the Town Hall, on January 26, was by far the best that this Society has yet given, and it showed that the conductor, Mr. Matthew Stevenson, has made remarkable progress. The programme he submitted was of a highly-attractive character. It included the Paris version of the Overture, Bacchanale, and Venusberg music from 'Tannhäuser,' and the '1812' Overture. The 'Flying Dutchman' Overture, Chabrier's brilliant 'Spanish' Rhapsody, Bizet's Suite 'L'Arlésienne,' Jarnefelt's 'Præludium,' and Balfour Gardiner's 'Shepherd Fennel's Dance,' were other items. Miss Daisy Kennedy, the violinist, played with great brilliance in the first movement of Tchaikovsky's Violin Concerto in D minor.

Madame Minadieu's third 'Matinée Musicale,' given at the Grosvenor Room, Grand Hotel, on February 2, was restricted to a pianoforte and vocal recital by M. Arthur de Greef and Miss Amy Carter, the bulk of the programme falling to the share of Miss Carter, an excellent new contralto of great promise. Her repertory consisted of well-chosen vocal excerpts by Beethoven, Scarlatti, Bach, Pergolesi, Saint-Saëns, Berlioz, Ethel Smyth, and some British folk-songs—English, Welsh, and Scotch. Mozart's brilliant and exhilarating Sonata in D major, for two pianofortes, was welcome, Miss Marjorie Sotham, a talented local pianist, joining M. de Greef. The Belgian pianist's principal pianoforte solo was Mendelssohn's rarely-heard 'Variations Serieuses' in D minor, one of the noblest works for the instrument that he wrote, the performance of which on this occasion recalled the wonderful reading Anton Rubinstein gave here in 1881, and later Paderewski's. M. de Greef further delighted the audience with pieces by Cyril Scott, Landon Ronald, and Grieg.

The Choral and Orchestral Association gave the 'Hymn of Praise' at the Town Hall on February 2, when Mr. Joseph Adams conducted an excellent all-round performance. The orchestra also played Holbrooke's Variations on 'Three Blind Mice,' not heard here previously, a work of considerable inventive power. The vocalists of the evening were Madame Aston, Miss Eva Rowlands, and Mr. Ernest Ludlow, who took part in the 'Hymn of Praise.' Pianoforte solos were contributed by Mr. Arthur Cooke, always a favourite with our audiences.

The seventh Sunday Concert of the Beecham Orchestra was given on February 3, the conductor being Eugéne Goossens, jun., under whose beat the orchestra was heard to great advantage, especially in Haydn's delightful 'Clock' Symphony. The conductor contributed his own Sketch for string orchestra, 'By the Tarn,' a picturesque and idealised tone-picture of extreme delicacy. Tchaikovsky's 'Battle of Pultava,' Stravinsky's Fantasia 'Fireworks,' Debussy's Nocturne 'Fêtes,' Svendsen's sparkling Overture 'Carnival in Paris,' and the 'Ride of the Valkyries' were other orchestral items. Mr. Max Mossel was the solo violinist; he gave a fine interpretation of Max Bruch's Violin Concerto in G minor, Op. 26, and to Mr. Appleby Matthews's able pianoforte accompaniment he played a set of dainty solos.

Sir Thomas Beecham was the conductor of the seventh Symphony Concert given on February 6. It attracted an enormous audience, and the concert itself was certainly one of the finest heard this season. Rarely has one heard here such refined playing. The triumph of the evening was secured by the exciting and scintillating performance of the Paris version of the Overture, Bacchanale, and

Venusberg music from 'Tannhäuser.' Other orchestral items were Delius's two pieces for small orchestra, 'On first hearing the Cuckoo' and 'Summer night on the river,' and Smetana's well-known Overture, 'The Bartered Bride.' Mr. Arthur Catterall gained an ovation for his masterly playing of Brahms's Violin Concerto, which was superbly accompanied by the orchestra. Mr. Frank Mullings introduced Grieg's 'Vinje Song-cycle,' which although artistically delivered and finely accompanied by the orchestra did not create the same impression as Bantock's five songs from 'Ferishta's Fancies,' which had the advantage of being accompanied on the pianoforte by Sir Thomas Beecham.

The Symphony Orchestra's third popular concert of the season was heard at the Town Hall on February 8, under Mr. Wymark Stratton's conductorship. The Society, in electing Mr. Wymark Stratton to fill the post of conductor, was justified in doing so, for he shows ability and earnestness of purpose which augur well for the future. The programme was of a popular character, and well selected, including as it did Jensen's charming 'Wedding Music,' the first movement of the 'Pathetic' Symphony, and two fascinating little pieces for small orchestra by Elgar, 'Dream Children,' inspired by an essay by Charles Lamb. Mr. John Dunn, who was in excellent form, played Mendelssohn's Violin Concerto, finely accompanied by the orchestra. He also played Tartini's Sonata 'Il Trillo del Diavolo' with wonderful technical skill. The vocalists were a local soprano, Miss May Whitfield, and the baritone, Mr. William H. Frith. Mr. Clifford Wilson was accompanist.

## BOURNEMOUTH.

The Symphony Concerts during the past month have provided plentiful opportunities for a comparison of musical works representative of various schools and periods. From Beethoven to Scriabin is a far cry, musically speaking, and correspondingly a difference in the orchestral treatment is entailed if a rightful comprehension of the manner and style of works that lie so far apart is to be assured. Mr. Dan Godfrey and the members of his orchestra, however, have responded very faithfully to the demands of the peculiar idioms which are the characteristics of sundry epochs and countries, and consequently our impressions of those characteristics have not met with any violent contradictions.

The Symphonies performed have been Tchaikovsky's 'Pathétique,' a Sinfonia Marinaresco by Scontrino (a first performance in England), the No. 4 of Beethoven, Scriabin's first Symphony, and that in F major by Brahms. Those by Scontrino and Scriabin, owing to their unfamiliarity, possibly aroused the most interest. This expectancy with regard to the Italian composition met, however, with a measure of disappointment, the Symphony—which in reality is a Suite but in name—failing to reveal the composer as having anything fresh to say, although what he has to tell us is related effectively enough. Scriabin's work has been played once before in Bournemouth. Though an early specimen of his powers, and on that account somewhat influenced by his study of other composers—notably, in this instance, Wagner—yet Scriabin here proves himself a composer of substance, and one who is able to fix the attention by the genuine effectiveness of his music and the cleverness of his technique.

Of the non-symphonic compositions we would select the following as worthiest of performance: Arnold Trowell's tone-poem, 'The Waters of Peneios,' a charmingly poetic work; a 'Miserere' Valse (Satz-Glière); Stanford's first Irish Rhapsody; Percy Grainger's three 'Frolics'—'Mock Morris,' 'Molly on the Shore,' and 'Shepherd's Hey'; Debussy's beautiful 'L'Après-midi d'un Faune,' which was played to perfection; and H. Waldo Warner's 'Three Elfin Dances'—the first performance here of a delightfully fanciful composition.

Mr. Arnold Trowell, Mr. Gordon Bryan, M. Gustave Walther, Mr. Felix Salmond, and Mr. Ioan Lloyd-Powell have been the soloists. The first-named played de Swert's C minor 'Cello Concerto with admirable artistry, repeating once more his former successes here. Mr. Bryan, a Brighton pianist who is temporarily resident in this town, played Liszt's Hungarian Fantasia with uncommon vigour and *élan*, thereby scoring an undoubted success with an audience that expressed its appreciation in unmistakable terms. Lalo's 'Symphony Espagnole' was played dexterously enough by M. Walther, a Belgian violinist, but his tone was forced and lacked beauty. Mr. Salmond, in the d'Albert 'Cello Concerto and two Morceaux by Glazounov, was as brilliant as ever, although we still look back upon his reading of the Boëllmann Variations as his finest performance here. On February 14 Mr. Lloyd-Powell was heard in the Grieg Pianoforte Concerto; his playing was exceedingly thoughtful and clean, and he was heartily applauded.

Necessity compels us to omit any record of concerts other than the Symphony Concerts, but we feel constrained just to mention Mr. Godfrey's Annual Concerts on February 9, when our musical director's splendid work was rewarded by two well-deserved 'bumper' houses.

## BRISTOL.

The first to lead off with the series of Saturday afternoon concerts of this year was the Bristol Madrigal Society, whose eighty-second annual celebration was held at the Victoria Rooms on January 26, when, with Mr. Hubert W. Hunt conducting, a choice selection of Elizabethan and early Stuart madrigals, followed by a miscellaneous group of ancient and modern compositions, delighted a large audience. The choir consisted of about forty men and thirty-five boys, and the fine tone, beauty of expression, and well-rehearsed effects were a credit to the Society and its musical director. An interesting feature was the performance of the oldest example of part-music extant, the round 'Sumer is icumen in,' which dates from the year 1240. Pearsall's setting of the same lyric followed, and provided an acceptable opportunity for comparison. Mr. Hunt had obtained permission from the British Museum authorities for the reproduction in post-card form of the manuscript of the ancient round, and the sale of the cards realised £10 for the Bristol Branch of the Red Cross Society. 'Tune thy music to thy heart,' a setting of Thomas Campion's ancient lines by Dr. Walford Davies, received a first public performance. It had been recently composed for the Society, and the dainty and tuneful number forms a welcome addition to the Society's extensive repertoire.

A fortnight later (on February 9) came the annual concert of the Bristol Royal Orpheus Glee Society, and like that of the Madrigal Society it took the place of the long-established Ladies' Night. The Colston Hall was well filled, with the result that a substantial sum will be handed to the Bristol Inquiry Bureau. The Society has raised £3,000 for philanthropic objects. It was the fortieth year of the conductorship of Mr. George Riseley, and the perfect presentation of many charming glees was a further testimony to the debt which the Society and indeed a large music-loving public owes to Mr. Riseley. The concert will long be remembered for the enthusiasm aroused by the singing of 'The Battle Hymn of the American Republic.' At the request of the Lord Mayor this number was repeated, and with equally thrilling effect, later in the afternoon. The 'Battle Hymn' formed one of five compositions which received a first performance by this Society, the others being 'Dream, baby, dream,' by Mr. Arthur Baynon, a Bristolian, 'In this hour' (Pinsuti), 'T'other Day' (Sir John Goss), and 'The Hag' (S. E. Lovatt). For the second time in the history of the Society an instrumental soloist was engaged, and Mr. William Murdoch's pianoforte solos were certainly greatly appreciated.

On January 31, Madame Clara Butt's popularity was evidenced by Colston Hall being filled to its utmost capacity. Madame Butt sang many songs, several in addition to those on the programme, and even then the audience was loth to part with her. She was assisted by Madame Elsa Stralia, Miss Adela Verne, whose pianoforte solos were as well received as ever, and Lady Tree, Mr. Harold Craxton being the accompanist.

There was another large gathering at Colston Hall on the afternoon of Saturday, February 16, when Madame Butt's sister, Madame Hazel Gray (Mrs. Heming) gave a concert on behalf of the Bristol Children's Hospital, and had the satisfaction of raising upwards of £300 for the Ladies' Auxiliary of that institution. Madame Gray, whose songs were greatly enjoyed, was supported by Miss Mabel Manson, who introduced 'A Carol of Bells' (C. V. Stanford) with

great success, Mr. Henry Turnpenney, Mr. Robert Radford, M. Sacha Lasserson (violin), Mr. Herbert Parsons (pianoforte), and Mr. Arthur Baynon (accompanist).

Owing to the Victoria Rooms being used for Government purposes, the annual Post Office concert was transferred to Colston Hall on February 15, and as the change of venue was accompanied by a much larger audience, the Postmen's Benevolent and War Funds will derive additional benefit. The concert was of a popular character, and encores abounded. Amongst those who contributed to the programme were Miss Julia Caroli, Miss Mabel Corran, Mr. John Buckley, Mr. Fred Wilshire (songs at the pianoforte), the Bristol Glee Singers, Mr. Maurice Alexander (violin), Miss Nan Dove (pianoforte), and the orchestra of the I. W. & D. Royal Engineers, Mr. W. E. Fowler being the musical director.

The Clifton Chamber Concerts, the third of which was given on February 12, to the delight of a large audience, are now being held at the Royal West of England Academy instead of at the Victoria Rooms.

## DEVON AND CORNWALL.

### DEVON.

[The following is a summary of the chief musical events that have taken place since November, 1917.]

Sunday concerts in Plymouth Theatre continue to be well patronised. On December 16 naval and military artists provided the programme. The instrumental portion was given by the band of the 3rd Devon Regiment, who played no less than fourteen numbers by British composers, including Alford, Monckton, Elgar, Walford Davies, Sullivan, and some arrangers of Irish melodies. The R.N. Accountants' Male Choir, conducted by Mr. R. R. Kimbell, sang pieces by Walford Davies, Kucken, Macey, Wood, and Mendelssohn. On the following Sunday the string band of the Royal Marine Light Infantry, conducted by Mr. P. S. G. O'Donnell, played the 'Pathetic' Symphony, an unfamiliar Suite by Bizet, and pieces by Pierné. The programme also included Grieg's Pianoforte Concerto in A minor, with Miss Hilda Ricketts as soloist. The next concert was given by Musician G. East (violin), Corporal W. H. Stowell ('cello), and Musician D. Durston (pianoforte), and there were some vocal numbers. On January 13 and 27 the string band of the R.M.L.I. again performed. On January 27 a novelty was a 'Caucasian Scene,' composed by W. Hickey, a musician serving in the garrison. It was boldly descriptive, with pastoral sentiment introduced for contrast. The band played a selection from 'Götterdämmerung' and music by Bucolossi, Saint-Saëns, and Smetana, while 'cello and bassoon solos afforded variety. On February 10, unfamiliar to the audience were a romantic piece, 'Dreams,' by Sabathil, and a Morceau for strings pizzicato, by Styx, named 'Spielerei'; Sibelius's 'Valse Triste' and music by Liszt and Massenet were given. Miss Phyllis Allan played violin pieces by Svendsen and Wieniawski, and Madame Bertha Widgery was the vocalist.

The Sunday concerts on the Plymouth Promenade Pier have been provided alternately by the bands of the R.G.A. and R.M.L.I.

The band of the R.M.L.I. played at the Plymouth Guildhall Concerts on December 22. On the following Saturday the Guildhall Choir and a small orchestra gave 'Messiah.' The soloists Misses Doris Carter and Gladys Harris, and Messrs. Frank Webster and Joseph Farrington.

The Plymouth Co-operative Society, for their concert on December 29, also engaged the band of the R.M.L.I., when Mr. O'Donnell obtained excellent performances of music by Pares, Bizet, Leonard, and Sullivan. The Co-operative Society's concerts have been successfully organized in suburban districts as well as in central Plymouth.

On December 19 a choir and orchestra of a hundred and fifty performers gave selections from 'Messiah' in George Street Baptist Church, Plymouth, and on December 26 a service of Christmas music in St. Catherine's Church comprised representative ancient and modern carols, with solos. Several musical events took place at Plymouth on December 29. The band of the R.G.A., conducted by Mr. R. G. Evans, played a good popular programme on the Pier, including a characteristic piece, 'L'Avenir,' by H. Moir, a former member of the band. The Orpheus Male Choir, conducted by Mr. D. Parkes, gave a concert in the Hippodrome in aid of a local charity. In St. Andrew's Church a service of Christmas music was given by organ, a small orchestra, and the choir.

At Ashburton, on Boxing Day, two concerts of violin and vocal solos, with specialty dances by children trained by Miss Etta Butchers, realised £15 for war funds. During the last week-end of the old year, Torquay Pavilion was occupied by Mr. Alexander George's Balalaika orchestra. Dr. D. J. Wood arranged a particularly interesting and representative carol service on New Year's Day.

Choral, orchestral, and solo music formed an attractive bill at a concert organized on January 9 by Mrs. Norman Kennedy. Plymouth Ladies' Choir, conducted by Mr. P. E. Butchers, sang, and the band of the R.M.L.I. played music by Grieg, Bizet, and Saint-Saëns.

A miscellaneous concert at Tavistock on January 9 was successful for a local war fund, and at Holbeton, on January 12, officers and cadets provided a programme by which £20 was raised for a Christmas war fund.

A party of Service men gave a concert at Devonport on January 19 for Red Cross funds, and the same object benefited on January 23 by a concert given by pupils of Miss F. Faull, at which a clever young pianist, Miss Margery Moore, created a good impression. Saltash Male Choir, conducted by Mr. A. Penna, sang choruses and part-songs at Devonport on January 23, and on January 29 the staff of the Plymouth Poor-Law Institution, who have formed a choir among themselves, sang choruses very creditably.

Part-songs from old and modern periods were sung with much success by Plymouth Madrigal Society on January 30, Dr. H. Lake being the conductor. Orlando Gibbons ('I tremble not at noise of war'), John E. West ('How eloquent' and 'John Peel'), and Elgar, Sullivan, Bantock, and Stewart were represented. Dr. Weekes's Orchestral Society resumed practice for the first time this season on January 21. On February 8, Mr. Walter Weekes lectured on 'Characteristics of the great composers' to Plymouth Institution.

The Theatre Royal was utilised to good purpose during the week beginning February 4 by a party of amateurs, mainly temporarily local, who presented an elaborate revue, 'Take Cover,' described on the programme as a musical concoction mixed by Lieut.-Com. Ivan Campbell, R.N., with music by Mr. Philip Braham, and additional lyrics by Lieut.-Com. Montague Eliot, R.N.V.R.; and a dramatic episode by Lieut.-Col. W. P. Drury, R.M.L.I., with music specially composed by Mr. S. P. G. O'Donnell, R.M.L.I. So crowded was the theatre for each of the eight performances that over £500 was realised for a local charity.

Madame Clara Butt and a party consisting of Madame Elsa Stralia, Miss Adela Verne, and Lady Tree, made a highly successful tour in Devon, appearing at Torquay, Plymouth, and Exeter during the first week in February.

Miss Marie Hall paid a return visit on February 3, accompanied by Miss Marguerite Tilleard (pianoforte) and Mr. Dawson Freer (vocalist). She played Mendelssohn's Concerto, a Bach Sonata (E major), and pieces by Glazunov, Hubay, and Paganini.

The second of the monthly musical services arranged in Ebenezer Wesleyan Church, Plymouth, by Mr. David Parkes, organist, took place on February 14, and choral, vocal, and instrumental music by French composers was given by the choir and others.

As part of Ilfracombe's effort for Y.M.C.A. Hut Week, two concerts were given. On January 24 the local Orchestral Society (Mr. G. K. Batten) the programme included a novelty, 'Sea-breezes,' by Edgardo Guerra, a Brazilian violinist temporarily resident here; and on January 29 a chamber concert was given by Mrs. Frank Chanter, who, with Dr. Mackenzie (violin), performed César Franck's Violin Sonata. In Quintets by Beethoven and by Schumann these artists were joined by Mr. T. Pook, Mrs. Carder, and Miss L. Chanter, and the F major Beethoven String Quartet was also played. Miss Copner and Mr. J. M. Northcote were the vocalists, and Mrs. C. H. Pitts-Tucker was the elocutionist. A choir of ladies' voices was organized by Miss Ivy Pugsley for a concert on January 31, by which £82 7s. 6d. was raised for St. Dunstan's Hostel. So excellent was the choral-singing in Wilfrid Bendall's 'The Lady of Shalott,' and in part-songs

by Elgar and by F. W. Wadely (in canon), that it is greatly to be hoped that the organization will be maintained as a permanent feature of the musical life of the town. Miss Copner was the soloist in the cantata, and songs were sung by Mr. J. M. Northcote and Mrs. C. E. Dew. Dr. H. J. Edwards made a great impression by his artistic playing of pianoforte music by Debussy and Chopin, and an original 'Romanza,' and was associated with Mrs. J. Robins in Grieg's C minor Violin Sonata.

Music was utilised largely to help in the raising of £1,000 at Barnstaple for Y.M.C.A. Huts. The Free Church choirs united under Mr. C. R. White on January 30, and contributed some very fine choral-singing in pieces by Sullivan, Mozart, Weiss, Smart, and Hatton. Liza Lehmann's arrangement of old-English melodies, under the title of 'Lilies of the Valley,' was repeated by pupils of Miss F. M. Pile under her conducting, and quartets by Dr. H. J. Edwards and by Barnby, duets, and solos were presented. A unique event was a united service in the Parish Church on February 1 by the choir, augmented by members of Free Church choirs, when also two organ recitals were given by Dr. H. J. Edwards. The organist played two of Parry's Chorale Preludes, Guilmant's first Sonata, and Mendelssohn's 'Reformation' Symphony, along with pieces by Hollins, Smart, and Batiste. Mrs J. Robins played violin music, and Miss Copner, Miss Gent, and Mr. J. M. Northcote were the vocalists.

The London String Quartet visited Plymouth for the first time on January 20, and played Tchaikovsky's Trio in D, Op. 11, Scrontino in A minor, Beethoven in C minor, and Percy Grainger's Irish Reels. On January 21 the Quartet appeared at Torquay Pavilion, and played music by Beethoven, Chopin, Scrontino, Grainger, Tchaikovsky, McEwen, Haydn, Massenet, and Boccherini. On the following day the band of the Plymouth R.G.A. gave two concerts. Performances on January 25 by Miss Dorothy Wellington's juvenile dancers were much enjoyed, their items being mainly characteristic, with instrumental music played by the Pavilion Orchestra. On February 11, Mr. M. Zacharewitsch played the D minor Concerto for violin of Wieniawski; Madame Mabel Rutland (pianoforte) played pieces by Chopin, Schumann, and Arensky, and Miss Sylvia Parisotti was heard as a brilliant singer of operatic airs. Mr. Edgar Heap, director of the Pavilion Orchestra, left on February 14 to join the Forces.

Mr. Cyril G. Church, who has been deputising as organist at Crediton Parish Church, has been permanently appointed to the post, the former organist, Mr. Harold C. Organ, having been killed in action.

Totnes Baptists have acquired the organ formerly in Newquay Parish Church, and a recital was given on January 31 by Dr. H. Lake, when the choir and vocalists sang.

Members of the A.S.C. at Exeter have formed among themselves an orchestra, of which Corporal T. Coleman is the conductor. On February 6 they played a well-selected programme of solos, concerted and orchestral music.

Dulverton Male Choir and Ladies' Chorus gave a musical evening on February 6, directed by the conductor and accompanist, Mr. and Mrs. W. E. Groves. A choir formed of Langtree parishioners sang choruses on February 12.

### CORNWALL.

Mr. W. Ough organized at St. Keverne, in December, a performance of an operetta and action-songs by a party of children trained by Miss Irene Ellis, by which £17 was raised for Red Cross funds; and at Helston members of the A.C.C. at Mullion gave a programme of songs, monologues, and pianoforte music, directed by Lieut. Sayner. On December 15 a miscellaneous concert at Mithian was given for a war fund; and at Camborne, on the same date, Miss Maria Yelland, Mrs. Hooper, and Messrs. Maynard and Verran were the vocalists at a concert at which the local band played under Bandmaster Williams.

'The Bohemian Girl' was performed on December 20 by Newquay Choral and Orchestral Society, numbering a hundred performers, conducted by Mr. Crosby Smith. At Copperhouse, on December 27, a musical pageant of patriotic character was given under the direction of Mrs. Clemo; and Falmouth Amateur Operatic Society performed 'Morocco bound' on the same date, the chorus-work and the playing of the junior orchestra being specially good.

Helston U.M. Choir sang selections from 'Messiah' and carols and anthems on December 29, and St. Day P.M. Choir gave a similar service. The latter choir on Boxing Day gave a successful performance of the operetta, 'The Women Gardeners,' directed by Mr. John Leverton. At Mawgan, on New Year's Day, a concert was given by visitors, by which £15 was added to the Y.M.C.A. Huts fund. On the following day Liskeard Church Choir visited Menheniot, and sang a programme of carols, solos, and duets, with Mr. T. A Smythurst at the organ. St. Minver Choral Society, on January 3, gave a concert for Boy Scouts and Church Army funds.

Mr. M. Clemens accompanied (with organ) a performance of 'Messiah' by the Perranporth and District Choral Society on January 25, which was conducted by Mr. W. J. Johnson. Miss Meta Hawke's Ladies' Choir, which has established a good reputation over a wide district, gave an excellent concert at Bugle on January 24; on the same date a concert was given at Mount Hawke by the Wesleyan Choir. On January 27 Goldsmithney Wesleyan Choir sang representative carols and also three-part songs and quartets, and Miss F. J. Williams gave an organ recital.

Penryn U.M. Choir sang a Cantata, 'The Roll-Call,' on January 28, conducted by Mr. T. Webber; Torpoint Wesleyan scholars gave a programme of action-songs and drills on January 25; and an January 29 a similar entertainment was given by scholars of Antony C.E. School, conducted by Miss Gourley. Mr. Walter Barnes has done much for music in Penzance, and though his excellent orchestral Society has been badly hit by the War, he has managed to retain a nucleus, which on January 25 performed for a War fund. On the same day, in the evening, the same fund was helped by a concert given by the R.N.A.S. band. Redruth Male Quartet, along with other artists, gave a concert on February 6; and a miscellaneous ballad concert was given at Bere Alston on February 6 by friends from Plymouth.

Launceston Choral Society, conducted by Mr. C. S. Parsonson, sang Speer's 'Jackdaw of Rheims' on February 8 with great success; and a quartet and glee party, recently formed at Gorran, gave a concert on February 9.

---

### EDINBURGH.

The Reid Orchestral Concerts have attracted good audiences, and three concerts have been given since the last issue of this record of musical happenings. Prof. Tovey has been solo pianist and conductor on each occasion. On January 19 Beethoven's Symphony No. 7, Mozart's C minor Pianoforte Concerto, and Mendelssohn's 'Hebrides' Overture were the features of the programme. On February 2 Mr. Kirkhope's Choir made its first appearance under its new conductor, the Professor. Three madrigals by Weelkes ('Three Virgin Nymphs,' 'Thule, the period of Cosmography,' and 'Like two proud armies') and Brahms's Rhapsody for alto solo, chorus, and orchestra afforded the choir ample scope for pure part-singing. Miss Anderson gave a delightful interpretation of the solo part in the Brahms number. On February 16 the programme was perhaps the most enjoyable of the three on account of the freshness of the items performed. General Reid, the founder of the Chair of Music in the University, figured in the programme in virtue of the terms of his bequest. One of the terms is that at a concert on or near his birthday one of his marches and one of his 'solos' shall be performed. Prof. Tovey had looked into these, and selected a flute solo, with figured bass accompaniment which revealed the General in quite a refreshing light. It was charmingly played by Mr. Alfred Picton. Mozart's Orchestral Dances and a Concerto in A major were also novelties to most of the audience. Miss Emily Buchanan, the leader of the orchestra, played Debussy's Sonata with the Professor.

On January 26, Miss Jean Marcel, assisted by Mr. Philip Halstead at the pianoforte, gave a 'cello recital. A Sonata by the old English composer, Henry Eccles, and Saint-Saëns's C minor Sonata were the chief items submitted.

## GLASGOW.

The Choral Union, under Mr. David Stephen, gave a popular performance of 'Messiah' to a crowded audience on January 26. Mr. Horace Fellowes was leader of an efficient string band, and Mr. Herbert Walton rendered yeoman service as organist. Of the solo vocalists Mr. Herbert Brown bore the honours.

Time was when the Glasgow Select Choir stood for all that was best in unaccompanied choral-singing in Glasgow, but for some years past the Choir has just existed. Nevertheless, on February 9, at what was announced as its 'annual' concert, there were evidences not only of considerable vitality but of ability to maintain—under Mr. Percy Gordon, the new conductor—the Choir's fine traditions. Although the volume of sound from a body of twenty-six singers was somewhat thin, their interpretation of a large number of part-songs and choral arrangements of national melodies was throughout marked by a nice delicacy and beauty of tone.

Among the other events of the month were a pianoforte and violin recital by Miss Doris Bamford and Mr. Horace Fellowes, one of Mrs. Kennedy-Fraser's delightful recitals of Hebridean songs, a ballad concert under the auspices of the Glasgow Abstainers' Union, and a most creditable and interesting performance by the students of the Athenæum School of Music at their annual concert.

## LIVERPOOL.

The sixth Philharmonic Concert, on Saturday afternoon, February 16, was conducted by Mr. Eugéne Goossens, jun., who secured excellent performances of instrumental items which included Frank Bridge's 'Lament' for Strings, Turina's 'La Procession del Rocio,' and the conductor's own delightful 'By the Tarn,' which has been previously heard here as a string quartet piece. The orchestral transcription of Schumann's 'Carnival,' made by four Russian musicians for the purposes of the Imperial Ballet, is an experiment chiefly justifiable for its object. Although less so for concert use, it was interesting to hear the familiar numbers in an enlarged medium. Stravinsky's 'Fireworks' and Chabrier's inspiriting 'España' were other stimulating items, the list of which was completed by the masterly playing of Mr. Walter Hatton in Saint-Saëns's A minor Violoncello Concerto, and the excellent singing of Miss Elsie Cochrane in the Mad Scene from 'Hamlet' (Ambroise Thomas) and in 'Ah! fors' è lui.'

The Arthur Catterall String Quartet, ably assisted by Mr. R. J. Forbes as pianist, gave a delightful performance of Schumann's Pianoforte Quintet at the third concert of the Rodewald Society on January 28, at which Rachmaninov's constructive rather than inspirational Sonata for 'cello and pianoforte ('cello, Mr. Johan Hock), and Dohnànyi's attractive Quintet for pianoforte and strings, No. 1, in E flat, were other examples of fine ensemble playing.

The month's record includes three interesting and stimulating lectures given by practical musicians. Dr. Walter Carroll, on February 2, addressed the Music Teachers' Association in Rushworth Hall on the choice of music for a child pianist, and the desirability of developing self-expression; and on February 4, in the same locale, the City Organist, Mr. H. F. Ellingford, addressed the local Association of Organists and Choirmasters on 'Pedal Technique,' with special reference to the principles of playing pedal scales and arpeggios which he has expertly set out in his recently-published primer on this important subject. At the Royal Institution, on February 16, Dr. E. Markham Lee lectured before the local members of the I.S.M. at a function open to the general public on 'Music and Nationality.'

Whatever else we are deprived of in these days of national anxiety it is certain there are more opportunities than ever for hearing a wide range of pianoforte music expounded by clever players. At the Wednesday mid-day recitals in Rushworth Hall Mr. Edward Isaacs gave a magnificent performance on February 6, and he was succeeded by Miss Gladys Scollick—a highly-promising aspirant whose executive powers are dominated by an artistic temperament—Miss Elsie Walker, and Mr. Walter Bridson.

Singers as well as players are making the Wednesday functions in Crane Hall popular, and on January 30 Madame Desirée Ellinger, of the Beecham Opera Company, collaborated with Mr. Joseph Greene, the well-known local pianist. Other singers have included Miss Evelyn Mitchell, Miss Ethel Penhall, Miss Hilda Roberts, and Mr. J. C. Brien, with Madame Eveline Barry ('cello) and Messrs. F. Nicholls, A. E. Workman, and B. Sandberg Lee as accompanists.

Two recent undertakings by Waterloo amateurs are worthy of note, in the Choral Union's performance on February 9, under Mr. John Tobin's direction, of Hubert Bath's 'England Expects'—a work whose note is one of patriotism—and also the capital performances of Sullivan's 'Ruddigore' given by the Waterloo Operatic Society, conducted by Mr. G. F. Mason, in Crane Hall.

At Mr. Joseph Holbrooke's fourth and closing concert of the present series, given in Crane Hall, a performance was given of Vincent D'Indy's Pianoforte Trio, Op. 29, an important work in which the lack of sustained interest in the lengthy first movement is later compensated for by the vivacity of the 'Divertissement' and the melodic charm of the 'Chant.' Compelling in interest were Mr. Holbrooke's Pianoforte Variations on 'Auld Larg Syne,' an attractive and well-defined subject upon which he has built up a series of unconventional variations unique in their ingenuity, constructive mastery, and freedom of harmonic scheme. There is absolutely no limit to Mr. Holbrooke's powers in this direction. His own *con amore* performance of this delightful work, in which the composer essays a series of twenty portraits of well-known musicians, presumably including himself, made a deep and permanent impression. His pianoforte 'Nocturne' ('Sorrow'), Violin 'Caprice' (cleverly played by Mr. John Dunn), and Fantasia Sonata for 'cello (soloist, Mr. Maurice Taylor), were further examples of music which flows readily from an abundant and original source.

Conducted by Mr. F. H. Crossley, the Warrington Musical Society sustained an interesting programme in Parr Hall on February 9, the well-sung choral items including Gade's 'Spring's Message,' Bantock's 'On Himalay,' Roberton's 'Celtic Hymn' ('The outgoing of the Boats'), and Percy E. Fletcher's chorus for ladies' voices, 'The Galway Piper.' Schumann's Pianoforte Concerto, second and third movements, was played with Lady Crosfield as soloist, and Mr. Fraser Gange sang with effect in Stanford's 'Songs of the Sea' and in 'Four Songs of the Air Service' (Eric Coates). Sullivan's 'Di Ballo' Overture and two movements from German's 'Gipsy Suite' gave their opportunity to the orchestra.

### JAMES LYON'S 'STORMWRACK.'

A noticeable event of the H. B. Phillips Opera Company's season in the Shakespeare Theatre was the production on February 15 of Dr. James Lyon's new opera 'Stormwrack.'

French in locale and incident, the story of 'Stormwrack' is a triangular one of lowly-life illicit love, discovery, mortal combat; with, in the final climax, the arousing of the nobler instincts. The sudden need of help for a wrecking ship and drowning sailors in the bay re-unites these distraught souls in a common purpose, and we are left to infer that afterwards all may yet be well. It is a story which does not harg too-well together, and fails to carry conviction, especially in its ending. But the rapidly-moving episodes, charged with elemental passions, offer the composer ample scope for a basis of poetical suggestiveness in the music, and in this direction Dr. Lyon has brilliantly succeeded.

In this one-Act opera, which occupies about an hour, there are only four characters—Pierre (bass), René (tenor), two Breton fishermen, Margot (soprano), the erring wife of Pierre, and Mathilde (the mother of René). There is no chorus, and the four principals, among whom is neither heroine nor hero, with the orchestra, sustain the dramatic, and occasional melodramatic, incidents of the libretto, which is the work of Mr. T. H. Barlow, of Liverpool. Dr. Lyon's idea has been to make the drama his first and chief aim, the staging being a secondary consideration, with the music, as music, coming last in the general plan, and subservient to the dramatic necessities of the moment. His music aims at suggesting the essence rather than the action of the life-element, in its naturalness, its emotion, and its tragedy. It

discards entirely the customary operatic air, duet, or trio, and, completely in sympathy with the modern school, the composer has sought to extend its trend. In doing so he deliberately runs the risk that revolutionaries must incur. With but an occasional suspicion of monotony and lack of relief, his music gives the impression of being the sincere expression of what he sincerely feels, and there is an undercurrent of melodious suggestiveness which appeals especially to the trained ear. To the *vox populi* Dr. Lyon is frankly indifferent. In brief, he has adopted the principle of musical speech in continuous vocal recitative accompanied by a symphonic orchestra, and significant if sparing use is made of representative themes. Conducted by the composer, the opera was received with unmistakable favour by a crowded audience. The four principals were Mr. Lewys James, who acquitted himself finely in the part of Pierre, Miss Florence Morden, Miss Gladys Parr, and Mr. Gwnne Davies. Very special recognition is due to the enlarged band, whose quality made it possible to realise the complexity and colour of the masterly scoring. It was a most successful first performance of a difficult work which achieves not only fresh distinction for its composer, but also sustains well-founded belief in the realisation of a future national opera.

## MANCHESTER AND DISTRICT.

The closing days of January and the early days of February brought the opera season to a triumphant conclusion—a greater success by far than any previous season. Sir Thomas Beecham in a speech before the curtain paid Manchester the handsomest compliment by saying that but for the help given to him by Manchester 'he could not give opera in this country at all.' So far as he could see, opera was established here. A few years ago, in these columns, I hazarded the view that Manchester would become (in cricketing parlance) a nursery for likely operatic youngsters. Sir Thomas used these significant words on February 9: 'Each season I add one or two singers, Lancashire and Manchester singers, to the Company, either as principals or in the chorus.' It is very questionable whether in any similar period of Manchester's long musical history, a parallel advance in public interest in and enthusiasm for opera can be found, at all comparable to the change which has come since that woeful Denhof debâcle and the situation as we find it to-day. There has been no elaborately organized propaganda to stimulate public interest; a genuine public demand is at the root of the whole thing. In the matter of mounting and dressing operas, the Beecham management has played musical comedy on its own ground and given it a handsome beating, and here this has been fully realised, for it was at Manchester that such masterpieces of the 'producer's art' as 'The Maid of the Mountains,' 'The Southern Maid,' and 'The Beauty Spot' were produced 'for the first time on any stage,' as the programmes have it. A public's taste in matters of scenic art passes through many stages in the process of evolution, from an affection for the flashy and meretricious or the 'naturalistic' schools up to an appreciation for the more spacious and imaginative styles most adequately represented in the settings of the Russian School in 'Boris' or 'Ivan,' or in 'Othello.' Successive Beecham seasons have accomplished a transformation of public taste as great in this direction as in the purely musical one. The pageantry of a stage crowd can rarely have approached the perfection attained in 'Ivan the Terrible,'—the whole thing bearing the stamp of imaginative genius. A student of modern drama would probably find the plot rather threadbare stuff, and the character of Michael Toucha really too anæmic ever to suggest the revolutionary—but Ivan in Mr. Robert Parker's hands was quite a powerful and convincing study. The part of the 'Maid of Pskov' would baffle most women to pourtray, and Rimsky-Korsakov's music in the melodramatic close is hardly the powerful aid that we find in, say, 'Tosca' or 'Othello.' As in 'Boris' the beautiful choral writing constitutes quite an important part of the total emotional effect, and repeated hearings only confirm one's initial impressions on this point.

A feature of the Mozart presentations, which perhaps has been overlooked in my previous notes, is the singular purity of the note of comedy running through these operas. It was never allowed to degenerate into buffoonery, and Messrs. Ranalow, Heather, Radford, and others are to be congratulated on the skilful avoidance of all temptation to raise a cheap laugh by lowering the dignity of their representations. Were I asked to name the most conspicuous feat of virtuosity during these seven weeks, I should unhesitatingly say Mr. Radford's Osmin in 'Il Seraglio.' That a heavy bass voice of such timbre could move so nimbly at the tempo Sir Thomas Beecham usually adopts in Act 3, appears to me well-nigh miraculous; and when Miss Bessie Tyas is manœuvring three octaves above him the simile of seagull and torpedo-boat destroyer comes irresistibly to one's mind, so completely do both convey the impression of effortless ease and rapidity.

For sheer strength and force of dramatic presentation Mr. Frederic Austin's Scarpia must be placed even higher than Mr. Parker's Ivan, or Mr. Radford's Boris. He is the very incarnation of the merciless inquisitor—a terrible, sinister figure. A merely brutal Scarpia repels, but the hard, brilliant, cooly calculating, intellectual pourtrayal has a fascination that is hard to resist. Madame Jeanne Brola's Tosca is its perfect complement. Good judges have called it the finest Tosca in Europe.

Very few years ago Charpentier's 'Louise' attracted only few people, and those probably drawn by curiosity rather than real interest. The constancy of the management to fixed principles of persistent presentation where convinced of the genuine artistic merit of an opera has nowhere been more triumphantly vindicated than in the closing week of the season, when the 'Louise' audience was as vast as for the most popular Verdi or Puccini.

Mr. Goossens, jun., has enormously strengthened his position as conductor during these weeks. Manchester has now experience of him as violinist, pianist, composer, and conductor, both of concerts and opera, and her verdict that he is the ablest man of his years now before the British musical public is sure of confirmation. The Beecham Opera Company returns for a month's season which will terminate on the eve of Whitsuntide, and already an eight-weeks' season is arranged to commence next Boxing Day, while the still more interesting news of a three-weeks' season at Blackpool in August next is also announced.

## YORKSHIRE.

### LEEDS.

The event of the Saturday Orchestral Concert on January 26 was the performance—not for the first time at these concerts—of Rachmaninov's second Pianoforte Concerto, with Miss Myra Hess as soloist. She is a very delightful artist, and though her interpretation had not the extraordinary breadth and gravity which the composer gave to it when he appeared at the Leeds Festival of 1910, it was of very high excellence. Mozart's euphonious E flat Symphony, Borodin's 'Prince Igor' Overture, and the 'Siegfried Idyll,' which is always welcome for its subtle, intimate charm, were also played under Mr. Clifford's direction. At the concert on February 16, Glazounov's C minor Symphony, which is deservedly popular at Leeds, was the central feature in the programme, the presence in which of several very popular orchestral pieces may account for an exceptionally large audience. Mr. Frank Mullings was the vocalist.

At the Leeds Bohemian Concert, on January 30, Pianoforte Quartets by Hurlstone in E minor, Fauré in C minor, and Schumann, were brilliantly played by Mr. Alexander Cohen, Miss Lily Simms, and Mr. Alfred Hemingway, with Mr. Herbert Johnson as pianist, and their playing evoked genuine enthusiasm from the sympathetic audience.

Mr. Cohen, on February 5, gave a lecture-recital before the Leeds Philosophical Society on some recent violin Sonatas, and with the co-operation of Mr. Anderson-Fryer as pianist, gave Sonatas by Catoire, Debussy, and Medtner, as apt illustrations of the latest tendencies.

Mr. Wolstenholme, the blind organist and composer, gave a recital in Leeds Parish Church on January 22, when he played pieces by himself and two other blind composers—Alfred Hollins and Turner. He also improvised with remarkable skill on two themes chosen by Mr. Willoughby Williams, the organist of the Parish Church: Turle's tune, 'My God, how wonderful Thou art,' and the Welsh tune known as 'All through the Night.'

The Leeds University mid-day recital on February 12 was given by Miss Mabel Purdon and Mr. Hoggett, who introduced music for violin and pianoforte by Mozart, Medtner, Grovlez, Zsolt, Frank Bridge, and Sinding.

BRADFORD.

The Subscription Concert on February 8 had for its outstanding feature the appearance of the Catterall String Quartet in Borodin's second Quartet, in D, and, with Miss Fanny Davies, in César Franck's Pianoforte Quintet. Miss Dorothy Moulton, the vocalist, was apparently rather out of voice, but showed artistic feeling in her interpretation of some antique songs, and some by modern Russians. At the Free Chamber Concert on January 21, Miss Kathleen Moorhouse and Miss Ida Bellerby played Grieg's Violoncello and Pianoforte Sonata, and, with Mr. Edgar Drake as violinist, were heard in a spirited performance of Tchaikovsky's 'Elegiac' Pianoforte Trio. At the next concert of the series, on February 4, Violin Sonatas by Coleridge-Taylor (D minor) and Sjögren (B minor), and Gade's Pianoforte Trio in F were played by Mr. Edgar Drake, Mr. H. Drake, and Miss Nellie Chapman (pianoforte). Miss Dorothy Parkinson sang some English songs with earnestness and refinement, a recent one by Mr. Weston Nicholl, 'The Bells of Ys,' being of particular interest, as the composer belongs to the West Riding. The Bradford Permanent Orchestra, on February 2, introduced into the programme two of the most popular of all orchestral works, the 'Pathetic' Symphony and the 'Peer Gynt' Suite. Miss Violet Allen and Mr. Herbert Brown were vocalists of quite exceptional interest, and Mr. Julian Clifford conducted. On February 14 Mr. Charles Stott gave one of his series of organ recitals at All Saints' Church. The programme included Reubke's famous '94th Psalm' and a Concerto for harp by Pierné, with Miss Hilda Atkinson as soloist.

OTHER TOWNS.

The excellent chamber concerts at Halifax continue to flourish,—for at least they pay their way, which is as much as we can expect for a purely artistic venture. The Catterall Quartet appeared on January 25 in Quartets by Borodin (in D) and Brahms (C minor), with movements by Arensky and Schubert, and the players' excellent ensemble gave great charm to their performances. They took part also in Mr. Janssen's Hull Subscription Concert the next day, playing Dohnányi's highly enjoyable Quartet in D flat, and Beethoven's great 'Posthumous' Quartet in B flat. Miss Olga Haley was the vocalist. On February 9 the Edgar Drake Quartet took part, with Mr. Herbert Johnson as pianist, in a concert in the Saltaire Institute, when they played Dohnányi's precocious and interesting Pianoforte Quintet in C minor and Dvorák's 'Nigger' Quartet in F. Miss Hyde Whipp was the vocalist. The Ilkley Vocal Society, on February 12, gave Brahms's 'German Requiem' in Ilkley Parish Church, and Mr. Akeroyd secured a serious and dignified performance. Miss Elsie Suddaby and Mr. William Hayle were excellent interpreters of the solo parts. Mr. Ibberson was at the organ.

## Country and Colonial News.

ASHTON (Lanchashire).—The Operatic Society, deviating to oratorio on February 10, gave 'Elijah' with a choir and band of about 230 performers. Dr. T. Keighley conducted. Over £130 was raised in aid of a Prisoners of War Fund.

BLACKBURN.—The Ladies' Choir, under Mr. F. Duckworth, gave a first-rate concert on January 31. The choral numbers included 'O, may I join the choir invisible' (Wolstenholme), 'Dream Pedlary,' and 'Sleep, little baby' (Colin Taylor), 'To-day,' 'The stars,' and 'A Lancashire Idyll' (F. Duckworth), and the new arrangement for S.S.A. of 'My love dwelt in a Northern land' (Elgar). Miss Hilda Dugdale was the vocal soloist, and Dr. Brodsky (violin) and Mr. R. P. Forbes (pianoforte) played solos and united in a performance of Grieg's Sonata. Proceeds were devoted to the local buffet for the Forces.

BRIDLINGTON.—Elgar's 'The Spirit of England' was given by the Emmanuel Choral Society on January 25. A large audience attended. Miss Edith Groat was the soloist, and Mr. Sidney Biggs conducted.

HANLEY.—On January 31 the Potteries Choral Society, under Mr. Carl Oliver, gave a concert that drew a large audience. The programme included some choice part-songs, one of the most successful of which was the arrangement of 'John Peel' for S.A.T.B. by John E. West; but the most notable items were Elgar's 'Carillon' and his trilogy 'The Spirit of England.' There was no orchestra, the organ and pianoforte providing the accompaniments. It is worthy of record that the fine instrument was played by Mr. Alfred Hollins, the well-known blind organist, who of course had memorised these difficult and involved accompaniments, a remarkable feat. The soprano soloist was Mrs. Harry Kirk, and the reciter in the 'Carillon' was Mrs. Bertie Wood. Mr. W. T. Bonner, the pianist, co-operated with Mr. Hollins in several pieces.

LONGTON.—The North Staffordshire District Choral Society keeps in being and does useful work. The 'Messiah,' which is an indispensable work in the district, where good choral singing is so highly appreciated, was given in December, and a miscellaneous concert was given on February 14, under Mr. Redfern, at which some fine unaccompanied music was performed. The Society achieved its high reputation under the late Mr. Whewall.

NORWICH.—At the concert given by the Philharmonic Society on January 24, the chief interest centred round the performance of the Tchaikovsky Violin Concerto by that clever young English player, Miss Sybil Eaton. There was a very large gathering, and as the Society had previously given the Concerto with Mischa Elman as the soloist, and on another occasion with Miss Isolde Menges, the audience were in a more or less critical mood. That they realised the power and charm of Miss Eaton's reading of the Concerto was shown by the ovation she received at the close of the work, and she was several times recalled. She was admirably accompanied by the orchestra, which also gave a delightful interpretation of the Italian Symphony and the 'Magic Flute' Overture. The vocalist was Miss Kate Campion, who was most successful in Verdi's 'Ah! fors è lui,' and afterwards in songs by Debussy and Roger Quilter. Dr. Frank Bates conducted throughout.——On Thursday, February 7, under the auspices of the same Society, an organ and vocal recital was given in the Cathedral, the organist being Dr. G. J. Bennett, of Lincoln, and the vocalist Miss Catherine Aulsebrook. Unaccompanied music of the 16th and 17th centuries was given by the Cathedral Choir, under the direction of Dr. Bates. There was a large congregation, which filled every part of the Cathedral. A collection was made for the Society's war work, which this season consists in aiding the Y.M.C.A. Emergency Fund and in giving free concerts to soldiers.

STOCKPORT.—The Vocal Union, under Dr. Keighley, gave its hundred and seventy-eighth concert on January 21. The choral numbers included 'All creatures now' (Benet), 'The surrender of the soul' (Cornelius), 'Judge me, O God' (Mendelssohn), 'The Miller's wooing' (Faning). Mr. Norman Allin sang, and Mr. Frederick Dawson played the 'Moonlight' Sonata.

VANCOUVER, B.C.—The annual performance of the 'Messiah' by the Musical Society, under Mr. G. P. Hicks, was very successful.

WATLINGTON (Oxon).—The Ladies' Choral Society gave two concerts on February 6, to large audiences. The Cantata 'The Sleeping beauty' (Henry Lahee) was the chief item.

In our November, 1917, issue we gave a summary list of two hundred works performed at the War Emergency entertainments during the War period. We have now received from Mr. de Lara a supplementary list which shows that one Pianoforte Quintet, four String Quartets, five Pianoforte Trios, six instrumental Duets, six Violin solos, a Suite of pianoforte pieces, two Flute solos, seven part-songs, and thirty-four solo songs have since been given for the first time.

# Miscellaneous.

In the *Birmingham Daily Post* (February 11), Mr. Ernest Newman devotes an article to the discussion of the relations of the publisher and the composer. It is a rejoinder to the statement (in our January number) that publishers would be delighted to secure good stuff, if only the composers would provide it. Mr. Newman says 'it is incredible that the music actually published represents the best that English music can do,' the inference being that manuscripts galore are wasting their fragrance in composers' desks. Now the great and pressing question is, How are we to get hold of this splendid and neglected output? Mr. Newman thinks that publishers' readers are at fault, and he quotes the classic instance of Breitkopf's reader turning down Hugo Wolf's songs. We could mention many other instances of readers' failures. But is it quite right to classify the grand jury into 'readers,' 'musical critics,' and 'musicians'? Are not the readers chosen because in the first place they are musicians *and* critics? The musical critic of a newspaper performs practically the same functions as the reader—he judges and sorts out. Both readers and critics err occasionally. Surely the critics have often erred most woefully and damned the music we now rejoice to hear.

In a recent criticism Mr. Newman to some extent 'turned down' Vaughan Williams's 'On Wenlock Edge' songs. This led to someone, who shall be nameless, sending the following 'advertisement' to the *Post*, and Mr. Newman, in a manly, sporting spirit, incorporated it in his article:

> 'Wanted immediately, regardless of expense, the MSS. of the fifty-two songs and pianoforte pieces turned down by miserable, unappreciative publishers during the past year. None of your Wenlock Edges, and the pianoforte pieces must be up to the Chopin standard, or they will be burned forthwith. For song standard, Hugo Wolf may be mentioned.'

We await the result with feverish anticipation.

Church Music in the Army.—We are requested to insert the following notice to choirmasters: (1) Have you choir-members with the Forces at any of the following places: Devonport, Cannock Chase (Rugeley and Brockton Camps), or Aldershot? If so, the following gentlemen, who have taken war service with the Y.M.C.A. as musical organizers, will be glad to hear from you and to look up the members in question with the hope of offering an opportunity for choral-singing (give full name and address): Messrs. A. Forbes Milne, M.A., Mus. B., Y.M.C.A., Devonport; Frank Storer, No. 1 Y.M.C.A. Hut, Cannock Chase; J. R. Castling, B.A., Y.M.C.A., Aldershot. (2) Are there former choirmasters in the Army willing to train choirs in Y.M.C.A. Huts? If so, will they write to Mr. Percy A. Scholes, Y.M.C.A., 13, Russell Square, London, W.C.1, who will try to put them in touch with Y.M.C.A. officials in the districts in which they are quartered?

From Nanki Bunko, Azabu, Tokyo, the Hon. Yorisada Tokugawa, the director of the Public Library (a photograph of which shows it to be a spacious and handsome building), sends us the catalogue of the music section. It is stated that the booklet comprises the musical scores which were collected by the Hon. Yorisada, son and heir of the Marquis Tokugawa, during his stay in Europe, and it is arranged in the alphabetical order of composers. While the selection cannot be described as fully representative, it contains much that will be of service to a Japanese student of European music. Wagner and Tchaikovsky figure largely, and other volumes represent Chopin, Debussy, Arensky, Bach, Parry, Elgar, MacDowell, and many other well-known composers. A commendable gift!

It may interest some of our readers to know that the vexed subject of the relations of colour and music are being fully discussed in the *Cambridge Magazine* (which is published weekly, price one penny, 6, King's Parade, Cambridge). The articles began in the number for January 26. Later we hope to say something on the theories advanced.

Mr. W. W. Starmer is giving lectures at Public Schools on Carillons. He was at Tonbridge and Clifton Colleges recently, and Bedford, Winchester, Bradfield, Rugby, and Eton are on the rota. We can imagine that school boys must be greatly interested in this subject when it is treated by Mr. Starmer.

It is stated that the Carl Rosa Company has accepted an opera founded upon the romance of Dante and Beatrix. The music is by Mr. Stephen B. Philpot. The subject of the plot does not promise scope for nationality in music so far as this expression is involved in folk-songs or their spirit.

On January 25, Mr. C. H. Moody (Ripon Cathedral) lectured on 'National Song' before the Leeds University Education Society. He considered we were on the eve of a renaissance in this direction.

---

From *Punch's* Press Pillories:

> Musician —— was similarly complimented for his cornet solo, 'The Holy City,' his encore being 'Land of Hops and Glory.' Suburban Paper.

The Kentish National Anthem (?).

---

*The Alternative.*

> Wanted: Concert Parties and Artists for Saturday Concerts near Leeds; must be tip-top or useless. Yorkshire Paper.

We could recommend quite a number of the latter kind.

---

# CONTENTS.


| | Page |
|---|---|
| Principles of Modern Composition (*continued*). By G. H. Clutsam | 103 |
| The Harpsichord in the Orchestra. By Tom S. Wotton | 106 |
| Occasional Notes | 108 |
| Retirement of Sir Walter Parratt | 108 |
| Church and Organ Music | 108 |
| How not to Edit Bach. By Harvey Grace | 108 |
| Obituary | 112 |
| Reviews | 112 |
| Correspondence | 112 |
| How to help our Soldiers and Sailors' Choirs | 113 |
| The Musical Situation in England. By G. Jean-Aubry | 114 |
| Albeniz's Opera, 'Pepita Jiménez.' By Herman Klein | 116 |
| A Singer's Beginning | 117 |
| The Royal College of Music | 118 |
| London Concerts | 118 |
| Memorial to Dr. Elizabeth Garrett Anderson | 121 |
| Y.M.C.A. Appeal to Musicians | 121 |
| Trinity College of Music | 121 |
| Musical Notes from Abroad | 122 |
| Music in the Provinces | 130 |
| Country and Colonial News | 136 |
| Miscellaneous | 137 |

Music:

| | |
|---|---|
| 'Weep you no more, sad fountains.' For Four Voices and Lute. Transcribed by H. Elliot Button. By John Dowland | 125 |


---

*EXTRA SUPPLEMENT given with this number:—*

*'If ye then be risen with Christ.' Anthem for Treble Voices, suitable for Easter or General Use. By F. W. Wadely.*

## *DURING THE LAST MONTH.*

### Published by NOVELLO & CO., Limited.

AMBROS, VLADIMIR.—"Spring Mood." Intermezzo for Pianoforte. 2s.

ARCHER, J. STUART.—"Five Variations on an Old English Melody." (No. 54, Original Compositions for the Organ—New Series.) 2s. 6d. (3s.).

BAREHAM, R.—"The Preces and Responses." 4d.

BROWN, A. H.—Eventide Hymn ("When on my lowly, peaceful bed"). 1d.

BUCK, PERCY C.—"O Lord God." Anthem for Boys' Voices (No. 59, Novello's Chorister Series.) 1½d. (2d.).

CASE, THOMAS.—Twelve Songs. 4s.; cloth, 5s.

DOWLAND, J.—"Weep you no more, sad fountains." For four Voices and Lute. Transcribed by H. Elliot Button. (No. 901, *The Musical Times.*) 1½d. (2d.).

FRY, PERCY F.—Benedicite, omnia opera (a Shortened Form). 2d.

HERON-MAXWELL, K.—"Oh God in Heaven." Hymn. 1d.; Words only, 2s. 6d. per 100.

HESSE, A.—Introduction and Fugue in E flat. For the Organ. Arranged and Edited by A. Ham. 1s. 6d.

HOLLINS, ALFRED.—"Morning Song." (No. 53, Original Compositions for the Organ—New Series.) 1s. 6d. (2s.).

JEPHSON, FRANK.—"Dear Golden Days." Song. For Contralto or Baritone. 2s.

MEALE, J. A.—"Chanson d'espoir." (No. 55, Original Compositions for the Organ—New Series.) 1s. 6d. (2s.).

—— "Scherzo." (No. 56, Original Compositions for the Organ—New Series.) 1s. 6d. (2s.).

NEWTON, ERNEST.—"The Frog." Humorous Part-song. For Mixed Voices. (No. 1323, Novello's Part-Song Book.) 3d. (4d.).

PARRY, C. H. H.—"Hush! for amid our tears." Hymn. Words only, 1s. 6d. (2s.) per 100.

PEARSON, BERNARD S.—"Peace, perfect peace." Hymn-Tune. 1d.

PENNINGTON-BICKFORD, Rev. W.—"Litany of Intercession," No. 2. ("Jesu! Saviour! King of Heaven.") On Card, 1d.; paper, 2s. 6d. for 50.

—— Benediction ("Ere we leave Thy Presence"). On Card, 1d.; paper, 2s. 6d. for 50.

POWELL, Rev. J. BADEN.—Passion Service. (A Short Service for use with any Cantata of the Passion.) 1½d.

SCHOOL MUSIC REVIEW (No. 309), contains the following Music in both Notations:—"Slumber Town." Junior Unison Song, with 2nd Treble *ad lib.* By Colin Taylor. "Old Mother Hubbard." Nursery Rhymes with actions. By Ethel Boyce. 1½d. (2d.)

SCHOOL SONGS.—Edited by W. G. McNaught. Published in two forms. *A.* Voice Parts in Staff and Tonic Sol-fa Notations, with Pianoforte Accompaniment (8vo). *B.* Voice Parts only, in Tonic Sol-fa Notation.

| | | *A.* | *B.* |
|---|---|---|---|
| No. 1242. | Unaccompanied Trios for S.A.B.: "The Minstrel Boy"; "Cold and raw's the night without"; "Love was once a little boy"; "Row, gallant comrades" ... | 2d. | 2d. |

TONIC SOL-FA PUBLICATIONS.—Edited by W. G. McNaught:

PERGOLESI, G. B.—"Stabat Mater." For Female Voices. The English version by W. G. Rothery. 1s. (1s. 4d.).

WADELEY, F. W.—"If ye then be risen with Christ." Anthem for Treble Voices. Suitable for Easter or General Use. (No. 60, Novello's Chorister Series.) 1½d. (2d.).

WAGNER, R.—Scenes from "Tannhäuser." 1st Violin, 5s. 6d.; 2nd Violin, 5s. 6d.: Viola, 5s. 6d.; Violoncello, 4s.; Basso, 3s.

WARNEFORD, Rev. H. L.—"It came upon the midnight clear." 1d.

### PUBLISHED FOR

### THE H. W. GRAY CO., NEW YORK.

BAKER, KATHERINE C.—"The Troll's Camp." A Fairy Play for Children. 50 cents (2s.).

MATTHEWS, J. S.—"When wilt Thou save the people." Anthem. 12 cents (6d.).

PARKER, HORATIO.—"The Dream of Mary." A Morality for Solo Voices and Chorus. $1.25 (6s.).


STAINER'S "CRUCIFIXION" OR PASSION MUSIC.
BASS-BARITONE SOLOIST,
Thoroughly experienced, has vacant dates. For terms, &c., Apply, J. Henry, 26, Crossfield Road, West Green, N.-15.

MR. JOHN MacLENNAN (TENOR).
185, Loughborough Road., S. W.-9. Tel. Brixton, 1702.

S. ANDREW'S CHURCH, Wells Street, W.—There is a VACANCY for a MALE ALTO in the Choir. Good reader essential. Full Cathedral service. Commencing Stipend £30. There are also Vacancies for BOYS in the Choir. Full particulars, in either case, of Dr. M. P. Conway, S. Andrew's Vestry, Wells Street, W.-1.

MR. FREDERICK GAY
(TENOR).
Concerts and Oratorios. Tel. No. 7121 Central.
17, Bankton Road, Brixton, S.W.-2.

*PUBLISHED SHORTLY. ILLUSTRATED.*

"STERNDALE BENNETT & SHEFFIELD."
Part I., 4s., Bennett Family, Derbyshire, Cambridge, and Sheffield. Part II., 3s. Wm. Sterndale Bennett and Associations with his Native City. By W. T. FREEMANTLE, Barbot Hall, Rotherham, to whom subscribers' names solicited without delay.

THE MUSICAL TIMES.
SCALE OF TERMS FOR ADVERTISEMENTS.

| | £ | s. | d. |
|---|---|---|---|
| Two Lines .. .. .. .. .. | 0 | 3 | 0 |
| Three Lines .. .. .. .. .. | 0 | 3 | 4 |
| For every additional Line .. .. .. | 0 | 0 | 10 |
| One inch (displayed) .. .. .. .. | 0 | 10 | 0 |
| Half a Column .. .. .. .. .. | 2 | 0 | 0 |
| A Column .. .. .. .. .. | 4 | 0 | 0 |
| A Page .. .. .. .. .. .. | 7 | 10 | 0 |

Special Pages (Cover, &c.) by arrangement.

A remittance should be sent with every Advertisement.

SPECIAL NOTICE.

*To ensure insertion in their proper positions, Advertisements for the next issue should reach the Office, 160, Wardour Street, London, W.-1, not later than*

*WEDNESDAY, MARCH 20* (First Post.)

# MUSIC FOR LENT.

THE PASSION OF OUR LORD. (According to St. Matthew.) J. S. Bach. Edited by Edward Elgar and Ivor Atkins. 2s. 6d.; paper boards, 3s. 6d; cloth, gilt, 4s. 6d. Vocal Parts, 1s. each. Tonic Sol-fa, 1s. Words only, 15s. per 100.

*THE PASSION OF OUR LORD. (According to St. Matthew.) J. S. Bach. 2s.; paper boards, 3s. Choruses only, Tonic Sol-fa, 1s. Words only, 15s. per 100.

*THE PASSION OF OUR LORD. (According to St. Matthew.) J. S. Bach. Abridged, as used at St. Paul's Cathedral, 1s. 6d.; paper boards, 2s. 6d. Book of Words, with Music to the Chorales, 6d. Words only, 10s. per 100.

*THE PASSION OF OUR LORD. (According to St. John.) J. S. Bach. 2s.; paper boards, 3s.; cloth, gilt, 4s.

*THE PASSION OF CHRIST. G. F. Handel. 3s.; paper boards, 4s.; cloth, gilt, 5s. Abridged edition for Church use, 1s. Words only, 10s. per 100.

*THE PASSION OF OUR LORD. (The Seven Words of Our Saviour on the Cross.) J. Haydn. 2s.; paper boards, 3s.; cloth, gilt, 4s.

THE PASSION OF OUR LORD. (The Seven Words of Our Saviour on the Cross.) Ch. Gounod. 1s.

*THE PASSION OF OUR LORD ("Der Tod Jesu"). C. H. Graun. 2s.; paper boards, 3s.; cloth, gilt, 4s. Choruses only, 1s.

THE PASSION OF OUR LORD. H. Schütz. 1s.

*PASSION MUSIC (from the Oratorio "St. Peter"). By Sir Julius Benedict. 1s. 6d.

*OUT OF DARKNESS. (Psalm cxxx.) For Soli, Chorus, and Orchestra. George Henschel (Op. 30). 2s. 6d.

OUT OF DARKNESS (De Profundis). (Psalm cxxx.) For Soli, Chorus, and Orchestra. Composed by Ch. Gounod. English or Latin words. 1s.

*ZION'S WAYS DO LANGUISH. Soprano Solo and Chorus, from "Gallia" (Motet). Ch. Gounod. 1s. Tonic Sol-fa, 4d.

MISERERE MEI, DEUS, &c., as sung at St. Paul's Cathedral, preceding Bach's Passion on Tuesday in Holy Week. Arranged by J. Stainer. 3d. Tonic Sol-fa, 3d.

MISERERE MEI, DEUS. The Music composed by J. Barnby. 3d.

MISERERE MEI, DEUS. Set to the well-known Ancient Chant, as arranged and harmonised by Vincent Novello. Price 2d.; Ditto, Latin words, 3d.

MISERERE MEI, DEUS. (Chant Setting.) The Music composed by Edgar Pettman. Price 1½d.

MISERERE MEI, DEUS. The music composed by Gregorio Allegri. As used at St. Paul's Cathedral Lenten Services. Edited by George C. Martin. 4d.

MISERERE MEI, DEUS. The music composed by G. P. da Palestrina. Edited by W. Barclay Squire. Latin and English words. 4d.

MISERERE MEI, DEUS, in F. The music composed by F. E. Gladstone. Latin words, 3d.

MISERERE MEI, DEUS, in F sharp minor. The music composed by F. E. Gladstone. Latin words, 6d.

MISERERE MEI, DEUS. A simple Unison Arrangement with Organ Accompaniment, 1d.

*Orchestral Parts of the works marked * can be had.*

## THE BENEDICITE

SET TO MUSIC BY THE FOLLOWING COMPOSERS.

| | |
|---|---|
| BAIRSTOW, E. C. (on the plan of the Paragraph Psalter) | 3d. |
| BENNETT, GEORGE J. (in E flat) | 1½d. |
| BENNETT, GEORGE J. (in G) | 1½d. |
| BENNETT, GEORGE J. (in D, Unison) | 3d. |
| BEST, W. T. (in C). (Sol-fa, 1½d.) | 3d. |
| BLAIR, HUGH (in G) | 1½d. |
| BRIDGE, J. F., James Turle, and Hayes | 1½d. |
| BUTTON, H. ELLIOT (in D) | 1½d. |
| BUTTON, H. ELLIOT (Shortened Form) | 1½d. |
| COBB, G. F. (in G) | 2d. |
| ELLIOTT, J. W. (in G) | 1½d. |
| ELLIOTT, J. W. (in G) | 2d. |
| ELLIOTT, J. W. (in G) | 4d. |
| ELLIOTT, M. B. (in G) | 1½d. |
| ELLIOTT, R. B. (in G) | 1½d. |
| EYRE, ALFRED J. (in E flat) | 2d. |
| EYRE, ALFRED J. (No. 2, in F) | 1½d. |
| FOSTER, MYLES B. (in F, Chant Form) | 4d. |
| FROST, PERCY H. (in D) | 2d. |
| GADSBY, HENRY (in G, Chant Form) | 1½d. |
| GALE, C. R. (in E) | 1½d. |
| GLADSTONE, F. E. (in C, Chant Form) | 1½d. |
| GLADSTONE, F. E. (in G, Unison) | 1½d. |
| GODFREY, A. E. (in C) | 3d. |
| GODFREY, A. E. (No. 2, in G) | 3d. |
| H. B. C. (Three Chants) | 1½d. |
| HERVEY, F. A. J. (in A flat, Chant Form) | 1½d. |
| HOYTE, W. S. (in E flat) | 1½d. |
| HOYTE, W. S. (in D) | 1½d. |
| HUGHES, W. (in E flat) | 1½d. |
| ILIFFE, FREDERICK (No. 1, in E flat, Chant Form) | 1½d. |
| LEMARE, E. H. (in B flat) | 3d. |
| LLOYD C. HARFORD (in E flat, Chant Form) | 2d. |
| LUCAS, T. (in A flat, shortened form) | 1½d. |
| MACPHERSON, CHARLES (in F, rhythmic setting) | 4d. |
| MARTIN, G. C. (No. 1, in F; No. 2, in E flat; No. 3, in G) each | 4d. |
| MATTHEWS, T. R. (in E flat) | 1½d. |
| MERBECKE (arranged by George C. Martin) | 2d. |
| MILLER, C. E. (second setting) (in G, Chant Form) | 2d. |
| PETTMAN, EDGAR (No. 1, in C; No. 2, set to Double Chants) | 2d. |
| PETTMAN, EDGAR (in E flat) | 1½d. |
| PULLEIN, J. (in E flat) | 1d. |
| ROBERTS, J. VARLEY (in B flat) | 4d. |
| SLATER, W. (in F) | 1½d. |
| SMITH, BOYTON (in A flat) | 1½d. |
| SMITH, CHAS. W. (in C). S.A.T.T.B., also simplified for S.A.T.B. | 2d. |
| STAINER, J., and B. Blaxland (in F, Chant Form) | 1½d. |
| STAINER, J., R. de Lacy, A. Gibbs, and F. Champneys | 1½d. |
| STAINER, J., W. Winn, and F. Walker | 1½d. |
| Ditto (Welsh words). (Sol-fa, 1d.) | 1½d. |
| STAINER, J., J. Turle, and H. S. Irons | 2d. |
| STAINER, J. (in D, Chant Form) | 1½d. |
| STEWART, C. HYLTON (on the plan of the Paragraph Psalter) | 3d. |
| BARNBY, J. | 1½d. |
| FOSTER, JOHN | 1½d. |
| SMITH, MONTEM (two settings) | 1½d. |
| TURLE, J. (two settings) | 1½d. |
| WICKES, C. A. (two settings) | 1½d. |
| TOZER, FERRIS (in G) | 2d. |
| TOZER, FERRIS (in A). Short and simple | 2d. |
| WEST, JOHN E. (in G) | 4d. |
| WEST, JOHN E. (in C) | 1½d. |
| WESTBURY, G. H. (in C) | 1½d. |
| WILLAN, HEALEY (in D). Shortened Form | 1½d. |
| WOOD, W. G. (in D) | 1½d. |
| WRIGLEY, G. F. (in G, Quadruple Chant) | 1½d. |

## THE STORY OF THE CROSS

FOR VOICES AND ORGAN

With Short Interludes, giving opportunity for Meditation.

THE WORDS BY

THE REV. E. MONRO

SET TO MUSIC BY

| | |
|---|---|
| BUTTON, H. ELLIOT | 2d. |
| FOSTER, MYLES B. (Sol-fa, 1½d.) | 3d. |
| ROBERTS, J. VARLEY (Sol-fa, 1½d.) | 3d. |
| SOMERVELL, ARTHUR (Sol-fa, 1½d.) | 3d. |
| STAINER, J. (Sol-fa, 1½d.) | 3d. |

Words only, 1s. 6d. per 100.

Large Type Edition, 2s. 6d. per 100.

## THE REPROACHES

SET TO MUSIC BY

| | |
|---|---|
| DYKES, REV. J. B. | 3d. |
| GOUNOD, CH. | 2d. |
| HOYTE, W. S. | 4d. |
| PALESTRINA (together with the proper plain-chant melodies) (Edited by W. S. Vale) | 4d. |
| WILLAN, HEALEY (Double Choir) (unaccompanied) | 3d. |

## ANTHEMS IN THE LUTE SERIES.

| | | | |
|---|---|---|---|
| 121 | Give sentence with me, O God | F. Lewis Thomas | 3d. |
| 38 | Hear me, O Lord | W. H. Dixon | 3d. |
| *197 | Hear me when I call | A. W. Marchant | 3d. |
| *13 | Hear, O Lord | Michael Watson | 3d. |
| 193 | Just as I am | Ferris Tozer | 3d. |
| 110 | Like as the hart; O send out Thy Light | C. Lochnane | 3d. |
| 27 | Oh most Merciful | J. F. Bridge | 3d. |
| 67b | O Lord, rebuke me not | Gaynor Simpson | 1½d. |
| 200 | O Saving Victim | J. Lionel Bennett | 3d. |
| 113 | Out of the deep have I called | Hamilton Clarke | 3d. |
| 145 | Ponder my words, O Lord | Norman Hatfield | 3d. |
| 196 | Remember not, Lord | J. M. Bentley | 3d. |
| 67a | Rend your heart | W. H. Dixon | 1½d. |
| *2 | Seek ye the Lord | J. F. Bridge | 3d. |
| *77 | There is a green hill | Fred. H. Burstall | 2d. |
| 165 | Turn Thee, O Lord | Norman Hatfield | 3d. |
| 206 | Turn Thy face from my sins | Cuthbert Harris | 3d. |

Those marked thus * are also published in Tonic Sol-fa.

London: NOVELLO AND COMPANY, Limited.

# CANTATAS FOR LENT.

## LAST NIGHT AT BETHANY

THE WORDS WRITTEN AND COMPILED BY
JOSEPH BENNETT

THE MUSIC COMPOSED BY
C. LEE WILLIAMS.

Price One Shilling and Sixpence.
Paper boards, 2s. 6d. Tonic Sol-fa, 1s.
String Parts, 8s. 6d. Wind Parts, 15s. 6d. Full Score, MS.
Words only, 7s. 6d. per 100.

## GETHSEMANE

THE WORDS WRITTEN AND COMPILED BY
JOSEPH BENNETT

THE MUSIC COMPOSED BY
C. LEE WILLIAMS.

Price One Shilling and Sixpence.
Paper boards, 2s. 6d. String Parts, 10s. 6d. Wind Parts and Full Score, MS.
Words only, 7s. 6d. per 100.

## IN THE DESERT AND IN THE GARDEN

FOR
SOPRANO, TENOR, AND BARITONE SOLI
AND CHORUS

THE WORDS WRITTEN AND SELECTED BY
VIOLET CRAIGIE HALKETT

THE MUSIC COMPOSED BY
FERRIS TOZER.

Price One Shilling and Sixpence.
Paper boards, 2s. 6d.
Tonic Sol-fa, 1s. Words only, 7s. 6d. per 100.
Parts for Strings and Timpani may be had on hire.

## THE CRUCIFIXION

A MEDITATION
ON THE
SACRED PASSION OF THE HOLY REDEEMER

THE WORDS SELECTED AND WRITTEN BY
W. J. SPARROW-SIMPSON, M.A.

SET TO MUSIC BY
J. STAINER.

Vocal Score, paper cover, One Shilling and Sixpence.
Paper boards, 2s. 6d. Tonic Sol-fa, 9d.
Words only, with Hymn Tunes, 2d.; Tonic Sol-fa, 2d.
Words, complete, 10s. per 100; Words of Hymns, 5s. per 100.

## THE DARKEST HOUR

FOR
SOPRANO, TENOR, AND BARITONE SOLI
AND CHORUS
WITH
HYMNS TO BE SUNG BY THE CONGREGATION

THE WORDS SELECTED, AND THE MUSIC COMPOSED, BY
HAROLD MOORE.

Price One Shilling and Sixpence.
Paper boards, 2s. 6d.; Tonic Sol-fa, 9d.
Words only, 7s. 6d. per 100. String Parts, 6s. 6d.
Wind Parts and Full Score, MS.

## THE CROSS OF CHRIST

WORDS SELECTED FROM THE HOLY SCRIPTURES, INTERSPERSED
WITH APPROPRIATE HYMNS, BY
W. MAURICE ADAMS

THE MUSIC COMPOSED BY
THOMAS ADAMS.

Price One Shilling.
Tonic Sol-fa Edition, 6d. Words only, 7s. 6d. per 100.

## THE STORY OF CALVARY

FOR TENOR AND BASS SOLI AND CHORUS

THE WORDS SELECTED AND WRITTEN BY
ROSE DAFFORNE BETJEMANN

THE MUSIC COMPOSED BY
THOMAS ADAMS.

Price One Shilling and Sixpence. Paper boards, 2s. 6d. Tonic Sol-fa, 9d.
Words only, 10s. per 100.

## IS IT NOTHING TO YOU?

AN EASY CANTATA

For use during the Season of Lent, and on Good Friday, specially adapted for Country Choirs

BY
E. V. HALL, M.A.

Price Eightpence.
Tonic Sol-fa, 3d. Words, with Music to the Hymns, price 2d.

## VIA DOLOROSA

A DEVOTION

FOR BARITONE SOLO AND CHORUS
Suitable for the Seasons of Lent and Passiontide

THE WORDS DERIVED MAINLY FROM ANCIENT SOURCES

THE MUSIC COMPOSED BY
E. CUTHBERT NUNN.

Price One Shilling and Sixpence. Paper boards, 2s. 6d.
Words only, 7s. 6d. per 100.

## OLIVET TO CALVARY

FOR
TENOR AND BARITONE SOLI AND CHORUS
INTERSPERSED WITH HYMNS TO BE SUNG BY
THE CONGREGATION

THE WORDS SELECTED AND WRITTEN BY
SHAPCOTT WENSLEY

THE MUSIC BY
J. H. MAUNDER.

Price One Shilling and Sixpence.
Paper boards, 2s. 6d. Tonic Sol-fa, 9d. Words only, 10s. per 100.
String Parts, 11s. Wind Parts, 13s. 6d. Full Score, MS.

## AT THE FOOT OF THE CROSS

(STABAT MATER)

FOR SOLI, CHORUS AND ORCHESTRA

COMPOSED BY
ANTON DVOŘÁK.
(Op. 58.)

THE ENGLISH ADAPTATION BY FRED. J. W. CROWE.

Price Two Shillings and Sixpence.
Tonic Sol-fa, 1s. 6d. Words only, 5s. per 100. Vocal Parts, 9d. each.
String Parts, 10s. Wind Parts, &c., 20s. Full Score (Latin words), 45s.

LONDON: NOVELLO AND COMPANY, LIMITED.

# Music for Lent and Easter

BY

EDWARD BUNNETT, Mus. D. Cantab.

SERVICES.

| | |
|---|---|
| Te Deum, Chant Service in F ... ... ... | 3d. |
| Benedicite in F ... ... ... ... ... | 2d. |
| Benedictus and Jubilate in F ... ... ... ... | 3d. |
| Cantate and Deus in F ... ... ... ... | 3d. |
| Magnificat and Nunc Dimittis in F With Welsh Words ... | 3d. |
| Communion Service, with Benedictus and Agnus Dei, in E major ... ... ... ... ... | 6d. |
| Lead me in Thy Truth. Anthem. Lent ... ... | 3d. |
| Psalm cxxx., "Out of the deep" ... With Tenor Solo and Chorus ... | Reduced price 6d. |
| The Story of the Cross ... ... ... ... ... | 2d. |

EASTER ANTHEMS.

| | |
|---|---|
| If we believe. Four Voices ... ... ... ... | 6d. |
| ,, ,, Tonic Sol-fa ... ... ... ... | 1½d. |
| The Good Shepherd. Four Voices ... ... ... | 3d. |

London: Novello and Company, Limited.

# PENITENCE PARDON AND PEACE

## J. H. MAUNDER.

*The Musical Times*, 1/1/99: "An admirable example of a commendable class of Church music. Consists of writing of that melodious and effective nature for which the composer is so widely famed."
*Musical Opinion*, 1/2/98: "A fine Church composition."
*Musical News*, 15/1/98: "We have no hesitation in cordially recommending it."
*Musical Standard*, 5/3/98: "Deserves considerable popularity."
*Organist and Choirmaster*, 15/2/98: "For the music we have nothing but praise."
*Birmingham Post*, 5/3/98: "The music is of a high artistic value."
*Liverpool Courier*, 2/8/98: "A work of great merit in every respect."
*Manchester Courier*, 9/3/98: "It will doubtless be used in many 'quires and places where they sing.'"
*Newcastle Leader*, 23/2/98: "A well-written work."
*Western Morning News*, 25/3/98: "A good composition. Striking and original."
*Chester Chronicle*, 16/4/98: "A beautiful work, very tuneful, and exceedingly effective."
*Lichfield Mercury*, 4/2/98: "Extremely effective, containing some really beautiful music."
*Journal of the Incorporated Society of Musicians*, 1/2/98: "A well-written work. We can strongly recommend it."

Price One Shilling and Sixpence.

Paper boards, 2s. 6d.; Tonic Sol-fa, 1s. Words, 2s. per 100.

*Band Parts may be hired or purchased from Messrs. Goodwin & Tabb, 34, Percy Street, W.*

London: Novello and Company, Limited.

*JUST PUBLISHED.*

# BENEDICITE, OMNIA OPERA

(A Shortened Form)

SET TO MUSIC BY

PERCY J. FRY,

F.R.C.O., Organist of the Minster, Warminster.

Price Twopence.

London: Novello and Company, Limited.

# BATTLE HYMN

SUITABLE FOR CHURCH AND GENERAL USE.

BY

R. H. ATKINS.

Price 1d. Words only, 2s. 6d. per 100.

An eminent Church composer writes:—"Indeed I congratulate you, both on words and music, and I hope this will be widely known and used, for it deserves to be!"

London: Novello and Company, Limited.

Successful new ANTHEM by ALFRED STOCK, F.R.C.O.

# THE WAYS OF ZION (price 2d.)

Already sung in many London and Provincial Churches.
Especially suitable for War-Time: also for LENT.
Highly commended by leading, including cathedral, organists, as having the unusual combination of simplicity, fine musicianship, and attractiveness.
Commences solemnly with "*The ways of Zion do mourn*," but concludes triumphantly with "*but joy cometh in the morning*." Contains a beautiful short tenor (or soprano) solo (top note F).
London: Novello and Company, Ltd., 160, Wardour Street, W.1.

SUITABLE FOR MILITARY FUNERAL AND IN MEMORIAM SERVICES.

I.—ELEGY, in C sharp minor.
II.—IN MEMORY OF THE BRAVE.
FUNERAL MARCH, in A minor.
(Proceeds to Red Cross.)

THEODOR L. CLEMENS.

Price Two Shillings each.

London: Novello and Company, Limited.

# WEBSTER'S CHILD'S PRIMER OF THE THEORY OF MUSIC.

27TH THOUSAND.

REVISED PRICE, 1s. 3d.

London: Novello and Company, Limited.

# THE LATIN ORGANIST

EDITED BY

## SAMUEL GREGORY OULD.

BOOK I.

| No. | | |
|---|---|---|
| 1. | Prelude on "Veni, Creator Spiritus" | J. S. Bach |
| 2. | Prelude on "Angelus ad Virginem" | Alfred Hollins |
| 3. | Voluntary on "Orbis Factor" ... | S. G. Ould |
| 4. | Eight Verses in the Church Modes (1st Set) ... ... ... ... | S. G. Ould |
| 5. | Eight Verses in the Church Modes (2nd Set) ... ... ... ... | S. G. Ould |
| 6. | Prelude on "Asperges me" ... | ...William Sewell |
| 7. | Prelude on "Asperges me" ... | ...William Sewell |
| 8. | Postlude on "Cum jubilo" ... | ...William Sewell |

BOOK II.

| No. | | |
|---|---|---|
| 1. | Prelude on 'Tonus Peregrinus" ... | J. S. Bach |
| 2. | Prelude on "Et in terra pax" ... | Georg Böhm |
| 3. | Meditation on "Pange lingua" | F. E. Gladstone |
| 4. | Solemn Fughetta on "Credo in unum Deum" ... ... ... ... | C. W. Pearce |
| 5. | Processional Verses on "Pange lingua":— | |
| | (*a*) Molto Moderato ... ... | ...William Sewell |
| | (*b*) Andante piacevole ... | ...William Sewell |
| | (*c*) Allegro ma non troppo ... | ...William Sewell |
| | (*d*) Larghetto ... ... | ...William Sewell |
| | (*e*) Pomposo e non troppo allegro | ...William Sewell |

Price One Shilling and Sixpence each Book.

London: Novello and Company, Limited.

Just Published.

# EVENING REST

FOR THE

## ORGAN

Composed for the opening of the Town Hall Organ, Johannesburg, March 4, 1916.

BY

ALFRED HOLLINS.

Price One Shilling and Sixpence.

London: Novello and Company, Limited.

Just Published.

# SCHERZO

FOR THE

## ORGAN

COMPOSED BY

ALFRED HOLLINS.

Price One Shilling and Sixpence.

London: Novello and Company, Limited.

Just Published.

# CHANSON D'ESPOIR

FOR THE

## ORGAN

COMPOSED BY

J. A. MEALE.

Price One Shilling and Sixpence.

London: Novello and Company, Limited.

Just Published.

# SCHERZO

FOR THE

## ORGAN

COMPOSED BY

J. A. MEALE.

Price One Shilling and Sixpence.

London: Novello and Company, Limited.

# CHORALE PRELUDES FOR THE ORGAN

BY

C. HUBERT H. PARRY.

FIRST SET.

ORIGINAL COMPOSITIONS FOR THE ORGAN (New Series), No. 1.

Contents.

1. Chorale Prelude on "Dundee."
2. Chorale Prelude on "Rockingham."
3. Chorale Prelude on S. S. Wesley's "Hampton."
4. Chorale Prelude on the "Old 104th."
5. Chorale Prelude on "Melcombe." [omnium."
6. Chorale Prelude on "Christe Redemptor
7. Chorale Prelude on "St. Ann's."

SECOND SET.

ORIGINAL COMPOSITIONS FOR THE ORGAN (New Series), No. 45.

Contents.

1. Chorale Prelude on "Croft's 136th."
2. Chorale Prelude on "Martyrdom."
3. Chorale Prelude on "St. Thomas."
4. Chorale Prelude on "St. Mary."
5. Chorale Prelude on "Eventide."
6. Chorale Prelude on "St. Cross."
7. Chorale Prelude on "Hanover."

Price Three Shillings and Sixpence each Set.

London: Novello and Company, Limited.

# S. COLERIDGE-TAYLOR'S

INCIDENTAL MUSIC

TO

STEPHEN PHILLIPS'S DRAMA

# NERO.

| | s | d. |
|---|---|---|
| PRELUDE: | | |
| Pianoforte Solo | 2 | 0 |
| Violin and Pianoforte | 2 | 0 |
| String Parts | 3 | 0 |
| Wind Parts MS. | | |
| PROCESSIONAL MARCH: | | |
| Pianoforte Solo | 2 | 0 |
| String Parts | 2 | 6 |
| FIRST ENTR'ACTE ("Nero"): | | |
| Pianoforte Solo | 2 | 6 |
| Violin and Pianoforte | 2 | 0 |
| Pianoforte Conductor | 1 | 6 |
| String Parts | 3 | 0 |
| Wind Parts | 9 | 9 |
| SECOND ENTR'ACTE ("Poppæa"): | | |
| Pianoforte Solo | 2 | 0 |
| Violin and Pianoforte | 2 | 0 |
| Pianoforte Conductor | 2 | 0 |
| String Parts | 2 | 6 |
| Wind Parts | 9 | 6 |
| INTERMEZZO ("Singing Girls' Chorus"): | | |
| Pianoforte Solo | 1 | 6 |
| Violin and Pianoforte | 2 | 0 |
| Pianoforte Conductor | 0 | 6 |
| String Parts | 2 | 3 |
| Wind Parts | 3 | 3 |
| EASTERN DANCE: | | |
| Pianoforte Solo | 2 | 0 |
| Violin and Pianoforte | 2 | 0 |
| Pianoforte Conductor | 1 | 0 |
| String Parts | 2 | 6 |
| Wind Parts | 6 | 3 |
| SUITE OF FOUR PIECES: | | |
| Pianoforte Solo | 4 | 0 |
| String Parts | 8 | 0 |
| Wind Parts | 28 | 0 |

London: Novello and Company, Limited.

# PROGRESSIVE STUDIES

## FOR THE PIANOFORTE

EDITED, ARRANGED IN GROUPS, AND THE FINGERING REVISED AND SUPPLEMENTED BY

## FRANKLIN TAYLOR.

THIS Collection of Studies is intended to illustrate the various elements of a complete course of pianoforte *technique*, and to provide students with the means of attacking and overcoming the different special difficulties which have to be encountered. With this view, the Studies have been arranged in groups, those in each group being placed in progressive order, and having reference to some one particular difficulty. The greater part of the Studies themselves have been selected from the standard works of the most eminent Study-writers, and with these are included numerous others, which, though of equally great practical utility, have hitherto been less generally accessible.

| | | | | | | |
|---|---|---|---|---|---|---|
| 1. | FIVE-FINGER STUDIES | | | | Part | 1 |
| 2.* | " | " | | | " | 2 |
| 3. | SCALES | | | | Part | 1 |
| 4. | " | | | | " | 2 |
| 5. | BROKEN CHORDS | | | | Part | 1 |
| 6. | " | " | | | " | 2 |
| 7. | " | " | | | " | 3 |
| 8. | " | " | | | " | 4 |
| 9. | " | " | | | " | 5 |
| 10. | LEFT HAND | | | | Part | 1 |
| 11. | " | " | | | " | 2 |
| 12. | " | " | | | " | 3 |
| 13. | " | " | | | " | 4 |
| 14.* | ARPEGGIO | | | | Part | 1 |
| 15. | " | | | | " | 2 |
| 16. | " | | | | " | 3 |
| 17. | VELOCITY | | | | Part | 1 |
| 18. | " | | | | " | 2 |
| 19. | " | | | | " | 3 |
| 20. | " | | | | " | 4 |
| 21. | " | | | | " | 5 |
| 22. | " | | | | " | 6 |
| 23. | " | | | | " | 7 |
| 24. | FIGURES IN SEQUENCE | | | | Part | 1 |
| 25.* | " | " | | | " | 2 |
| 26. | BROKEN THIRDS, SIXTHS, AND OCTAVES | | | | Part | 1 |
| 27. | BROKEN THIRDS, SIXTHS, AND OCTAVES | | | | Part | 2 |
| 28. | SHAKES | | | | Part | 1 |
| 29. | " | | | | " | 2 |
| 30. | " | | | | " | 3 |
| 31. | DOUBLE NOTES | | | | Part | 1 |
| 32. | " | " | | | " | 2 |
| 33. | " | " | | | " | 3 |
| 34. | " | " | | | " | 4 |
| 35. | OCTAVES | | | | Part | 1 |
| 36.* | " | | | | " | 2 |
| 37. | CHORDS | | | | Part | 1 |
| 38. | " | | | | " | 2 |
| 39.* | STACCATO | | | | | |
| 40. | REPETITION | | | | Part | 1 |
| 41.* | REPETITION AND TREMOLO | | | | " | 2 |
| 42. | " | " | | | " | 3 |
| 43.* | PART-PLAYING | | | | Part | 1 |
| 44. | " | " | | | " | 2 |
| 45.* | ORNAMENTS | | | | Part | 1 |
| 46. | " | | | | " | 2 |
| 47. | ACCOMPANIED MELODY | | | | Part | 1 |
| 48. | " | " | | | " | 2 |
| 49. | EXTENSIONS AND SKIPS | | | | Part | 1 |
| 50.* | " | " | | | " | 2 |
| 51. | RHYTHM | | | | Part | 1 |
| 52.* | " | | | | " | 2 |
| 53. | EXERCISES FOR THE WEAKER FINGERS. By J. A. O'NEILL. | | | | | |
| 54. | WRIST STUDIES (Handgelenksübungen). By ARNOLD KRUG. | | | | | |
| 55. | EXERCISES FOR FACILITATING INDEPENDENCE OF THE FINGERS (Übungen für die Selbständigkeit der Finger). By ARNOLD KRUG. | | | | | |
| 56. | PRELIMINARY STUDIES IN PLAYING POLYPHONIC MUSIC (Vorübungen für das polyphone Spiel). By ARNOLD KRUG. | | | | | |

* *These Books contain Studies composed by Mr. Franklin Taylor specially for this Series.*

*FIFTY-SIX BOOKS, PRICE ONE SHILLING EACH.*

*FROM THE ABOVE:*

## SELECTED PIANOFORTE STUDIES

PROGRESSIVELY ARRANGED BY

FRANKLIN TAYLOR.

THE present collection of Studies is designed to provide teachers with a short course of Pianoforte Technique adapted to the needs of the average pupil, the intention being to spare the teacher the labour of choosing a sufficiently varied selection from the large mass of material existing, and at the same time to ensure that the different departments of technique shall be undertaken in the order which experience has proved to be the most beneficial.

The Studies are grouped in two Sets, and are so arranged that the different Books in which they are contained may be taken in consecutive order, but pupils who are already further advanced than the elementary stage represented by Set I. may commence at once with Set II., which will be found to be complete in itself, and to illustrate all the essential elements of technique.

Where additional studies are desired, or studies on certain subjects which are not touched upon in this series, the larger collection, published under the title of "Progressive Studies" (from which the present examples have been selected), is of course available.

IN TWO SETS (EIGHT BOOKS), PRICE ONE SHILLING AND SIXPENCE EACH BOOK.

LONDON: NOVELLO AND COMPANY, LIMITED.

*JUST PUBLISHED.*

# HIAWATHA'S WEDDING-FEAST

(Op. 30, No. 1.)

AND

# THE DEATH OF MINNEHAHA

(Op. 30, No. 2.)

COMPOSED BY

## S. COLERIDGE-TAYLOR.

ARRANGED FOR PIANOFORTE SOLO

BY

JOHN POINTER.

PRICE THREE SHILLINGS AND SIXPENCE EACH.

LONDON: NOVELLO AND COMPANY, LIMITED.

# THE MONTHS

TWELVE SKETCHES FOR THE PIANOFORTE

BY

## FREDERIC H. COWEN

IN FOUR BOOKS.

PRICE TWO SHILLINGS EACH.

CONTENTS:—

| Book 1. | | Book 3. | |
|---|---|---|---|
| January. | Lullaby for the New Year. | July. | Butterflies. |
| February. | (St. Valentine) Flirtations. | August. | Mid-day Rêverie. |
| March. | Boreas. | September. | Harvest Hymn. |
| **Book 2.** | | **Book 4.** | |
| April. | In Springtime. | October. | Autumn Evening Song. |
| May. | Italian Serenade. | November. | Civic Procession in the Olden Time. |
| June. | Birds. | December. | Christmas Morn. |

ARRANGEMENTS FOR SMALL ORCHESTRA BY THE COMPOSER.

| | | | | |
|---|---|---|---|---|
| No. 2. | February. | String Parts (5) ... | 4s. 0d. | Wind Parts, &c. ... ... ... 2s. 9d. |
| No. 6. | June. | String Parts (4) ... | 1s. 0d. | Wind Parts, &c. ... ... ... 2s. 6d. |
| No. 9. | September. | String Parts (5) ... | 2s. 6d. | Wind Parts, &c. ... ... ... 5s. 0d. |
| No. 12. | December. | String Parts (5) ... | 2s. 3d. | Wind Parts, &c. ... ... ... 4s. 6d. |

LONDON: NOVELLO AND COMPANY, LIMITED.

London:—Printed by Novello and Company, Limited, at Novello Works, Soho, and published at 160, Wardour Street, Soho, W. 1. Sold also by Simpkin, Marshall, Hamilton, Kent and Co., Ltd., Paternoster Row, E.C.-4.—Friday, March 1, 1918.

*No.* 60. IF YE THEN BE RISEN WITH CHRIST.—F. W. Wadely. *Price* ~~1½d~~ 2*d.*

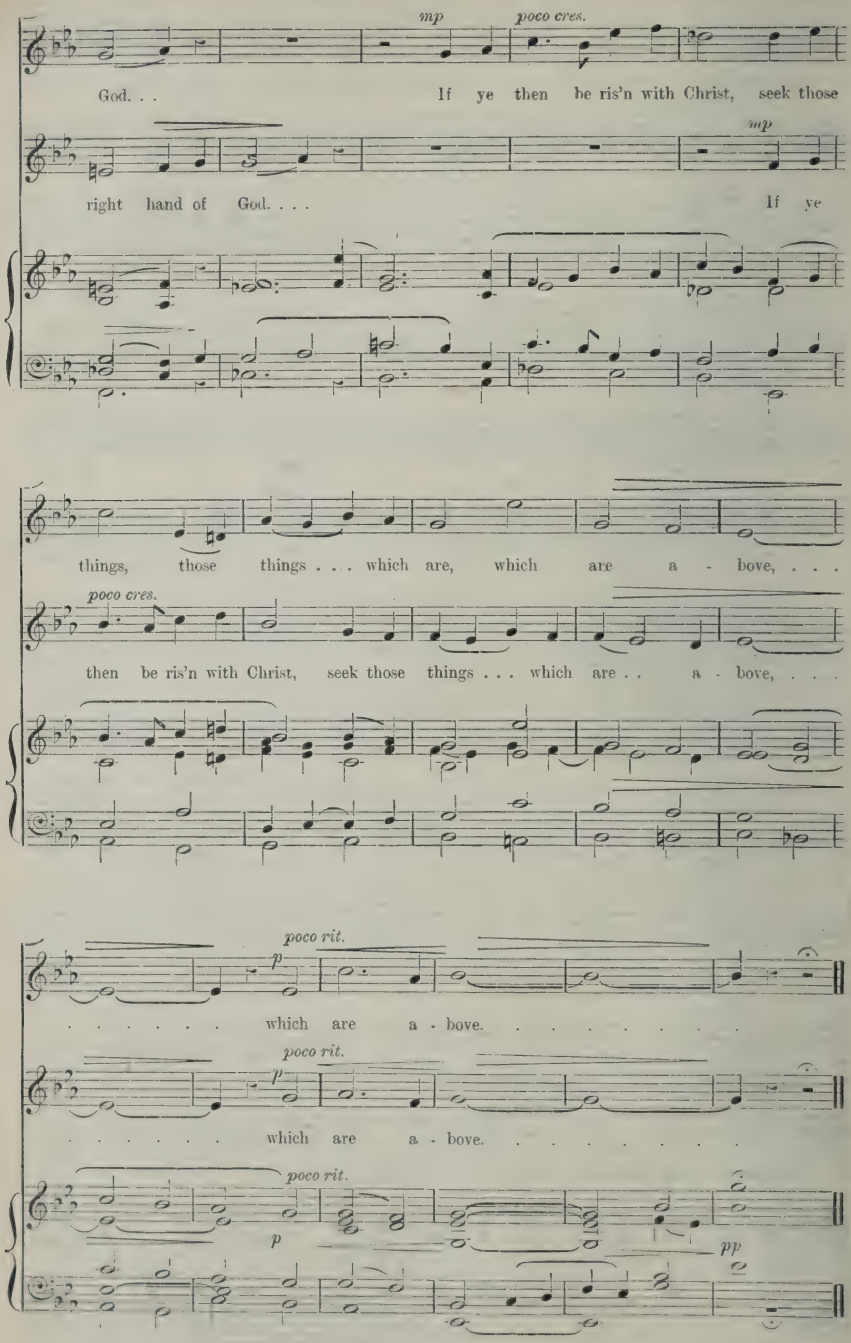
# Novello's Chorister Series of Church Music

FOR FEMALE OR BOYS' VOICES.

| | | | |
|---|---|---|---|
| 1. | VERSICLES AND RESPONSES. *(Four-part)* ... ... ... | A. H. BREWER | 2d. |
| 2. | BLESSED ARE THEY THAT DWELL IN THY HOUSE. *(Four-part)* | J. BRAHMS | 4d. |
| 3. | KYRIE AND CREED ... ... (Communion Service in E minor) ... | A. H. D. PRENDERGAST | 4d. |
| 4. | SANCTUS AND GLORIA ... ... (Communion Service in E minor) ... | A. H. D. PRENDERGAST | 6d. |
| 5. | BENEDICTUS AND AGNUS DEI (Communion Service in E minor) *(Three-part)* ... | A. H. D. PRENDERGAST | 2d. |
| 6. | MAGNIFICAT AND NUNC DIMITTIS IN G. *(Three-part)*... | JOHN E. WEST | 4d. |
| 7. | LO! FROM THE HILLS MY HELP DESCENDS. *(Three-part)* | R. F. M. AKERMAN | 3d. |
| 8. | *HEAR MY PRAYER, O LORD. *(Three-part)* ... ... ... | MENDELSSOHN | 3d. |
| 9. | *O PRAISE THE LORD. *(Three-part)* ... ... ... ... | MENDELSSOHN | 4d. |
| 10. | *O LORD, THOU HAST SEARCHED ME OUT. *(Four-part)* | MENDELSSOHN | 6d. |
| 11. | *GOD SAVE THE KING. *(Three-part)* ... ... ... ... ... ... | | 1½d. |
| 12. | *HE IN TEARS THAT SOWETH (In A or A flat). *(Three-part)* ... | F. HILLER | 1½d. |
| 13. | *O PERFECT LOVE (Wedding Hymn). *(Two-part)* ... ... ... | J. BARNBY | 1½d. |
| 14. | *THE LORD IS MY SHEPHERD. *(Two-part)*... ... ... ... | H. SMART | 2d. |
| 15. | *YE SHALL DWELL IN THE LAND (Harvest Anthem). *(Three-part)* | J. STAINER | 1½d. |
| 16. | SHORT COMMUNION SERVICE IN E FLAT. *(Mostly unison)* | B. LUARD-SELBY | 4d. |
| 17. | *THE NIGHT IS FAR SPENT (Advent). *(Two-part)* ... ... ... | M. B. FOSTER | 3d. |
| 18. | THERE WERE SHEPHERDS (Christmas). *(Two-part)* ... | M. B. FOSTER | 3d. |
| 19. | IS IT NOTHING TO YOU? (Lent or Good Friday). *(Two-part)* | M. B. FOSTER | 3d. |
| 20. | WHY SEEK YE THE LIVING (Easter). *(Two-part)* ... ... | M. B. FOSTER | 3d. |
| 21. | IF YE THEN BE RISEN WITH CHRIST (Ascension). *(Two-part)* | M. B. FOSTER | 3d. |
| 22. | *EYE HATH NOT SEEN NOR EAR HEARD (Whitsun). *(Two-part)* | M. B. FOSTER | 3d. |
| 23. | *BY BABYLON'S WATERS. *(Two-part)* ... ... ... ... ... | H. SMART | 3d. |
| 24. | MARRIAGE SERVICE. *(Mostly Two-part)* ... ... ... ... | HUGH BLAIR | 4d. |
| 25. | *O HOW AMIABLE. *(Two-part)* ... ... ... ... ... | J. H. MAUNDER | 3d. |
| 26. | THE LORD HIMSELF IS THY KEEPER. *(Soprano Solo and Two-part)* | H. BLAIR | 3d. |
| 27. | SONGS OF PRAISE THE ANGELS SANG (Hymn-Anthem). *(Two-part)* | ATTWOOD | 1½d. |
| 28. | ABIDE WITH ME. *(Soprano Solo and Two-part Chorus)* ... ... | IVOR ATKINS | 3d. |
| 29. | GOD SHALL WIPE *(Three-part)* ... ... ... ... ... ... | J. T. FIELD | 3d. |
| 30. | LET THE BRIGHT SERAPHIM (Air from "Samson") ... ... | HANDEL | 2d. |
| 31. | BURIAL SERVICE *(Two- and Three-part)* ... ... ... | HUGH BLAIR | 1s. |
| 32. | *THY WORD IS A LANTERN *(Two-part)* ... ... ... | A. M. RICHARDSON | 2d. |
| 33. | O YE THAT LOVE THE LORD *(Three-part)* ... ... | A. M. RICHARDSON | 3d. |
| 34. | OH! HAD I JUBAL'S LYRE (Air from "Joshua") ... ... ... | HANDEL | 2d. |
| 35. | SEVENFOLD AMEN *(Arranged for S.S.A.)* ... ... ... ... | STAINER | 1d. |
| 36. | PRAISE THE LORD, O MY SOUL *(Three-part)* ... ... | JOHN E. WEST | 3d. |
| 37. | MAGNIFICAT AND NUNC DIMITTIS in C *(Three-part)* ... | HUGH BLAIR | 4d. |
| 38. | I AM NOT WORTHY, HOLY LORD *(Three-part)* ... ... | C. MACPHERSON | 1½d. |
| 39. | THE LORD LOOKED DOWN *(Three-part)* ... ... ... | C. MACPHERSON | 3d. |
| 40. | *I WILL LOOK UNTO THE LORD (Advent or Lent) *(Two-part)* | G. A. MACFARREN | 2d. |
| 41. | *BEHOLD, THE TABERNACLE (Christmas) *(Two-part)* ... | G. A. MACFARREN | 3d. |
| 42. | *COME, AND LET US RETURN (Advent or Lent) *(Two-part)* ... | G. A. MACFARREN | 2d. |
| 43. | MY HEART, EVER FAITHFUL (IN THE KEY OF D) ... ... ... ... | BACH | 2d. |
| 44. | WHATSOEVER THINGS WERE WRITTEN AFORETIME *(Three-part with Soli ad lib.)* | C. H. LLOYD | 3d. |
| 45. | AS THE HART PANTETH *(Two-part)* ... ... ... ... ... | B. MARCELLO | 3d. |
| 46. | LIKE AS THE HART *(Two-part)* ... ... ... ... ... ... | V. NOVELLO | 1½d. |
| 47. | I WILL GIVE UNTO HIM THAT IS ATHIRST *(Soprano Solo and Two-part Chorus)* ... ... ... ... ... ... ... ... | HUGH BLAIR | 2d. |
| 48. | SORROW NOT FOR THOSE THAT SLEEP *(Soprano Solo and Two-part Chorus)* ... ... ... ... ... ... ... | HUGH BLAIR | 3d. |
| 49. | MAGNIFICAT AND NUNC DIMITTIS in A *(Three-part)* | CHARLES MACPHERSON | 3d. |
| 50. | COME, HOLY GHOST *(Soprano Solo and Three-part Chorus)* ... | THOMAS ATTWOOD | 3d. |
| 51. | AWAKE, MY SOUL *(Mostly Unison)* ... ... ... | CHARLES MACPHERSON | 1½d. |
| 52. | I KNOW THAT MY REDEEMER LIVETH (Air from "The Messiah") | HANDEL | 2d. |
| 53. | FATHER OF MERCIES, GOD OF LOVE *(Soprano Solo and Two-part)* | JOHN E. WEST | 3d. |
| 54. | BEFORE THE ENDING OF THE DAY *(Three-part with Solo ad lib.)* | HUGH BLAIR | 1½d. |
| 55. | JESU, LORD OF LIFE AND GLORY *(Three-part)* ... | CHARLES MACPHERSON | 2d. |
| 56. | SEE AMID THE WINTER'S SNOW *(Two-part with ad lib. Third-part)* | JOHN E. WEST | 3d. |

*** Anthems marked thus (*) may be had in Tonic Sol-fa.

LONDON: NOVELLO AND COMPANY, LIMITED. MADE IN ENGLAND


mp
poco cres.
God. . .
If ye then be ris'n with Christ, seek those
mp
right hand of God. . . .
If ye
things, those things . . . which are, which are a - bove, . . .
poco cres.
then be ris'n with Christ, seek those things . . . which are . . a - bove, . . .
poco rit.
p
. . . . . which are a - bove. . . . . .
poco rit.
p
. . . . . which are a - bove. . . . . .
poco rit.
p
pp

# THE MUSICAL TIMES

*AND SINGING-CLASS CIRCULAR.*

FOUNDED IN 1844.

PUBLISHED ON THE FIRST OF EVERY MONTH.

*No. 902.—Vol. 59.*
*Registered at the General Post Office for Canadian Postage.*

APRIL 1, 1918.

*Price 4d.; Postage 1½d.*
*Annual Subscription, Post-free, 5s.*



## ROYAL CHORAL SOCIETY.

ROYAL ALBERT HALL.

Patron: HIS MAJESTY THE KING.

Conductor: SIR FREDERICK BRIDGE, C.V.O., M.A., MUS.D.

SATURDAY AFTERNOON, APRIL 20, AT 2.30.

HIAWATHA - COLERIDGE-TAYLOR

MISS AGNES NICHOLLS
MR. BEN DAVIES.
MR. BERTRAM MILLS.

FULL CHORUS AND ORCHESTRA.

AT THE ORGAN: MR. H. L. BALFOUR.

Stalls, 8s. 6d.; Arena, 7s.; Balcony, 4s. 9d. and 3s.; Gallery, 1s. 3d.

## ROYAL ACADEMY OF MUSIC.

YORK GATE, MARYLEBONE ROAD, LONDON, N.W.-1

Instituted 1822. Incorporated by Royal Charter, 1830.

Patron: HIS MAJESTY THE KING.

President: H.R.H. THE DUKE OF CONNAUGHT, K.G.

Principal: Sir A. C. MACKENZIE, Mus. Doc., LL.D., F.R.A.M.

MIDSUMMER TERM for new Students begins on April 29th.

Entrance Examination, April 26th, at 2.

Scholarships for Male Violoncellists, Female Vocalists and Pianists, and for Male Candidates in any branch of music, will be offered for competition in April. Last day for entry April 9th. Particulars now ready.

Prospectus can be obtained on application.

P. QUARRY, Acting-Secretary.

## THE ROYAL COLLEGE OF MUSIC.

PRINCE CONSORT ROAD, SOUTH KENSINGTON, S.W.-7

(Incorporated by Royal Charter, 1883.)

Telegrams—"Initiative, Southkens, London." Telephone—"1160, Western."

Patron: HIS MAJESTY THE KING.

Director:
Sir C. HUBERT H. PARRY, Bart., C.V.O., D.C.L., M.A., Mus. Doc.

Honorary Secretary: M. MUIR MACKENZIE, Esq.

The MIDSUMMER TERM will commence on Monday, April 29th, 1918.

Entrance Examination, Thursday, April 25th, 1918.

A Junior Department is established for Pupils under 16 years of age.

Syllabus and Official Entry Forms may be obtained from The Registrar.

THE ROYAL COLLEGE OF MUSIC PATRON'S FUND (Founded by Sir S. Ernest Palmer, Bart.). For the encouragement of British Composers and Executive Artists.

Particulars may be obtained from the Registrar of the College.

CLAUDE AVELING, Registrar.

## MANCHESTER SCHOOL OF MUSIC.

FOUNDED 1892.

Principal: ALBERT J. CROSS, A.R.A.M.

All Branches of Music taught. Day and Evening Lessons.

Full Orchestral Class, Intermediate and Elementary String Orchestras, Opera, Ensemble, Elocution, Choral, and Harmony, &c., Classes.

Students' Musical Afternoons will be held on Saturdays, April 13, 27, and May 11. Students' Chamber Concert on Wednesday, May 8, and the Summer Orchestral Concert in June.

Single Subjects taught. Prospectus from 16, Albert Square.

## THE ASSOCIATED BOARD

OF THE R.A.M. AND R.C.M.
FOR LOCAL EXAMINATIONS IN MUSIC.

*Patron: HIS MAJESTY THE KING.*

LOCAL CENTRE EXAMINATIONS (SYLLABUS A).

Examinations in Theory held in March and November at all Centres. In Practical Subjects in March-April at all Centres, and in the London district and certain Provincial Centres in November-December also. Entries for the November-December Examinations close Wednesday, October 16th, 1918.

SCHOOL EXAMINATIONS (SYLLABUS B).

Held throughout the British Isles three times a year, viz., June-July, October-November, and March-April. Entries for the June-July Examinations close Wednesday, May 8th (Irish Entries, May 1st), 1918.

Theory papers set in Examinations of past years (Local Centre *or* School) can be obtained on application. Price 4d. per set, per year, post-free.

The Board offers annually SIX EXHIBITIONS tenable at the R.A.M. or R.C.M. for Two or Three Years.

Syllabuses A and B, Syllabus in Ear-Training and Sight-Singing, Entry Forms, and any further information, may be obtained post-free from—

JAMES MUIR, Secretary,

Telegrams: "Associa, London." 15, Bedford Square, London, W.C.-1

## GUILDHALL SCHOOL OF MUSIC.

PRINCIPAL . .. .. LANDON RONALD.

COMPLETE MUSICAL EDUCATION at inclusive fee.

PRIVATE LESSONS in all musical subjects. STAGE TRAINING, in Elocution, Gesture, Stage Dancing, Fencing.

Special complete Training for Grand Opera by SIR FREDERIC COWEN and M. CORYN (Director of Antwerp Opera House).

Weekly Orchestral Practices.

Prospectus and Syllabus of Local Centres and Local Schools Examinations (open to general public), free.

H. SAXE WYNDHAM, Secretary.

Victoria Embankment, E.C.-4.

## ROYAL MANCHESTER COLLEGE OF MUSIC.

Patroness: HER MAJESTY QUEEN ALEXANDRA.

President: Sir THOMAS BEECHAM, Bart.

Principal: Dr. ADOLPH BRODSKY.

Special Houses of Residence recommended for Students.

Students are required to enter upon a complete course of Musical instruction, and are not admitted for a shorter period than one year.

Fee for the year, £30. Special fee for Organ Course, £20, and for Wind Instrument Course, £15.

Systematic Course for the Training of Teachers included in the curriculum.

The Prospectus, with Scholarship information, Diploma Regulations, and Entry Forms, on application.

Opera Class—Miss MARIE BREMA.

STANLEY WITHERS, Registrar.

## THE ROYAL COLLEGE OF ORGANISTS.

Examination Regulations, List of College Publications, Lectures, &c., may be had on application.

H. A. HARDING, Hon. Sec.

Kensington Gore, S.W.-7


## ADVANCE IN PRICES.

With the exception of folio songs, all the Novello publications were increased in price on January 1, but the charges quoted in the advertisement columns have not been altered.

## BIRMINGHAM & MIDLAND INSTITUTE.

SCHOOL OF MUSIC.

Visitor.. .. .. Sir Edward Elgar, O.M., Mus. Doc., LL.D.
Director .. .. .. Granville Bantock, M.A.

Session 1917-1918.

The Session consists of AUTUMN TERM (September 24 to December 22); WINTER TERM (January 21 to April 13); SUMMER TERM (April 15 to June 29).

Instruction in all branches of Music, Students' Choir and Orchestra, Chamber Music, Students' Rehearsals, and Concerts.

Prospectus and further information may be obtained from—
H. M. FRANCIS, *Secretary.*

## UNIVERSITY OF DURHAM.

Examinations for degrees in Music are held as follows: Matriculation, January, July, and October; First Mus. B., March and September; Mus. B. and Mus. D., September only.

For particulars, apply Secretary of Examinations, University Offices, Durham. Copies of former Examination Papers, 1s. 6d. per set.

## THE LONDON COLLEGE FOR CHORISTERS.

6 and 7, Blomfield Crescent, Paddington, W.-2
Founder and Director: Mr. James Bates.

Solo Boys and Chorus Boys supplied at short notice for Church Services, Concerts, &c. Telephone Paddington, 5990. Sec., E. B. GOLDING.

## VICTORIA COLLEGE OF MUSIC,

LONDON
Under the direction of the Victoria College Corporation, Ltd.)
INCORPORATED 1891.
18, Berners Street, Oxford Street, London, W.-1
President: The Most Hon. The Marquis of Anglesey.
Board of Examination:
Principal: J. H. Lewis, D.C.L., F.E.I.S., Mus. Doc.
Chairman: J. M. Bentley, Mus. Doc., Cantab., Hon. F.R.A.M.
Hon. Director of Studies: Churchill Sibley, Mus. Doc., F.I.G.C.M.
Robert Fox Frew, Mus. Doc. Dunelm.
Rev. Noel Bonavia-Hunt, M.A. Oxon.
Secretary: H. Portman Lewis.

Metropolitan Examinations in all subjects, including the Diplomas of A.V.C.M., L.V.C.M., F.V.C.M., also for the Teachers' Professional Diploma in the Art of Teaching, April, July, and December.

Local Theoretical Examinations, July and December.

Practical Examinations are now being held at the various Centres.

Gold, Silver, and Bronze Medals are offered for Competition.

Local Secretaries required for towns not represented.

Dr. Churchill Sibley gives personal lessons at the College.

All communications to be addressed to The Secretary, Registered Office, 11, Burleigh Street, Strand, W.C.-2

## INCORPORATED GUILD OF CHURCH MUSICIANS.

Founded 1888.

Incorporated pursuant to Act of Parliament XXX. and XXXI. Victoria, Cap. cxxxi., § 23.

*President:* The Rt. Rev. Bishop J. E. C. Welldon, D.D., Dean of Manchester.

ASSOCIATE (A.I.G.C.M.), LICENTIATE (L.I.G.C.M.), FELLOWSHIP (F.I.G.C.M.) EXAMINATIONS in London and at approved Provincial Centres in April, July, and December.

COMPETITIONS, 1918.

SILVER MEDALS are awarded for the best Andante for the Organ, and a Short Anthem with Bass Solo.

BRONZE MEDALS for the best Vesper Hymn, Double Chant, and Kyrie.

Organists (Members) have the free use of the Register of Vacant ppointments.

Calendar (*gratis*) and further information of Dr. LEWIS, Warden, 18, Berners Street, London, W.-1

## COLLEGE OF VIOLINISTS, LIMITED,

91, ST. MARTIN'S LANE, LONDON, W.C.-2.

EXAMINATIONS

In VIOLIN, VIOLA, VIOLONCELLO, and THEORY of MUSIC held in June and December.

Syllabus on application to E. E. JACKSON, Hon. Secretary.

THE
## National Union of Organists' Associations

President: S. W. PILLING, Esq., Welton Hall, East Yorkshire.

Information as to membership in either of the seventeen Associations now affiliated with the National Union may be obtained from the Hon. Secretaries to the Union, viz.: Mr. Councillor Brook, Southport; Mr. S. L. K. Crookes, Sinclair Drive, Langside, Glasgow; Mr. A. E. S. Sugden, Oxford Road, St. John's, Wakefield.

The *Quarterly Record* (No. 11, Vol. II.), the official journal of the National Union, will be published on April 1, and will include many valuable and interesting articles, together with the complete and amended specification of the new Liverpool Cathedral Organ, *photos of Console, Stop Jambs, &c.; St. Giles Cathedral,* its music and organ, by Mr. John Hartley, &c., &c.

The *Record* will be sent post-free, for a period of twelve months, on receipt of postal order value 1s., which should be sent to Mr. J. Hodgkinson, 5, Malpas Road, Wallasey, Cheshire.

## THE TECHNIQUER

(The Master Key to Technique).

*Copy of testimonial from*
OSCAR BERINGER, Esq., Hon. R.A.M.
*Professor and Examiner, R.A.M.*

March 2nd, 1918.

"After thoroughly testing your invention the 'Techniquer,' I have much pleasure in stating that I consider it will materially help students in overcoming technical difficulties, especially with regard to extensions, flexibility, and for developing the finger muscles.

"It will be particularly useful for those who have stiff fingers with close tendons. It will undoubtedly save much time over technical work at the pianoforte."

Send for "Hand Development" (Second Edition) by Mr. R. J. Pitcher, 7d. post-free. Secretary: 33, Orchard Street, W.-1.

THE CENTRE FOR MODERN MUSIC.

Extensive Stock of English, French, Italian, Russian, and Spanish Modern Music.

Publishers of Wassili Safonoff's New Formula for the Piano Teacher and Piano Student.

## J. & W. CHESTER

11, GREAT MARLBOROUGH STREET, LONDON, W.-1.
(First Floor).

## WIGMORE HALL STUDIOS

(Late Bechstein Hall).

THE best Accommodation in London for MUSIC TEACHERS, providing every possible convenience. Magnificent Entrance Hall, Electric Lift, Waiting Lounges and Lavatories on each floor. Luxuriously furnished, lighted by Electricity, and Horizontal Grands in every Studio. Moderate inclusive charges.

WIGMORE HALL STUDIOS. 32-40, Wigmore St., London, W.-1

## PIANO PEDALS with Octave Coupler

This wonderful invention supersedes all Piano Pedals, and is a Master Patent.

The Cathedral, Manchester
Nov. 8, 1910.

Dear Mr. Malkin,

I think your Patent Pedal Attachment, which you have fitted to my Steinway, is simply splendid. I find the action absolutely silent and its touch beautiful.—Yours truly,

R. H. P. COLEMAN, F.R.C.O., Sub-Organist.

Terms:—Cash, or instalments of 20s. per month.

*Write for Lists, Prices, and Clients' Opinions, and References to*
THE MALKIN PATENT PEDAL CO., Ltd.,
Works—Hanley, Staffs. NEWCASTLE-UNDER-LYME

## MELODIOUS TECHNIQUE

FOR THE PIANOFORTE

COMPOSED BY
J. A. O'NEILL.

In Two Books:

Price Two Shillings each.

These Pianoforte Studies have been highly praised by M. Vladimir de Pachmann, who has expressed his intention of playing some of them during his Recital Tour in the United States. His testimonial is published with the Work, which consists of Twelve Numbers, specially designed to develop power and skill in the fourth and fifth fingers. The importance of trying to equalize these weaker fingers with the stronger ones is unquestionable, as defective execution is more often traceable to this inequality of the fingers than to any other cause.

London: Novello and Company, Limited.

# MR. CHARLES TREE

On "The Art of Ease in Singing and how to acquire it."

*April Recital Lectures.*—Belfast, Birmingham, Hanley, Kettering.

Vocal *placement* is the greatest factor in correct singing—correct breathing *keeps* that placement. It is *lack* of correct placement which is the cause of so many of our fine young voices being ruined. Without correct placement good enunciation is impossible. The obtaining of correct placement is simplicity itself.

"How to acquire ease of Voice Production," by Charles Tree, (published J. Williams, Great Portland Street).

*Glasgow Times*, January 23rd, 1918. "An impression of Charles Tree—When he starts a song he has a clear intention regarding each line. With Tree equipment is used only as a means to definite ends; these others do not concern themselves beyond the uncertainties of their vocal endowment."

*Belfast News-Letter*, March 2nd, 1918. He roused enthusiasm by his wonderfully vivid renderings, his piquant humour, which he emphasised in inimitable fashion. He retains unimpaired the robust and resonant quality of his splendidly expressive voice.

Dates, &c., 29, King's Road, Chelsea, S.W.-3.

# MR. W. H. BREARE

VOCAL ADVISER AND TEACHER OF SINGING

TO STUDENTS AND THE PROFESSION.

Author of "Vocalism," "Elocution: Its First Principles," "Vocal Faults and their Remedies." Now Published: "Vocal Technique: How it feels to Sing." 3s. 6d. each, post 3s. 10d.

"The most complete guide to singing in English."—"Lancelot," in the *Referee*.

"One of the sanest of sane expositions."—*Musical Courier, N.Y.*

"Is a reliable expert in all branches."—*Gentlewoman*.

"A magnificent guide to both teachers and students."—*Eastern Morning News*.

"Do not hesitate to commend."—*Glasgow Herald*.

"His technical knowledge is minute, wide and accurate: what he has to say is well worthy of consideration by public singers and music teachers."—*Aberdeen Free Press*.

"Common-sense in all he utters."—*Leeds Mercury*.

"Is an acknowledged authority. . . ."—*Western Morning News*.

"I have not the slightest fear of contradiction when I say that no one knows more about the voice and vocal production than Mr. W. H. Breare."—"Counterpoint," in the *Newcastle Journal*.

Address: "Herald" Buildings, Harrogate.

# BECOME A GOOD PIANIST

WITHOUT CONSTANT "PRACTISING."

My "From Brain to Keyboard" System, recommended and used personally by Sir Frederick Bridge, C.V.O., other prominent musicians, and hundreds of professional pianists and teachers, applies to all pianists.

## The System enables

THE AVERAGE PLAYER to improve very rapidly with a small amount of practice and no drudgery.

THE GOOD PLAYER to keep up a very high standard and to improve without any keyboard practice at all.

*SEND FOR MY ILLUSTRATED BOOK:*

*"Light on Pianoforte Playing."*

The Book explains fully how I teach the System by a series of Postal Lessons, and the fee I charge. The lessons are adapted to the requirements of pianists of all grades of proficiency. Apply for Booklet to-day, but do not omit to state whether average or advanced player. Send 3d. for part war-time cost and postage.

M. MACDONALD SMITH,

19, Bloomsbury Square, London, W.C. 1

# "From Brain to Keyboard"

There is ONLY ONE "From Brain to Keyboard" System, the ORIGINAL one in every sense.

## PROFESSIONAL NOTICES.

GLADYS E. PARRIS (Soprano).

Open for engagements for Concerts, Dinners, Masonics, &c. Thoroughly trained voice.

81, Barcombe Avenue, Streatham Hill. S.W.-2.

MR. ERNEST A. FLAMBE (Bass).

Oratorio, Concerts, Receptions, &c. For vacant dates, address 67, Ashbourne Avenue, Mitcham, Surrey.

# MR. SAMUEL MASTERS

(TENOR).

Address—164, Bank Buildings, Ewell Road, Surbiton.

Musical Reviser to Messrs. Novello for Thirty-Three Years.

# COMPOSERS' MSS.

REVISED AND PREPARED FOR PRINTING

H. ELLIOT BUTTON, "Harewood," Ardwick Road, N.W.-2

Reference to the following composers kindly permitted:—

Sir C. Hubert H. Parry, Bt., C.V.O., Sir Edward Elgar, O.M.
Sir Frederick Bridge, C.V.O., Dr. Walford Davies.

DR. ALLISON instructed by Post Candidates who OBTAINED DEGREES OF MUS.D. and MUS.B. at Oxford, Cambridge, Dublin, London, and Durham Universities, Diplomas of F.L.C.M., L.Mus.L.C.M., A.R.C.M., F.R.C.O. (1916), and L.R.A.M. Gold Medals, Silver Medals, Scholarships, Prizes, "Honours," and Pass Certificates (of the Colleges of Music) to the number of *eight hundred and eighty*. Dr. Allison is willing to teach those who neither require nor desire to pass examinations. Harmony, Counterpoint, Orchestration, and Analysis of Composition by Post, to correspondents anywhere. Personal instruction in Theory, Singing, Organ, and Piano. 24 Park Range, Victoria Park, Manchester.

REVISION OF MUSICAL COMPOSITIONS.
Dr. Horton Allison, 24, Park Range, Victoria Park, Manchester.

SPECIAL CORRESPONDENCE COURSES:—
(1.) L.R.A.M. Paper Work.
(2.) A.R.C.M. Paper Work.
(3.) Interesting Courses of Study in Rudiments, Harmony, Form, &c.

L.R.A.M. Exams. 1910-17 .. 121 Correspondence Pupils successful.
A.R.C.M. ,, 1914-17 .. 23 ,, ,, ,,

MR. E. H. BIBBY, Mus. Bac., L.R.A.M., A.R.C.M.,
c/o Forsyth Bros., Deansgate, Manchester.

DR. CUTHBERT HARRIS, Mus. Doc. Dunelm., F.R.C.O. SPECIALIST IN CORRESPONDENCE TUITION. 357 Successes in Mus. D., Mus. B., F.R.C.O. and A.R.C.O., &c. MSS. revised and arranged for publication. 3, De Burgh Park, Banstead, Surrey. Telephone, Burgh Heath, 346.

MISS H. HEALE COACHES for all EXAMINATIONS in MUSIC (at private residence or at West-End studio), in Pianoforte, Harmony, Counterpoint, Fugue, Form, Orchestration, "Teaching," Modulation, Transposition, &c. For Terms, &c., apply Dunraven House, 41, Albert Bridge Road, S.W.-11

ENGAGEMENTS Accepted and POSTAL LESSONS given by Mr. C. T. HEAVISIDE, Solo Pianist, Cellist, &c., 27, Torwood Street, Torquay.

DR. ARTHUR S. HOLLOWAY, Mus. D. Oxon., 13, Roseleigh Avenue, Highbury, N.-5, continues to PREPARE CANDIDATES for the various Theoretical Examinations. Music of any description revised or arranged. LESSONS in COMPOSITION, by post if desired.

DR. F. J. KARN (Mus. Bac. Cantab.; Mus. Doc. Toronto) continues to give lessons in Harmony and other Theoretical subjects, and prepares for all Musical Examinations. Compositions revised and Analyses written. Candidates prepared by Dr. Karn have gained the Mus. Bac. and Mus. Doc. degrees at the Universities and diplomas from the Musical Colleges.

Address 106, Haverstock Hill, London, N.W.-3

DR. LEWIS, Mus. Doc., F.E.I.S., Warden, Incorporated Guild of Church Musicians, gives LESSONS, Personally or by Post, in HARMONY and COUNTERPOINT. 18, Berners Street, Oxford Street, W.-1

DR. LEWIS' TEXT-BOOKS:

Harmony. (2 vols.) 5s. each, net.
Counterpoint. 5s. net.
Double Counterpoint and Canon. 5s. net.
Fugue. 1s. 6d. net.
Elements of Music. 2s. 6d. net.
Development of Anglican Church Music. 2s. net.
Pronouncing Vocabulary of Musical Terms. 6d. net.
Dictionary of Musical Terms. 6d. net.
Material of Melody. 3d. net.
Improvisation. 1s. 6d. net.
The above, complete, will be forwarded (carriage paid) for £1.

MADAME LARKCOM, F.R.A.M., Professor of Singing, R. A. Music. Private Pupils received at the Wigmore Hall Studios, 49, Wigmore Street, W.-1

ARTHUR MANGELSDORFF, L.R.A.M., A.R.C.M., Pianist (Specialist), coaches for Pianoforte Diplomas. Paper Work by Correspondence. 497, Coventry Road, Birmingham.

L.R.A.M.—ARTHUR MANGELSDORFF has had September, 1917, Successes. He begs to state that he is a British-born subject. Address as in other advertisement.

MISS F. HELENA MARKS PREPARES for L.R.A.M. and other Examinations. Pianoforte, Harmony, "Form and Teaching," &c. Lessons (oral or by correspondence). Pupils received and visited for the Pianoforte. Many recent successes, L.R.A.M., &c. Pianoforte Classes, 10, Matheson Rd., West Kensington.

DR. H. H. L. MIDDLETON, Mus. Doc., F.R.C.O., L.R.A.M., A.R.C.M. Twenty-five years' experience in Private Tuition and Coaching for Degrees. More than 500 of Dr. Middleton's Pupils have obtained Degrees at the Universities, R.A.M., R.C.M., and R.C.O. Address, 60, Berners Street, W.-1

CLIFTON COLLEGE.—Classical, Mathematical, Modern Language, Natural Science, and Music SCHOLARSHIPS, value from £25 to £100 a year. Also a Percival Scholarship and SCHOLARSHIPS for ARMY CANDIDATES. Examination in June. There are also some "War Exhibitions" of £60 a year. Particulars from the Secretary, Clifton College, Bristol.

## LICHFIELD CATHEDRAL CHOIR.

There are two VACANCIES for Leading Boys (Soloists). Candidates must have very good voices and be good readers of music, and should be between nine and twelve years old. Board, lodging, education, and medical attendance free. Apply, Rev. M. Hardey, Subchanter, The Close, Lichfield.

SOPRANO Required for Central London Church, Should be a good reader, and have experience of Oratorio work and Quartet singing. About £20. "W.," c/o Novello & Co., Ltd., 160, Wardour Street, W.-1.

SOLO TENOR WANTED immediately for St. John's Church, Holland Road, West Kensington. Apply, Herbert H. Dawton, 14, Mayfield Avenue, Bedford Park, W.-4.

TENOR REQUIRED. £12. Light duties. St. Simon's, Chelsea. Communicant. "H. B.," Oakley Street, Chelsea, S.W.-3.

£100 SINGING AND £50 PIANO SCHOLARSHIPS, SILVER CUP, £3 3s. CASH PRIZES, and MEDALS. Mr. Clifton Cooke's Open Competitions. 27th April, and 4th May. Prospectus, Secretary, 26M, Guilford Street, W.C.-1.

CHOIR-TRAINER and ORGANIST WANTED for fine church, with good choir, in large prosperous suburb on Cheshire side of Manchester. Salary £120. Excellent teaching prospects. Thoroughly good and devotional music required, with all suitable encouragement to congregational singing in its proper place. Only first-rate men should apply. The Vicar, St. Margaret's, Altrincham.

## To the Clergy, and to Cathedral and Collegiate Church Organists.

INVALIDED OFFICER.—Experienced Organist and Choirmaster; trained at important Parish Church; passed 1st Exam. for Mus. Bac., DESIRES—at end of war or upon discharge, whichever should come first—post as Deputy whilst completing his academic course; or, as Organist and Choirmaster of large Parish Church. Accustomed to professional choirs and experienced in conducting. Single. Address, "H. J.," c/o Novello & Co., Ltd., 160, Wardour Street, W.-1.

WANTED, at once, a First-class TUNER (ineligible). Apply, Forsyth Brothers, Ltd., 126, Deansgate, Manchester.

WANTED, an ASSISTANT, as Junior Clerk, male or female. Hours 9 to 5. Apply, Forsyth Brothers, Ltd., 36, Great Titchfield Street, W.-1.

WANTED, PIANO TUNER (ineligible).—Good wages. C. F. Hocking, 114-115, Fore Street, Devonport.

PIANO REPAIRER and REGULATOR.—Good wages. C. F. Hocking, 114-115, Fore Street, Devonport.

FOR SALE, ORGAN.—Two-Manual, 14 Stops. Compass 50 notes. Price £120. Apply, D. Holt, 103, Wolverhampton Street, Walsall.

TWO-MANUAL ORGAN, 17 Stops (three 16-ft.), in playing order. Church just closed. Offers invited. Reasonable offer for early removal. Particulars from Bishop's Secretaries, Church House, Liverpool.

PIPE ORGAN FOR SALE, by RUTT, Leyton.—Two-Manuals, 14 Stops, figured oak case-work; 464 pipes. Built 1907. Electric blower; first-class condition. Specification and price, Heaths, 76, Queen Street, Cardiff.

ORGANS (New and Second-hand) for SALE.—Electric and pneumatic action up-to-date. Built or reconstructed. Bedwell & Son, The Cambridge Organ Works, Cambridge.

SEVERAL TWO-MANUAL ORGANS, with pedals, various sizes, suitable for CHURCHES, COLLEGES, &c., built on entirely new principles of specially constructed action, recently introduced, at minimum of cost. Apply W. E. Richardson & Sons, Organ Builders, Manchester, S.W.

VIRGIL CLAVIER FOR SALE.—Perfect condition. Norman. Plas Eirias, Greenfield Road, Colwyn Bay.

1½ CWTS. OF MUSICAL WIRE, suitable for Auto-Harps or Mandolines. Gauges from 5's to 000's. Cheap. Write "M 88," c/o W. H. Smith & Son, Advertising Agents, Blackfriars, Manchester.

GENTLEMAN having two FLUTES, one silver, one wood, Boehm's system, for which he has no further use, desires to exchange for good standard Violin. Apply, Charles Duckworth, Groby Road, Altrincham, Cheshire.

CITY MAN desires FURNISHED OR UNFURNISHED ACCOMMODATION for self and grand piano, such that music out of business hours would intrude on no one. Large music room essential. Within three miles westward of Bank preferred. Please state size of music room, and if attendance and partial board available. Address, "N.P." c/o Novello & Co., Ltd., 160, Wardour Street, W.-1.

SCHOOL of MUSIC or good TEACHING CONNECTION WANTED. Or partnership entertained. W., 36, Ashbrook Road, Upper Holloway, N.

TENOR VOCALISTS should buy "Who is Sylvia?" (Oakley). Compass E to G. Price 1s. 6d. Of all musicsellers. Weekes & Co., 14, Hanover Street, W.-1.

REQUIRED, SECOND-HAND COPIES of the OPERAS "Boris Godounov" and "Pskovitaine." Vocal Scores with English words if possible. State price to "X. Y. Z." c/o Novello & Co., Ltd., 160, Wardour Street, W.-1.

TO MUSICAL CONDUCTORS.—Unique opportunities afforded for acquiring over 100 Scores and full Orchestral Parts of choice selection of Standard and Popular Works, collected by the late proprietor during his long conductorship. List of works can be seen at 139, New Bond Street, W.-1, or at Elliott's Music Warehouse, 16, Chequer Street, St. Albans, Herts.

FOR SALE, HANDEL'S WORKS.—Thirty-one Volumes, bound in cloth, in perfect condition, containing the full vocal and orchestral scores of all the Oratorios, Cantatas, Psalms, Te Deums, &c. The Orchestral and Piano Works. Edition of the German Handel Society. Apply to "P. D." 328, Banbury Road, Oxford.

RESPONSES and a Setting of THE LORD'S PRAYER, by C. T. Heaviside. 4d. net. Copies may be obtained of the Composer, at 27, Torwood Street, Torquay.

TE DEUM IN F. MAGNIFICAT AND NUNC DIMITTIS IN F. 3d. each. By A. Toase, Novello & Co., Ltd.

CHURCH MUSIC by B. Luard-Selby, published by Winthrop Rogers, Limited, 18, Berners Street, London, W.-1. Magnificat No. 1, 3d. Anthem, "The Lord hear thee," 2d.

COMMUNION SERVICE (8d.).—"A nice Church-like setting; complete, attractive, melodious, and congregational."—*Organist and Choirmaster.* Also,

TE DEUM (4d.). Free Chant and Quadruple sets. —"Easy, singable; the whole thing shows nice feeling. We can thoroughly recommend it."—*Musical News.* (Weekes & Co.)

VESPER.—"Lord, keep us safe."—On Cards. 1½d. (Novello & Co.). Specimens from J. J. Jones (Private, 2nd Battn. B. V. Regt.). 4, Temple Street, Bristol.

# WEBSTER'S CHILD'S PRIMER OF THE THEORY OF MUSIC.

27TH THOUSAND.

REVISED PRICE, 1s. 3d.

London: Novello and Company, Limited.

# MUSIC, THE HEALER OF HEROES

HOW many musical men do you think there are in the Army—not necessarily professionals, but men who in the old days took their part in choirs and orchestras and bands? Well, in any 2,000 you would find at least twenty-five to thirty-five really musical souls to whom a chance of singing or playing once again is like a breath of new life after the horrible sights and sounds of war.

How many men do you think there are who enjoy *listening* to music? You would not be far out if you said "All of them." Men straight out of the trenches, mud-caked, hungry, and ready to drop with fatigue, will stop on their way back for a rest—just to listen to a band. Doesn't that speak for itself?

## BACK FROM THE BATTLEFIELDS.

Back they come—battle-worn, and sickened to their very souls by long hours of suspense and sights of desolation, brutality, and death. Comrades have been stricken down before their eyes, they themselves have escaped by a constant series of miracles; they have watched the creeping barrage coming nearer and nearer, foot by foot; many have gone "over the top" through the ghastly horrors of "No Man's Land," where dead men lie unburied. Sleepless nights and hourly strain: horror and filth: the roar of guns and the scream of shells have deadened the very senses of these men, or so unstrung their nerves that they are no longer fit to fight. So it goes on month after month, and if the war is to be won, these men must be restored. Restful forgetfulness is what they need—that which shall really occupy their thoughts and give them happiness again. Is there a power on earth, save a return to "home," which can do this thing for weary, war-strained boys?

## WHAT DOES YOUR MUSIC MEAN TO YOU?

You, who are musicians know there is. Music can do it. Do you think of your troubles when your whole mind is centred upon reading a music-score: upon keeping your right part in a choir, or coming in on the right beat in an orchestra? Is there anything which can make you so completely forget everything and everybody except your music and the conductor? Even if you are only a listener do you know of anything that at once soothes and cheers you as music does?

## THE MUSICIANS' OPPORTUNITY.

That is what the Y.M.C.A. knew when it encouraged music in the Huts. And that is what the musicians know who are making a special effort to give our boys at the Front better opportunities for music. Men who have come to the Rest Camps utterly broken down have gone back to the front lines after just twelve days, entirely restored in nerve and courage. This has been done by music. It has been made possible by musicians who saw their special opportunity of service—and grasped it. Do you wonder they think the results worth while? Do you wonder they want your help?

## WHICH WILL YOU DO?

The Y.M.C.A. Musicians' Fund is asking for £5,000 from musicians at home to help musicians and music-lovers at the Front. This money is to be spent entirely upon new music and instruments for the men and upon enabling the Y.M.C.A. to send them more conductors and trainers. Will you help in this great mission of ministering to and healing our war-strained heroes by assisting the Y.M.C.A. Musicians' Fund in at least one of the following ways?—

1. By a personal contribution.
2. By asking your friends to contribute.
3. By organising a concert, lecture, recital, or some form of entertainment in the circle in which you can best interest people in the endeavour.
4. By sending any instrument (old or new) which can be used in some camp.

Cheques, &c., should be made payable to the Hon. Treasurer, Dr. H. Walford Davies, at 260, Tottenham Court Road, London, W.-1. All other communications should be addressed to the Organising Secretary, Miss Katherine Eggar, at the same address.

Under the War Charities Act, 1916, it is necessary that everyone arranging a charity concert, &c., should hold an authorisation from the Institution to be benefited. In this case application should be made to Miss Eggar as above, stating date, time, and place of entertainment, and giving particulars of the class of entertainment it is proposed to organise. A special pamphlet giving full details of the Musicians' Fund and copies of an article telling of a musician's experience among the musical men at the Front can also be obtained from Miss Eggar. Remember, if you cannot fight yourself, the best thing you can do is to help others to fight. Remember, also, this is the musician's greatest opportunity of service.

Y.M.C.A., TOTTENHAM COURT ROAD, LONDON, W.-1.

# London College of Music

## GREAT MARLBOROUGH STREET, LONDON, W.-1.

FOR MUSICAL EDUCATION AND EXAMINATIONS.

Patron—HIS GRACE THE DUKE OF LEEDS. Principal—DR. F. J. KARN, Mus. Bac. Cantab.

Director of Examinations—G. AUGUSTUS HOLMES, Esq.

# HIGHER EXAMINATIONS, 1917.

The following is a List of SUCCESSFUL CANDIDATES at the DIPLOMA EXAMINATIONS held in London and at Provincial and Colonial Centres for the half-year to December, 1917 :—

## DIPLOMAS IN PRACTICAL MUSIC.

### LICENTIATES (L.L.C.M.).

Pianoforte Playing.—Margaret Ashcroft, Rita A. Butler, Julia M. Brindley, Clarice M. V. Bolton, Ethel A. Burton, Doris Barrow, Vera C. A. Broad, Gladys A. Bunn, Millicent M. Blunt, Ruby F. Barnes, Ida A. Bolitho, Lilian Callaghan, William H. Charles, *Nora Clarke, Florence Clines, Ada Castle, Ruby Cornish, Vera Cole, Marjorie Creer, Jean Crossman, M. Audrey Courtis, Sallie Dewey, Ellen Done, Norman Duce, Mary P. Dean, Clarice M. Denby, Nellie Doyle, Ivy M. Earl, Alice M. Fielden, Vera V. Foote, Inez I. Ford, Everill Fisher, Edith J. Gadd, Harold Gordon, Doris Griffiths, Nina E. Gough, Margaret Heyes, Mary O. R. Holmes, Nancy Harker, Beatrice F. Harrison, Lilian M. Hand, Mary Glennie-Holmes, Florence Hudson, Carrie Hinge, Hilda Harrison, Olive J. Hynam, Mary Hackett, Ruth Jennings, May Joyce. Nellie Johnson, Doris M. Jones, Elsie M. Leyshon, Linda Lundberg, Lily Large, Nellie Linder, Carmen Leis, Edith E. Midwood, Elsie M. Mackenzie, Minnie Mitchell, Thelma Matthews, Mary McManus, Sarah McLaughlin, Annie McInroy, John H. Norris, Emma A. P. Napier, Beatrice Nicholson, Florence Parsons, Annie Potts, Doris M. E. Petts, Gladys V. Purkis, Olive I. Peace, Eileen Pridham, Olwen E. Richards, Beatrice Riley, Doris M. Rayner, Mabel Redfern, Ethel Rodgers, Elsie M. Ridge, Gordon Rowe, Ethel Roache, Dorothy Richards, Kathleen Regan, Annie E. Sims, Ethel M. Smithson, Maud Spencer, Vera F. Stidston, Maud Scarlett, Mildred Songberg, Gladys E. V. Sutherland Lina J. Thomas, Phyllis Taylor, Gladys Vote, Elsie B. Wood, May Wetherhill, Eva G. Wright, Violet Weir, Irene M. Walsh, Dorothy Whitford.

Singing.—Blanche Chillingworth, Dorothy C. Huhs, Christine Lynch, †William S. Roose, Nellie Whittaker.

Violin Playing.—Dorothy Burke, Gordon J. S. Erskine, Zelia B. Mackenzie, Ada E. Thomas.

Organ Playing.—Ambrose F. Gibbs.

Elocution.—Marguerite M. Augard, Lucy Edwards, Mayne S. Jones, Irene Warren.

### ASSOCIATES (A.L.C.M.).

Pianoforte Playing.—Annette Andrews, Maria B. Aitken, Margaret B. Aitken, Jessie C. Appleby, Jennie Auld, Lilian E. Armond, Christina Aldridge, Lilian M. Arnold, Iris Adams, Ada J. Alderson, Mavis Armstrong, Nellie J. Birse, Miriam K. Bishop, Elizabeth E. Bell, Elizabeth Butler, Nora A. C. Burgham, Eppie R. Binning, Mary Brown, Minnie Bourne, Edith E. Bruce, Olive Barraclough, *Enid L. Brook, Lizzie Billington, Nellie Buckland, Bernard Biddle, Winifred Brooks, Ivy G. Bulcock, Muriel Burke, Jeanie Bell, Mareta V. Bonnette, Annie Boles, Ethel F. E. Bailey. Alice L. Blatch, May I. E. Bagley, Ethel Baster. Jessie Broadway, Ailsa V. M. Black, Elsie M. Brown, Annie E. Bowyer, Lorna A. Breeze, Edgar L. Booth, Ivy Bullen, Merle Black, Winifred V. Brown, Evelyne A. E. Baulch, Harold Borley, Amelia Black, Evelyn Bradley, Monica Byrne, Mary Baldwin, Hilda Brown, Rose Burke, Marjorie A. M. Crisp, Elsie M. Collins, Olive W. Cox, Mabel Crossley, Doris Consterdine, Doris A. Corbett, Ernest Clement, Doris Clifton, Alethea Clarke, Lucy Childs, James V. Coxon, Sylvia Clifton, Pearl Cupitt, Dorothy Cavanagh, Katie Cleary, M. Audrey Courtis, Dorothy M. Coleman, Isabel M. Crout, Amy S. Clark, Gertrude Carter, Muriel Chessells, Ida G. Cardiff, Kitty Creedon, Dora Callagher, Elizabeth Cochrane, Alice Chisholm, Marion Dillon, Marie Darley, Margaret B. Dunn, Albert Davies, Dorothy L. Danks, Effie Dickson, Reginald G. Denton, Nellie Dickinson, Bridie Dowd, Philomena Doyle, Jean Deans, Gladys R. Duthie, Jessie Dawson, Ella Davies, Rosie von Drehnen, Emma G. Dixon, Lelia Duval, Jeanne De Facieu, Nellie Dempster, Martha M. T. Davies, Hazel Davies, Dorothy Day, Doris Else, Dorothy E. Eglington, Fred Elliott, Daniel M. B. Evans, Leonie G. East, Dulcie Ellis, Irene Emery, Lena Evans, Margaretta Edwards, Jean K. Forrest, Muriel M. G. Fraser, Mary Fox, Alice Foster, Winifred Ferry, Haidee Frederick, Edith Ferris, Nellie Fairbairn, Nellie Fewings, Audrey A. R. Francis, Ivy Feign, Alva Ferguson, Nellie U. Flanagan, Everitt Fisher, Gladys M. Greensall, Dorothy C. Gwinnell, Fanny Gardner, Harriet R. M. Gapper. Margaret Greenwood, Ethel Gray, Cissie Gorham, Mary Greenwood, Martha Griffiths, Minnie B. Gordon, Annie Gard, Hilda A. Gilbert, Grace I. Grossman, Beryl Gordon, Peggy Granly, Lily M. Gaffney, Jessie Gregson, Hilda M. Garton, Amy Gandorton, Irene Garland, Edith Gorne, Emily Harte, Florence Hargreaves, Jessie M. Hirst, Gladys M. Hickman, Hannah B. Hannam, Mary Hanrahan, Elsie Harris, Lilian N. Hay, Nellie Hislop, Annie D. Hall, Esther M. Hall, Susie Hawes, Hilda Heward, Sarah Hargreaves, Bessie Herring, Elsie Hough, Jenny Hetherington, Doris Henser, Grace E. M. Hurn, Ceridwen Hopkins, Myrddin Harris, Cissy Lumley-Holmes, Doreen Harding, Edith Haines, Elsie M. Harvey, Kathleen Hassett, Gladys Hay, Hilda B. Hatherly, Lucy Humphreys, Dulcie Hatch, Jean E. Hanna, Alma Heaton, Phyllis Hutchinson, Annie L. Hoptroff, Mary L. Hughes, Alvina Hall, Florence I. Hook, Annie Hardess, Molly Healy, Lily Harry, Gladys Hayman, Inez Hunter, Hilda M. Hinchcliffe, Annetta Harris, Julia Hennessy, Pearl Jordan, Mary Jenkins, Elsie M. Jephcott, Sissie James, Nancy Jones, John E. Jeremiah, Miriam D. Jacob, Annie Jenkins, Annie P. Jones, Norman Jolley, Marian Johnston, Nelly M. Johnston, Constance E. Jelfs, Edna Jarvis, Veronica Johns, Erica Johnson, Annie A. Jepson, Nellie Knuckey, Ella P. Kittle, Kathleen M. Knowles, Alice M. Kendall, Margaret A. Kent, Edith Knight, Doris Kennewell, Edythe Kemp, Florence E. Knight, Thelma Kerrigan, Irene Kerin, Linda Kensey, Mary King, Karl L. Karlsen, Phyllis C. Lapworth, Greta E. F. Lovell, Aline M. Lycette, Elsie Louis, Mary Langshaw, Sarah Large, Constance I. Litherland, Rees T. Lewis, Elizabeth Lewis, Annie Lawrie, Keith Lennard, Irene M. Larney, Dorothy E. Love, Isobel L. G. Lechte, Maud McConkey, Thelma Mitchell, Florence Mollison, Merle I. Morgan, Rose E. Moore, Emily Mortimer, Rachel McKenzie, Cecilia Moore, Chrystobel McRae, May Morris, Daisy Moore, Doris M. Marks, Jennie McCarthy, Marie L. Mould, Gladys M. Matthew, Jessie Mather, Rose A. Minard, Annie Middleton, Robert P. Marson, Etheline Mitchell, Sarah F. Morgan, Anna J. Murphy, Mary H. Macmillan, Lottie McMurray, Louisa Magee, Madge Marshall, Hannah Moore, Mollie McCaul, Vera Mitchell, Rhoda F. B. Murray, Euphemia G. McInnes, Annette Moriarty, Theo Mulvaine, Gertie McMenamin, Lily M. McLauchlan, Ruby Moloney, Sydney T. Morley, Dorothy H. Malcolm, Agnes McGillivray, Ivy A. McPherson, Flora E. McLennan, Marion Mellick, Jean V. McGregor, Kathleen McDermott, William E. Miles, Nellie McCarthy, Stella Marsden, Gladys Meally, Florence McLaughlin, Sylvia Murphy, Edgar Northage, Phyllis L. Nicholl, Doris Ness, Stella M. Nelson, Alice Nellis, Mabel Nancarrow, Patricia T. Nikill, May V. Nation Irene M. Newbold, Adelaide Nancarrow, Myfanwy Owens, Lyla O'Mara, Annie O'Donoghue, Nora M. Prince, Dolly Powell, Nettie Porton, Arnold E. Page, Marjorie Pearson, Elsie Potts, Catherine A. Pleasance, Dorothy M. Prince, Hilda Park, Clarice L. Peak, Muriel Pettinger, Woodgie Paris, Florence M. Phillips, Mena Pfeiffer, Dorothy Price, Beatrice Perkin, Rotha Peck, Minnie Powell, Mary A. Perry, Doris Philpot, Doris Purkiss, Winifred E. Rooke, William J. Rhapps, Eileen Ryan, Josephine Ryan, Edward Rowley, Susie E. Raphael, William A. Read, Frederick R. Roche, Ivy K. Radcliff, Harry Richards, Daisy M. Rice, Aileen Roper, Ruby Rogers, Ellie Reddin, Emily Roughton, Irene Rouse, Hazel M. Ross, Ella Rogers, Lucy Sherlock, Florence Stemmer, Alice C. Sutherland, Marjorie Snell, Mary Sharp, Florence M. Speake, Evelyn Smith, Edith E. Smith, John Sanderson, Florence C. Schmidt, Lawrence A. Smith, Nelly Slater, Louisa Southworth, Lilian B. Smith, Gladys D. Simpson, Ethel M. Smith, Marion Seamonike, Kitty B. Sunderland, Winifred Summerfield, Eveline Sherwood, Irma E. Struthers, Gertrude Scott, Ivy Squelch, Jessie Sheath, Marjorie Solomon, Ruth M. Schmidt, Daisy Shaw, Irene A. Sawle, Florence Sheppard, Lizzie Shiel, Olive Symnott, May Smith, Amy Shopland, Hazel J. Sherry, Maud Smith, Vera Straker, Linda Straker, Winifred Todd, Evelyn M. Tapp, Lilian E. J. Tiddy, B. Gladys Taylor, Grace Towers, Ruby Thomas, Mary Thomas, Nora Treacy, Valerie Taylor, Nellie Turl, Doris E. Taylor, Ruth Treloar, Ethel M. Tye, Irene Trethewey, Florence L. Tamlyn, Whybra Underwood, Annie Virgona, Dorothy Wyatt. Nellie Wood, Dorothy M. Whitaker, Kathleen Welsh, Doris M. Walter, Jessie Waller, Gladys I. Walkden, Winifred Worrall, Rosa Whittaker, Mary A. Williams, Dorothy G. Wright, Elsie Wait, Winifred F. Welch, Elizabeth Whitehouse, Blossom Wocks, Raymond Y. Wilkinson, Mabel I. Watson, Ina Walters, Winifred M. Whitlow, Florence N. Winsbury, Alma V. Westcott, Madeline Wallace, Nellie V. Wood, Mary Williams, Violet Wilcox, Alice Wilcox, Alma Williams, Bertha V. Waters, Winifred M. Young.

* Gold Medalist. † Silver Medalist.

# LONDON COLLEGE OF MUSIC.

ASSOCIATES (A.L.C.M.)—*Continued.*

Organ Playing.—Robert E. W. Maddison, John B. Proctor.

Violin Playing.—William H. Anderson, Mary Baker, Norah K. Barry, Emma Clarke, Rona Cone, Grace F. D. Clarke, Dollie Correll, Bride Frohmuller, Millicent O. V. Garnett, Audrey L. Grant, Aileen Hesford, Irene Hill, Nettie R. Hare, Roy T. D. Ingram, Hartley Jurd, Annie Kennedy, Patrick J. McAppion, Alexander W. Mitchell, Thomas J. McLay, Louisa M. Perrett, Robert Scott, John E. Smith.

Cornet Playing.—Cuthbert Peel.

Singing.—Annie Aikin, Vera L. Axford, Irene G. Bishop, Mary Baldwin, Florence L. Boswell, Florence Chatterton, Winifred M. Campbell, Gladys R. Heavey, Adele M. McKane, Alberta Martin, Ella Rosenthal, Alice A. Robins, Dorothy Sweeney, Florence P. Underhill.

Elocution.—Frances Beater, Agnes L. Boyce, Dorothy M. Carter, Mary Constable, Elsie C. Champion, Vida Colthurst, Mabel Court, Honor B. Drew, Ella Dalton, Alice M. Harrington, Eva J. Hall, Hilda M. Leftley, Jessie Rosenthal, †Elizabeth D. Smith, Hannah Woolf.

Tenor Horn.—Edward G. Attridge.

* Gold Medalist. † Silver Medalist.

## TEACHERS' DIPLOMA.

Pianoforte Playing.—Eileen Davies, Enid C. Dewhurst, Beatrice O. Moore, Sarah Neary, Gladys Ridge, Dorothy Speed, Edith Tyson, Dorothy R. Walkear, Evelyn Way.

Violin Playing.—Bertrand Crisp.

Elocution.—Edna A. Hilton.

# DIPLOMAS IN THEORETICAL MUSIC.

## LICENTIATE IN MUSIC (L.Mus.L.C.M.).

Lottie Fieldhouse.

## ASSOCIATES IN MUSIC (A.Mus.L.C.M.).

Thomas C. Davies, James Donnelly, Nellie Knuckey, J. Jones-Owen, Dora W. Stone.

The examiners were: Horton Allison, Esq., Mus. Doc. Dublin, Mus. Bac. Cantab., F.R.A.M.; Alfred W. Abdey, Esq., Mus. Doc. Oxon., F.R.C.O.; Edward R. G. Andrews, Esq.; Wilfred Arlom, Esq., L.R.A.M.; S. Bath, Esq., Mus. Doc. Dublin, Mus. Bac. Oxon., F.R.C.O., L.R.A.M.; Chas. T. Corke, Esq., Mus. Bac. Cantab., A.R.A.M.; J. Withers Carter, Esq., F.R.C.O.; Evan P. Evans, Esq.; Leonard N. Fowles, Esq., Mus. Doc. Oxon.; Cuthbert Harris, Esq., Mus. Doc. Dunelm., F.R.C.O.; H. F. Henniker, Esq., Mus. Doc. Cantuar., A.R.A.M.; Arthur S. Holloway, Esq., Mus. Doc. Oxon.; G. Augustus Holmes, Esq., Director of Examinations; George Herbert, Esq.; Charles E. Jolley, Esq., Mus. Doc. Oxon.; Aug. W. Juncker, Esq.; D. J. Jennings, Esq., Mus. Doc., T.U.T.,; F. J. Karn, Esq., Mus. Doc., T.U.T., Mus. Bac. Cantab; Geo. F. King, Esq.; M. Kingston, Esq., Mus. Bac. Cantab.; Thomas W. Lardner, Esq., Mus. Bac. Oxon., F.R.C.O., A.R.A.M.; O. F. Misquith, Esq.; D. J. Montague, Esq.; F. W. Pacey, Esq., Mus. Bac. Oxon.; G. D. Rawle, Esq., Mus. Bac. Lond.; Roland Rogers, Esq., Mus. Doc. Oxon.; J. Howlett Ross, Esq.; R. Walker Robson, Esq., Mus. Doc. Dublin, Mus. Bac. Oxon., L.R.A.M.; Sydney Scott, Esq., Mus. Doc. Dublin, Mus. Bac. Oxon., F.R.C.O., L.R.A.M.; G. Gilbert Stocks, Esq., Mus. Doc. Oxon., F.R.C.O.; W. H. Shinn, Esq.; C. Reginald Toms, Esq.; John Thornton, Esq.; Reginald J. Shanks, Esq.; Harold E. Watts, Esq., Mus. Doc. Oxon.

There were 942 Candidates for Diplomas, of which number 601 passed, 323 failed, and 18 were absent.

The HIGHER EXAMINATIONS for the DIPLOMAS of ASSOCIATE (A.L.C.M.) and LICENTIATE (L.L.C.M.) are held in London and at certain Provincial and Colonial centres in APRIL, JUNE, JULY, and DECEMBER; and for the DIPLOMAS of ASSOCIATE IN MUSIC (A.Mus.L.C.M.), LICENTIATE IN MUSIC (L.Mus.L.C.M.), the TEACHER'S DIPLOMA (L.C.M.), and FELLOWSHIP (F.L.C.M.) in JUNE, JULY, and DECEMBER.

The NEXT LOCAL EXAMINATION in all branches of practical and theoretical music will be held in Scotland and Ireland in JUNE and at all other centres in JULY, the last day of entry being May 15 and June 15 respectively.

REPRESENTATIVES are required to form LOCAL CENTRES in vacant districts in Great Britain and all other parts of the world. Ladies or gentlemen willing to undertake the duties should apply to the Secretary for particulars. SCHOOL CENTRES may also be arranged.

GOLD, SILVER, and BRONZE MEDALS and BOOK PRIZES are awarded at the Examinations in accordance with the printed regulations. Full details will be found in the Syllabus.

The TEACHING DEPARTMENT of the College provides COMPLETE MUSICAL EDUCATION for Students, Amateur or Professional. PRIVATE LESSONS are given in Pianoforte, Singing, Violin, Harp, Organ, Harmony, Counterpoint, and Musical Composition (including Fugue, Orchestration, and Musical History), Mandoline, Guitar, and Elocution; also in Violoncello, Flute, Clarinet, and all other orchestral instruments. LESSONS MAY COMMENCE FROM ANY DATE.

There are CLASSES in Pianoforte, Singing, Violin, Elocution, Harmony, Counterpoint, Ear Training, Sight Singing, &c.; also SPECIAL COURSE of TRAINING for Teachers of Music, and PROFESSIONAL COURSE for Pianists, Violinists, and Vocalists. Fine THREE-MANUAL ORGAN (38 stops) in the College Concert Hall, available for lessons and practice.

The College is open from 9.30 a.m. to 9 p.m. The staff consists of over 90 professors.

The ORCHESTRA, OPERA CLASS, LADIES' CHOIR, STRING QUARTET CLASS DRAMATIC CLASS, and CONDUCTORS' CLASS meet each week.

The 233rd Students' Concert took place in the Concert Hall of the College on March 18.

The Opera Class have in rehearsal the opera "Patience," by Gilbert and Sullivan.

Full particulars of both Education and Examination Departments of the College, together with Syllabus and Forms of Entry, can be obtained on application to A. GAMBIER HOLMES, Secretary.

Telephones: 3870 Central and 3948 Gerrard. Telegrams: "Supertonic, Reg, London."

# TRINITY COLLEGE OF MUSIC

(Instituted 1872.)

President:
THE RT. HON. THE EARL OF SHAFTESBURY, K.P.
Chairman of Board:
Sir FREDERICK BRIDGE, C.V.O., M.A., Mus. D.
Director of Studies: C. W. PEARCE, Mus. D.
Director of Examinations: E. F. HORNER, Mus. D.

The Summer Term begins on April 30th.

*May 1st, at 3 p.m.*—Recital by Messrs. A. Beckwith and Charlton Keith.

*May 2nd, at 2.30 p.m.*—The Choir reassembles.

*May 8th, at 3 p.m.*—Inaugural address and distribution of awards, followed by a Students' Invitation Concert.

*May 15th and 20th, at 3 p.m.*—Students' Invitation Concerts.

*May 16th, at 4 p.m.*—First of a course of Musical History Lectures by Dr. C. W. Pearce. Subject: "The state of Musical Art in England during the second half of the 19th century."

The College provides INSTRUCTION and TRAINING in all Musical Subjects: Instrumental, Vocal, and Theoretical. The lessons are arranged to meet the convenience of both day and evening students. Any number of subjects—from one to the Full Course—may be entered for. The College is open to beginners as well as to the more proficient student.

Approved complete Courses for the University of London Degrees in Music under recognised Teachers of the University.

Students are prepared also for the Degrees of other Universities, the Examinations of the Royal College of Organists, Trinity College of Music, &c.

The Orchestral, Choral, the Operatic, and Chamber Music Classes are open also to sufficiently competent persons who are not College students for other subjects.

All modern systems of Technique (whether for the Pianoforte, Violin, or other instrument) and of Vocal Training are taught by qualified professors.

The Class for Training Boys for Cathedral Choirs is held on Saturday mornings.

Tuition in the Rudiments of the Theory of Music, Harmony, Counterpoint, Form, Instrumentation, Composition, and the Art of Teaching is also given by Correspondence.

Students not older than 16 years are admitted to the Junior School at reduced fees.

There are Thirty Scholarships tenable at the College and open to all British subjects up to certain age limits, and the Bambridge Pianoforte Scholarship, value £100 per annum; also Eighteen Scholarships which provide complete preparation for the Degree of Bachelor of Music of the London University and are open only to Students who have satisfied the Matriculation requirements of that University.

Particulars of the Teaching Department, with list of Professors, Fees, Scholarships regulations, &c., and the Syllabuses of the Higher and Local Examinations, on application to the undersigned.

C. N. H. RODWELL, Secretary.

Mandeville Place, Manchester Square, London, W. 1.

"The name of ELKIN has now acquired a world-wide association with musical publications of standard worth."—*The Business World.*

Rupert Brooke in Music.

# THE SOLDIER

Poem by RUPERT BROOKE.
Music by H. T. BURLEIGH.
In E♭ F (D to F) and A♭

Price Two Shillings net.

"Among the various settings of Rupert Brooke's wonderful sonnet, 'The Soldier,' quite the best that has yet come to light is a song-version by Mr. H. T. Burleigh, which bids fair to be the most popular number in Messrs. Elkin & Co.'s latest publications."—*Daily Telegraph.*

"From the singer's standpoint 'The Soldier' is a superb song, both for a recital and for a miscellaneous concert."—*Musical America.*

Two Short Piano Albums by
HAROLD WALLIS
"LYRIC FANCIES."
"EVENING SKETCHES."

Price 2s. 5d. each; 2s. 4d. per post.

"Of the novelties to hand, we would crave particular consideration for the two Suites—"Lyric Fancies" and "Evening Sketches"—by Harold Wallis. The composer evinces a strong lyrical and imaginative turn of mind, and he possesses the aptitude for presenting his thoughts and ideas in an attractive shape. We have little patience with parochialism in whatever guise it may be preached and presented; but nevertheless, we cannot help a touch of inward pride in knowing that these albums are out-and-out British productions."—*Musical Opinion.*

ELKIN & CO., Limited,
8 & 10, BEAK STREET, REGENT STREET, LONDON, W.-1.

# BROADWOOD PIANOS

## BOSWORTH EDITION.

BRITISH COMPOSERS.

SIXTY MODERN PIANO ALBUMS.
(Very easy to Middle Grade.)
Recreative and Instructive.

| | No. | | No. |
|---|---|---|---|
| Albanesi, C. | 318 | Ree, L. | 741 |
| Bainbridge, L. | 991 | Rosenbloom, S. | 993 |
| Bantock, Granville | 358, 481, 762-3 | Sachs, E. | 983, 935 |
| Beaupuis, E. de | 931, 932 | Schafer, C. | 847 |
| Beringer, Oscar | 853 | Stanislaus | 994 |
| Burnell, J. | 981 | Somervell, A. | 605-9, 1000 |
| Corbett, Felix | 990 | Strelezki, A. | 995 |
| Dawson, M. | 564 | Sturdy, L. | 979, 980, 984, 998-9 |
| Dubois, H. | 813 | | |
| Dupont, M. | 579 | Smallwood, W. | 989 |
| Esipoff. | 927 | Sullivan, A. | 211 |
| Godfrey, Percy | 933, 996, 1001 | Seppings, A. | 437, 459 |
| Harford, G. | 977 | Swinstead, F. | 976, 997 |
| Harris, C. | 992 | Taylor, E. W. | 558, 542, 560-3 |
| Lemon, L. | 985 | Thorpe, S. B. | 925, 974 |
| Macfarren, C. N. | 988 | Travers, M. | 917, 949 |
| Moore, G. P | 162, 1002 | Venn, M. | 971 |
| Nunn, C. | 772 | Wickins, F. | 925, 934 |

May be seen or ordered at all Music Sellers.

BOSWORTH & CO.,
8, Heddon Street, Regent Street, London, W.-1

Publishers of the Five Great Piano Methods:
"Beringer's Tutor," "Ward's Progressive Tutor," "Hemy's Tutor," "Wickins' Rapid Method," "Moore's First Principles," "Marchant's Rapid Voice Method," and the Sevcik Violin Works.

(RECENT PUBLICATIONS.)

## FOR MILITARY BAND.

S. COLERIDGE-TAYLOR.
ONAWAY, AWAKE BELOVED.
(From Hiawatha's Wedding-Feast.)
Cornet or Euphonium Solo.
Price Five Shillings.

FREDERIC H. COWEN.
MINUET D'AMOUR.
(From Suite of Old English Dances.)
Price Five Shillings.

EDWARD ELGAR.
THE WAND OF YOUTH.
(Second Suite)
Price Fifteen Shillings.

PERCY FLETCHER.
VALSE LYRIQUE.
(The Smile of Spring.)
Price Five Shillings.

A. C. MACKENZIE.
LA SAVANNAH.
Price Seven Shillings and Sixpence.

London: Novello and Company, Limited.

The Musical Times
*AND SINGING-CLASS CIRCULAR.*
APRIL 1, 1918.

## JEAN-AUBRY.

The name of Jean-Aubry is now familiar in England to a wide circle of musicians, and more especially to those interested in French music. His book 'La Musique Française d'Aujourd'hui'* has been almost as heartily welcomed on this side of the Channel as it has been in France.

Jean-Aubry was born in Paris on August 13, 1882. He was educated at a 'lycée' in a country town for about twelve years, and afterwards by the desire of his parents he joined a business undertaking, where he remained for eight years, a durance from which he gladly escaped in order to devote himself to art and its advancement.

Jean-Aubry's career has been guided by a deep sense of French artistic greatness: and this patriotism has been all the stronger as it has never shut itself within narrow chauvinistic limits, but has, on the contrary, endeavoured to embrace the whole musical world in a sympathetic outlook, and striven to give to French efforts the benefit of enlightenment from genius or talent originating in foreign lands.

His activities have been of a two-fold nature. On the one hand, they have been devoted to the propaganda of works either French or foreign, ancient or modern, by means of articles and lectures, and with a zeal which has been justly described as 'apostolical,' and on the other hand by the elaboration of personal writings which show a cultivated mind and exhibit care for style.

His book 'La Musique Française d'Aujourd'hui' may be considered as the epitome, one might almost say the quintessence, of a fiery campaign conducted for more than ten years in France, Belgium, Switzerland, England, Spain, and even Hungary, on behalf of modern French works, at a time when they were still meeting either with much opposition or were completely ignored.

Long ago Jean-Aubry had realised that French music had reached a place unprecedented in the history of French art. This truth is now universally admitted, but it was different then, and he had some difficulty in leading the campaign even in France. In the provincial town in which he was then residing he initiated a systematic presentation of the musical, literary, or pictorial works of the present day, in spite of obstacles placed in the way by those who desired to ignore new productions.

In this respect the 'Cercle de l'Art Moderne,' in Havre, of which Jean-Aubry was the soul for several years, was a model of organization. The departure of its 'spiritual director' brought about its dispersal, but while it lived, Havre had every year the unrivalled advantage of seeing exhibitions of the most original paintings of such French artists as Claude Monet, Renoir, Pissaro, and even Matisse and Marquet; of hearing lectures on Verlaine, Baudelaire, Mallarmé, Corbière, Laforgue, &c., and series of concerts by turns devoted to Claude Debussy, Vincent d'Indy, Chausson, Ravel, Florent Schmitt, Paul Dukas, Albert Roussel, Déodat de Séverac, most of these composers taking a personal part in the performances.

Here it may be mentioned that what Jean-Aubry had done at the 'Cercle de l'Art Moderne' was taken as a pattern by Mr. T. J. Guéritte, when he founded and organized the 'Société des Concerts Français' in London for the diffusion of French music throughout Great Britain, and that Jean-Aubry has exercised an influence on the action of that Society since its foundation.

The Havre Town Council having entrusted Jean-Aubry with a course of lectures, he was so bold as to begin with a series on 'The Evolution of Modern French Poetry from Baudelaire to Francis Jammes,' and to continue during the following year with another series on 'A Few Prose-writers': Anatole France, Villiers de l'Isle Adam, Rémy de Gourmont, Jules Renard, Elémir Bourges, André Gide, Paul Claudel, Suarès. These lectures were given in 1910 and 1911. Never before had a provincial town hall resounded with most of these names, official lecturers generally contenting themselves with unquestioned authors. But Jean-Aubry would make no concessions to conventionalism, and indeed nothing in his career smacks either of that prudence or that caution too often exercised by those whose desire is rather to please an audience than to serve an ideal. When he

has weighed the claims of an author or a work, when he is convinced of their qualities, he goes straight for his goal and fights openly, heedless of the attacks he may arouse; he is all aflame for original works and minds, and always on the look out for young and promising artists who have something new to say and to whom he might lend the help of his ardour, the strength of which lies in its carefully-ordered method. Nothing is more French than Jean-Aubry's mode of action; it is a blending of enthusiasm and coolness, audacity and reasoning. Nothing is left to chance. His insatiable curiosity is always haunted by the desire to discover the links between the works and the men, as well as between the works themselves; in his art, in exhibitions, concerts, or lectures he has always sought to bring out groupings, analogies, affinities. This explains how he was led naturally to trace the persistence of national character in the production of various ages, and why this 'modernist' is, both in literature and music, one of the staunchest vindicators of the masterpieces of past centuries.

It was with full, set purpose that Jean-Aubry began his book 'La Musique Française d'Aujourd'hui' with a

* An English edition will be published shortly.

chapter devoted to the French harpsichordists of the 17th and 18th centuries. He was one of the first to understand and point out the close resemblance which through ages unites Claude Debussy to Rameau and Maurice Ravel to Couperin.

Being asked to lecture in a great many French towns, at Lausanne and Geneva Universities, at the Zurich Lesezirkel Hottingen, at the Berne Association Romande, at the Brussels Université Nouvelle and 'Cercle Artistique,' he spoke about modern French poets and musicians; and he did so with such art and conviction that return visits had to be paid to most of these centres. The Brussels Université Nouvelle conferred upon him the title of 'honorary professor' in 1911.

At the same time Jean-Aubry was publishing in many French, Belgian, Swiss literary or musical reviews, and in the *Revue de Hongrie* a series of essays, some of which have found place in 'La Musique Française d'Aujourd'hui,' and in another book which will be issued next year under the title of 'Visages de France.'

Used as he was to gauging the qualities, virtues, and failings of French art, to appraising the value of the foreign works for the recognition of which in France he was fighting, to investigating their possible influence, to comparing the French artistic movement with that of other countries, he soon applied his zeal to procure that the attachment he strove to win in foreign lands for French art should be reciprocated by a similar interest taken in France towards foreign art.

Thus while fighting in behalf of French art wherever he could, he undertook to defend Spanish music, whose riches and expectations he had learnt to appreciate. And here we must recall that it was due to his influence that the first concert wholly devoted to modern Spanish music ever given in any country—including Spain itself—took place at Havre in December, 1910. His personal acquaintance with the most original among Spanish composers, Albeniz, Granados, Manuel de Falla, Turina, made him wish to pay homage to their merits, to draw upon them the attention of the musical public. This action was purposed in 1911, concerts of Spanish music being organized by him wherever possible, in Paris, in the French provinces, as well as in Brussels and even in London. Quite lately Manuel de Falla returned the homage to Jean-Aubry by writing a preface for the Spanish edition of 'La Musique Française d'Aujourdhui.'

Beyond his devotion to French art, Jean-Aubry's constant thought in the domain of artistic proselytism has been the recognition of the artistic greatness of other countries. He had grown incensed to exasperation at finding that Germany was looked upon as the sole realm of music, and that, misled by this false notion, people should be indifferent to the glorious part played by France, Italy, Spain, and Great Britain.

It was the same feeling which had induced him to give in Brussels, a short time before the war, a lecture-recital entirely devoted to the old masters of Italian music, and which had brought him to follow closely for many years the British musical movement, and to take an active part in the attempts made in Paris in 1909-10 by the British Concert Society to acclimatise modern British music over the Channel.

His faith is that musical Great Britain has now begun to tread the way which is to lead her to such glory as she knew at the time of Byrd, Gibbons, and Purcell, and he has just written on this subject two important essays which are to be published in the *Musical Quarterly* (New York) and in the *Correspondant* (Paris).

In other ways than in music Jean-Aubry has shown the great interest he feels in English literature and art. As far back as 1905 he translated Arthur Symons's 'Symbolist Movement in Literature,' and some of Ernest Dowson's and Mr. Symons's poems. Recently he has made new translations of Swinburne's essays and poems, and he has just finished the translation of Joseph Conrad's 'Within the Tides' and of George Moore's unpublished tales. In order to demonstrate how ancient and deep-rooted is the intellectual exchange between the two nations, he is preparing a book entirely devoted to some of the French authors, poets, and artists who, in the past, have lived in England with friendly disposition towards this country.

In France he is a regular contributor to the most important reviews, as the *Revue de Paris*, the *Correspondant*, the *Mercure de France;* and before the War he contributed to many French musical and artistic journals.

In 1912 the Société des Gens de Lettres awarded him the prize 'de la Critique Independante.'

Not very long ago the French Government entrusted him with a special mission in this country for the purpose of inquiring into the means for drawing closer the intellectual and artistic bonds that unite France and Great Britain. He was well qualified for such a mission, not only on account of his past activities and his abilities, but also in view of his earnest, methodical mind.

Robert Mouren.

[*With deep regret we have to state that the young art-lover who contributed the foregoing article for the 'Musical Times' was killed in Champagne very shortly after he had sent us the manuscript. He was a lieutenant in the 149th French Regiment. He had known Jean-Aubry intimately for twelve years.*]

The following articles by Jean-Aubry have appeared in the *Musical Times:* 'Enrique Granados,' December, 1916; 'Saint-Saëns: Wagner and French Music,' January, 1917; 'Manuel de Falla,' April, 1917; 'Isaac Albeniz,' December, 1917; and 'The Musical Situation in England,' March, 1918.

## PRINCIPLES OF MODERN COMPOSITION.

By G. H. Clutsam.

(*Continued from March number, page 105.*)

In the examination of the harmony attached to the diatonic scale in the preceding articles, I have not found it expedient (under conditions that call for a limitation of examples) to expand on the question of figuration by means of passing-notes or the splitting up of chord-entities by elaboration, things that are fairly obvious to the average student of composition. Later on, these matters will receive a general consideration that will not involve the occupation of too much space.

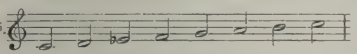
### THE MINOR SCALE.

I propose now to deal with the minor scale, and although its accepted two forms create complexities of harmony that are not to be found in the major scale, the harmonic contents can be approached on precisely the same lines. The old polyphonic composers, in thinking scale-wise, have certainly evolved many interesting combinations, but they are distinct in their origin from those of the moderns. It can scarcely be denied that the really expressive and musically poignant portion of the works of the old masters is founded on the minor scale. Over two-thirds of the big numbers, for instance, of Bach's 'St. Matthew' Passion are in the minor key, practically keeping to it throughout. In the case, however, of the purely melodic chorales they

are mostly in the major. The limitations of this scale's harmonies in a compact form, and judiciously used, are obviously less discernible. On the other hand, in the ultra-modern (shall we call it?) school, taking the dominant or moving harmonies as a foundation, the major scale, implied or expressed, is all-prevailing, and responsible for its chief effectiveness. So much so, that chords arising from the scale system and reproduced in the harmonic, although identical, have entirely opposite significances. This will be made clear in dealing with the dominant series of chords later on.

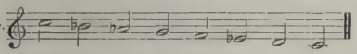
The vocal form of the minor scale, whose whole constitution was evolved from the flattening of the third, was subjected by the polyphonic masters to several variations. Probably the singer, taking conveniently the ascending scale as follows :

Ex. 86.



sought vocal ease and comfort in the return by adjusting the seventh and sixth to a series of intervals that do not appear in the corresponding major scale :

Ex. 87.



although there are many evidences that composers, working on the scale basis, had no objection to a descending scale on the same lines as the ascending. Bach, who epitomises all the invention of his period, may be quoted briefly in this respect :

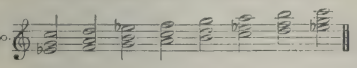
Ex. 88.

Retaining the principles on which the chords of repose in the major system were produced, the following arise in the form of the ascending minor given above :

Ex. 89.

which, in its most practical inversion, becomes :

Ex. 90.

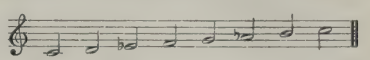


Also the root progressions of the major scale are equally adaptable :

Ex. 91.

The descending scale in this form can be harmonized, of course, by a reversal of the process, and under melodic or vocal conditions, as in Ex. 87, the addition of the accidentals B flat and A flat appears to meet harmonic requirements; in fact, the A flat suggests itself as an essential throughout, in all parts, whereas the B flat rather insists itself into the scale as fulfilling its function of leading-note. It maintains the law of the dominant in any scale, and that is, as I have previously shown, either interval of the tritone common to both major- or minor-scale dominant chords refuses to suffer alteration without entirely transforming the characteristics of the combination that contains it. Consequently a compromised form of minor scale known as the harmonic was established by the composer without any consideration of its convenience to the singer (Ex. 92). Historically it

Ex. 92.



is very difficult to establish the origin of the various forms of minor scale. Their arrival was undoubtedly fortuitous, and the harmonies suggested by their material are not capable of any acoustical explanation. These harmonies, however, only appear or are created by the variations engendered by the opposition of the ascending or descending scales, and the use of passing-notes, suspensions, or figurative passages, and seldom establish themselves in the system as entities.

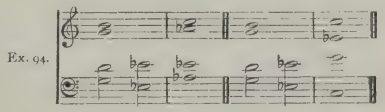
In the arrangement, however, given in Ex. 89 with its inversions we come across a combination that is distinct from the general contents—major, minor, or diminished triads. The triad on the third, E flat, in this case is formed of two major thirds, and remains the same in the two possible inversions.

The appearance of this feature in the scale-system undoubtedly accounts for the occasional presence of the chord (the so-called augmented fifth) in old-time compositions. Purcell has, for instance, the oft-quoted passage :

Ex. 93.

and there are many others to be found that reveal a consideration of the scale on the lines above indicated. I will show, in due course, how this chord, in Purcell's treatment of it, reveals an instinctive acknowledgment of the ascending cycle of fifths and a feeling for its dominant potentialities that was extremely rare in the work of composers of his period. The origin of the augmented fifth has been generally attributed to a retardation of the leading-note in either the major or minor scale, and required preparation :

Ex. 94.



For modern purposes, in its simple triad form, it can be taken as an entity, and it will be interesting to a student to test its appearance in all keys. He will find that he has only four groupings, as far as the actual notes are concerned, available, although the nomenclature is subject to considerable variation :

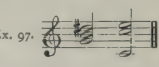
Ex. 95.

And as the question of root-basis is as important in the scale as in the harmonic system, it is necessary to consider the combination as an adjunct to the ordinary dominant triad. That is, the root proceeds to its fifth below, the third to the tonic, and the sharpened fifth to the third. Precisely as a strict resolution of the ordinary dominant leaves the resultant tonic without its fifth :

Ex. 96.

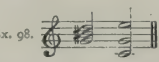
the strict resolution subjects the new or auxiliary dominant to the same law:

Ex. 97.



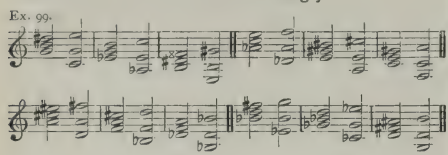
To complete this tonic (in three parts) the third of the dominant can be allowed to progress to the fifth in the manner of the old masters:

Ex. 98.



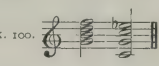
Taking advantage of this subterfuge, below is given an example of the four groupings, subjected to varied nomenclature and resolved accordingly:

Ex. 99.



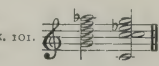
It will be noticed that the resolution in all these cases is to the major triad, which, as I have already stated, is the function of all dominant chords, apart from the ordinary seventh:

Ex. 100.



and a new ninth (arising entirely out of the minor scale) which may resolve to either the major or minor triad:

Ex. 101.



This last and important addition to the harmonic equipment of the composer will now be examined.

*(To be continued.)*

## THE HARPSICHORD IN THE ORCHESTRA.

By Tom S. Wotton.

*(Concluded from March number, page 107.)*

### KEISER AND SCHÜRMANN.

Tracing backwards, we now come to two composers, both celebrated in the history of opera, Reinhard Keiser (1674-1739), at Hamburg, and Georg Caspar Schürmann (*c.* 1675-1741), at Meiningen and Brunswick.* The latter had some twenty operas to his credit, of which 'Ludewig der Fromme' (1726) has been published in 'Der Oper,' with Act 2 complete, and the more important numbers of the other two Acts. Omitting the recitatives, it is no exaggeration to say that of what is engraved one half is marked *senza cembalo*, and there is no particular reason for supposing that 'Ludewig' is an exception amongst Schürmann's operas, at any rate his later ones. 'Der lächerliche Prinz Jodelet,' by the prolific Keiser (he composed about 120 operas!), was produced the same year as 'Ludewig,' and is also published in 'Der Oper.' The absence of the harpsichord is not often indicated, but on the other hand, the bass is often unfigured. He and his contemporaries labelled their bass line in a variety of ways (*Bassi*, *Tutti bassi*, *Bassi e fagotti*, &c.), the meaning of some being clear, whilst others, though doubtless conveying shades of meaning to the conductors of the time, are open to question. Of one thing, however, we may be quite certain. The *Basso continuo*, when unfigured, did not of necessity connote the employment of the harpsichord, or other instrument capable of producing chords.

### THE HARPSICHORD LESS USED.

In the first edition of even the last opera of Gluck, 'Echo et Narcisse' (1779), the lowest stave is marked as a rule '*B.c.*', and here we *know* the use of the clavecin was not intended. That the indication was in nowise peculiar we learn from Brossard's 'Dictionnaire de Musique' (1703), the first to be published in French. The author says of the *Basso continuo*:

> It is one of the most essential parts of modern music, invented or propagated about the year 1600 by an Italian named Ludovico Viadana, who was the first to write a treatise on it. It is played, with figures above the notes, on the Organ, Harpsichord, Spinet, Theorbo, Harp, &c. . . . It is often played simply, and without figures, on the *basse de viole*, with the Serpent, Bassoon, &c.

The same information is to be found in Grassineau's 'Musical Dictionary' (1740), the first to be published in English, based indeed on that of Brossard, but with many alterations by Pepusch, and probably also by Maurice Greene and John Ernest Galliard, who join with him in recommending the work, as set forth on the fly-leaf. The authorities are unimpeachable, and the statement is clear. The *B.c.* might be either figured or unfigured, and when it was the latter it was often simply played by the bass instruments, though possibly the harpsichord would be 'standing by' in case of need. We can now see that the unfigured *B.c.* of Stamitz, Keiser, and even Lulli (for naturally Brossard based his statement on the customs of his predecessors), might often have been played without the help of the harpsichord, *unless the harmony required its assistance.* But, in deciding on this point, we must not be swayed by modern ideas. As Georges Cucuel says in his 'Etudes sur un orchestre au XVIII^me^ siècle,' 'the realisation in 1913 of a bass figured in 1760 has no great significance, except from a practical point of view.' We must also remember that many of the old editions of the scores are incomplete. In the 'Encyclopédie de la Musique,' Lionel de la Laurencie gives a good example of this. In the original score of Marais's 'Alcyone' (1706) the celebrated 'tempest' appears in only three parts, or rather, in two, since the part of the *basse de viole* is that of the *Contrebasse et B.c.*, but in semiquavers instead of quavers. In one copy however an 'à 5' against the number tells us the composer's intentions, and in a score probably prepared for the revival in 1730 we find the five parts duly written out. The *B.c.* in both cases is figured, and without doubt the clavecin was used, but its assistance is obviously not so imperative, when the composer's full intentions are known. Practically all the French scores published by Ballard (the firm flourished from 1552 to 1776) are in this same sketchy condition, and we find the same thing in the first editions of Handel and other composers. These incomplete scores corresponded in a measure to our present-day vocal scores.

* Neither of them appear to have been noted harpsichordists, though in the case of Schürmann it must be confessed the evidence is negative. The orchestra at Hamburg is known to have been an excellent one, and probably that at Brunswick was equally good. Schürmann had been a singer at Hamburg in his early days, and would not have lost touch with such a celebrated operatic centre, only some hundred miles distant.

Even when the bass line *was* figured, the harpsichord was not always employed. Naturally, indications of this are rare, first because the omission of the keyboard-instrument would depend so largely on the skill and disposition of the orchestra, and the ideas of the conductor; and secondly, because it is to be feared that many modern editors, finding *senza cembalo* combined with a figured bass, would look upon either one or the other as an oversight, and eliminate either the indication or the figures. Fortunately, in the complete edition of Rameau there are instances of this apparent contradiction. In 'Le Temple de la Gloire' (1745) there are more than a dozen pages, some copied from Rameau's autograph, in which *sans clavecin* is marked against a figured *B.c.*, and in 'Les Fêtes d'Hébé' (1739) there is an air for a bass voice, accompanied by violins in two parts above a figured bass, directed to be performed by the 'cellos and basses *without* the clavecin.* These are of interest taken in conjunction with a remark of the late Dr. Prout in his exhausive study of Handel's orchestration, which appeared in the *Musical Times* in 1884 (January to June). Speaking of an air in the Saxon master's first opera, 'Almira' (1704), he says, 'though the occasional figures in the bass would seem to show that the harpsichord was also employed, the music would be perfectly complete without the instrument.' Possibly Handel or the conductor may have shared Prout's ideas, and the air was given without the harpsichord, in spite of the figures. In other cases too, when the figures 'would seem to show that the harpsichord was also employed,' it may not have been used.

Setting aside the fact that many composers of the 18th century would *think* in figured bass, and so would write the figures almost mechanically, there were many advantages in having them, whether the harpsichord was employed for the actual performance or not. As Adolphe Adam points out to us, when expatiating on Gossec's cleverness in playing from score, the art was not at all general in those days. On the other hand, to be able to vamp some kind of accompaniment from a figured bass was within the powers of the most ordinary cembalist. It formed an indispensable part of his training. That the published scores were often incomplete would be a matter of comparative indifference to him so long as he had the melody and the bass with figures above. They would be useful, not only to the purchasers of the scores, but to the accompanist at the preliminary rehearsals of a work before the orchestra was employed with the choruses. Again, although a composer might at times leave his inner parts to be filled in by the conductor or the copyist, the latter being an important person in those days,† he might hesitate before entrusting him with his harmony.

### FIGURED BASS AND THOROUGH BASS.

Erroneous notions have arisen as to how, when, and where the harpsichord was employed in the orchestra on account of the almost universal confounding of figured bass with thorough bass (*Basso continuo*). They are not one and the same thing, though the fact is apt to be forgotten, because the confusion of the two has persisted for so long and has occurred in all European languages. Sir John Hawkins, in 1776, wrote of Viadana having invented 'figured or thorough bass,' and his mistake has been religiously copied in many English books since his time. German musicians as a rule apply the term *Generalbass* indiscriminately to the two things, while the French have long called *Basse continue* what is often merely a figured bass. To draw an absolutely hard and fast line between the two were impossible. They merge into one another, and at times are indistinguishable. But for all that they are different, and had a different origin. Figured bass is a species of musical shorthand, and to label '*B.c.*' what is only an organ or harpsichord part noted in this shorthand is an error in nomenclature. It is as much a part as that of the voice or violin noted above it, of which indeed much (the ornaments) was also noted in shorthand. The origin of the *Basso continuo* is to be found in harmonical not stenographical reasons, and in the first treatise to set forth the rules governing it figures are neither used nor mentioned. Figured bass existed before the *Basso continuo* was invented, and existed, especially in recitatives, long after the latter had died out.

During the 16th century the only way the organist or cembalist had of accompanying the voices was by doubling them, requiring a skill in playing from score not possessed by the many, and a skill that was often of no avail, since most compositions were issued only in separate parts. To assist him in remembering the upper parts, he wrote figures over the lowest one, and if the *cantus* happened to be in the highest part, it could be treated as an accompanied solo by the organist playing the other parts. The lutenists, it is true, had composed songs with a synchronous part for their instrument (it could hardly be called an accompaniment in our sense of the word), and this part at times contained the germs of interludes and symphonies, such as we find in the operas of Peri and Caccini. But generally speaking, the organ only accompanied the voices in the manner described, and the music came to an end when the voices ceased. If instruments were employed, they simply played the vocal parts.

The *Basso continuo* was invented about 1600, and the first to lay down the rules for playing it was Viadana in his preface to his '100 Church Concertos,' published at Venice in 1603. He claimed to have invented it six years before, when he was at Rome. His work is in five volumes, the fifth being the 'Bass to be played on the Organ.' It differs only from the other parts (Cantus, Alto, Tenore, e Basso) in that it is *continuous*. It is *not* figured, nor is there any mention of figures being advisable or necessary. It is probably the belief that Viadana invented both *Basso continuo* and figured bass that originated the idea that the two things are the same. Here is one of his instructions to the organist:

> The organist must play the part as it is written (*semplicemente*), and with the left hand. But, *if he wishes to execute some passages with the right hand*, such as cadential graces or ornaments proper to the organ, he must do so with discretion, lest the soloists or choirs, if there be several of them, should be embarrassed by too great a number of registers, and confusion arise.'

(The italics are mine.) From this it is obvious that the use of the right hand was not a *sine quâ non*, except of course in the symphonies, &c. Now, the music did not come to an end when the voices ceased! That he contemplated its discreet use, is apparent from his instructions regarding it; but the main thing about the new invention was the continuous instrumental bass, to which all the vocal parts could be referred. This is again clear from Viadana's explanations as to why he had not employed the tablature for the organ part.

* In one of the airs in Schürmann's 'Ludewig' there is a solitary bass note figured, the number being marked *senza cembalo*. Whether there were others, struck out by a too-zealous editor, it is impossible to say. One note proves as little as the proverbial swallow.

† Rousseau, in his dictionary, gives a long account of the duties of the copyist. One of them, the extracting of oboe parts from those of the violins, he comments upon thus: 'If I had to judge of the taste of a symphonist, without having heard him, I would give him an oboe part to draw up from a violin one.' Figured bass and thorough bass: evidently copyists did more than copy!

He had noticed that 'many organists were incapable of reading the tablature, while there was not one of them who could not read the part [Viadana's organ part] at first sight.' If chords above the unfigured bass were imperative, it is tolerably certain that there would be some organists incapable of playing the part at sight. The period was that of the *Basso continuo*, not that of the *Organo continuo* or *Cembalo continuo*.

From Quantz's 'Essay on a Method for Learning to play the Cross-Flute' (1752) we learn how great a latitude was allowed to the harpsichord-player. Chapter xvii., Section VI., begins :

> Not everyone who understands *Generalbass*, is on that account a good accompanist. The first is learnt from rules, the second, from experience and ultimately from innate feeling.

The difference between the two arts he explains in paragraph 4 of the same section :

> The universal rule for *Generalbass* is to play constantly in four parts ; however, it often has a better effect not to tie oneself down so strictly, but, on the contrary, to omit several of the parts, or even merely double the bass with the right hand an octave higher.

Again we see the importance attached to the bass line, while on occasion the figures above it may, at the discretion of the cembalist, be ignored completely. Exactly how this discretion was exercised it is difficult, if not impossible, for us to decide, though the orchestration of a piece may tell us much, as witness Gevaert's plausible suggestion in his 'Cours méthodique d'orchestration,' that some of Bach's methods of orchestration can be explained only by supposing that the organ doubled some of the wind parts.

Setting aside numbers where the *B.c.* was in reality nothing more than a figured bass, an accompaniment in musical shorthand, and numbers where the harmony *according to the composer's ideas* was incomplete without the aid of the harpsichord, the question as to what the cembalist probably did may be best answered by another question : What did the conductor do in England, when, seated at the pianoforte, he directed the performance of a symphony of Mozart or Beethoven in the days before Spohr surprised the patrons of the Philharmonic Concerts by producing a baton from his coat-tail pocket?* As the conductor followed tradition in one respect, he doubtless followed it in others. If he did not play during the 'Jupiter' or C minor, but only sat and thought, the process could have been carried out equally well at his own fireside. If he *did* play, what did he play? The English conductor of a hundred years ago seems to have been an insignificant creature compared to the leader, but it is hard to believe that his insignificance amounted to absolute nothingness. The pianoforte was certainly not silent, and we may be sure that the musicians saw nothing inartistic in the conductor joining in the *fortes*, strengthening the basses, giving a lead to some instrument here, or strengthening a wavering part there.† Possibly he may have considered the *fermatas* as his peculiar property, to be filled in by cunning cadenzas of his own. Generally speaking, he would do much as his predecessor of fifty years before, and he, as his predecessor, allowing for differences in the harmonic texture of the music.

That the audience would perceive nothing inartistic in the conductor adding a pianoforte part to a Mozart or Beethoven symphony, need not be discussed. Do not our modern audiences, presumably more intelligent, accept without a murmur the introduction of the organ into works where not only has the composer not indicated it, but expressed a wish that it should not be employed?

To commence with, the harpsichord was undoubtedly the foundation of the orchestra, but, as orchestral players became more skilful, composers learnt gradually to rely less on the keyboard instrument. To pretend that it would be possible to represent its disappearance by a regular curve, would be absurd. Its disuse followed an erratic course, and depended on many things. Who first allowed the orchestra to walk without leading-strings, we cannot say. Someone in the 17th century must have been the first to attempt the experiment, but after all that someone was merely copying another someone of the previous century, who, in the 'Ballet de la Reine' (1581), or similar work, had written for orchestral instruments alone, without the aid of organ, cembalo, or lute.* But, though he copied, the result was not quite the same, because the parts now moved above a firmly defined bass. The *Basso continuo* had been invented.

# Occasional Notes.

**Debussy and Whole-Tones.** When in our last issue (p. 108) we vented our spleen on the iniquity of whispering during musical performances, we forgot to mention one of the compensations of the crime, namely, the flashes of ignorance such conversations occasionally reveal. Not long ago, during the performance of a well-known Debussy piece, we overheard the remark that 'all this music, don't you know, is made up of whole-tones.' Yet the semitones were being delivered *galore*, and they are found abundantly in most of Debussy's music! The occasional use of whole-tones melodically, and chords derived from the whole-tone scale, are only part of the means by which Debussy secures his peculiar atmosphere.

**A Discovery.** In an article (in the *Christian Science Monitor*, Boston, U.S.A.) on the 'Importance of Voice in Opera,' Cleofonte Campanini, the director of the Chicago Opera Company, says that 'Voices are what make Opera,' and he adds, apologetically, 'at any rate I think so.' So do we. The musician merely composes it. Campanini goes on to say that 'if opera is not singing then I do not know what it is.' No more do we. Evidently someone in Chicago has been saying things about opera.

We have been overwhelmed recently with offers of articles and other contributions. This exceptional output has come at a time when our space is inevitably cut down. We offer this explanation and apology to account for the rejection or compression of much matter of interest. As a rule, we cannot deal with any news items received after the 15th of the month. Organ recitalists particularly should notice this date.

* This was in 1820, but it was many years later before the baton was adopted universally in England. As late as 1829 Mendelssohn had a struggle to be allowed to conduct in the modern fashion.

† In a letter to the *Harmonicon*, dated March 16, 1830, the correspondent asks: 'Is the Philharmonic Band so composed, that the Symphonies of Haydn, Mozart, and Beethoven cannot be played without the desperately annoying accompaniment, the *hushing* of the leader to the piano parts of the composition?'

* The overture to the Ballet was composed for oboes, *cornetti*, and trombones.

Metronome Rates.

We have received many letters asking for advice as to Metronome Rates of the Pianoforte pieces set for this year's examinations of the Associated Board. As owing to the limitation of our pages we are not able to devote space to this matter, we beg to refer inquirers to the April number of the *School Music Review*, where the rates are dealt with completely by a well-known musician. But it is as well to warn candidates that the rates there suggested are purely personal opinions, and have no official authority. In no other class of music than pianoforte pieces is there such a divergence of opinion as to rates for performances. The finest players of the classics differ greatly, and yet it may be claimed that they are all right, inasmuch as after due consideration the rates chosen suit their feeling and self-expression. Students are in another category because their technical limitations must necessarily to a large extent influence their choice of speed. The rule as to quick pieces should be never to play faster than you can play well. We believe that the examiners of the Board would give much more credit to correct and even performance at a comparatively slow pace than to a feverish endeavour to play at double this slow pace, even though the faster pace was suggested by our or any other writer. It is often the case that the slower movements are of greater difficulty than the *Allegros*, &c., because of the tendency to hurry. We are afraid that the whole question of pace makes teachers somewhat nervous. They are so unaffectedly anxious to please examiners!

Bandsmen's Roll of Honour.

The *British Bandsman* of March 16 gives the following summary list of the losses sustained and honours gained by known bandsmen during the War:

| | |
|---|---|
| Killed in action or died from wounds ... | 1,082 |
| Wounded ... ... ... ... ... | 1,415 |
| V.C.'s ... ... ... ... ... ... | 4 |
| D.C.M.'s ... ... ... ... ... | 45 |
| M.C.'s... ... ... ... ... ... | 5 |
| M.M.'s ... ... ... ... ... | 64 |
| Granted Commissions ... ... ... | 54 |

# Church and Organ Music.

## COMMUNITY HYMN-SINGING.

Readers of Transatlantic musical journals are aware of the enthusiasm with which Americans are developing the idea of Community Singing. Great crowds gather, generally in the open air, and instead of listening to the performance of a few hired experts, sing themselves. Sometimes (an even better plan, we think) the efforts of the crowd are supplementary to that of an orchestra. For example, a concert recently took place at Milwaukee, with the orchestra playing works by Beethoven, Rossini, Grieg, and MacDowell. Between these numbers the hearers turned themselves into a choir, and contributed popular songs. Whether the reserve of our Queen's Hall audiences will ever be broken to this extent remains to be seen. Recollecting the heartiness with which the crowd on the opening night of Promenade seasons sings 'Land of Hope and Glory,' and 'Rule, Britannia,' we think the omens are favourable. Meanwhile, community singing in America is as much the rage as pageants were in England a few years ago. The music sung is of course simple. Popular songs and hymns are the staple so far, but already more ambitious steps are being taken. We believe that a performance of 'Messiah' is projected, if indeed it has not already taken place.

In England we see signs of the same spirit, though for obvious reasons very little in the way of organization has so far been attempted. Perhaps later on some of our leading chorus-masters may be induced to take the matter up.

As a move in the right direction, the Church Music Society has arranged a series of gatherings for the consideration and practice of hymn-singing, hoping to end the course with a kind of Hymn Festival at the People's Palace on July 20.

In a preliminary circular the Society explains that it has been moved to take this step, first, because it feels that the demand for community singing happens to coincide with a very marked revival of interest in the congregational side of church music, especially in regard to hymns. Secondly, it feels that the success of hymn-singing by large gatherings organized recently in Wales, the North of England, and at Oxford, justifies an attempt to arrange something of the kind for London.

The Metropolis is a notoriously difficult place in which to organize such a Festival. Its vast size and consequent absence of local and corporate feeling are hindrances that may prove to be insuperable. The attempt is to be made, however, and believing as we do that the power of music is never more manifest than when it is used as a medium of expression by a crowd, we hope the enterprise of the Society will have the success it deserves.

The first meeting took place at the Temple Church on Saturday, March 16, with Dr. Walford Davies in charge. He began with a brief and very suggestive address on hymn-tunes, explained the objects of the Society's scheme, and then proceeded to practical work. Five hymns formed the material for some thoroughly enjoyable study. The congregation sang alone, alternately with choir, divided into men and women, in harmony, unison, and in mixed harmony and unison. In one or two cases they sang the melody while the Temple Choir added a fauxbourdon from the Tenor Tune Book. Dr. Davies soon overcame the diffidence of his audience, and set them working hard. If the gathering included any members of choirs who regard hymns as needing no rehearsal, they must have had a wholesome surprise. Experiments were made in pace, rhythm, and the vexed question as to whether and how far breathing spaces at the ends of lines should affect the rhythmical scheme was fully discussed. We thought the pace was rather quick in some cases, though there can be no doubt that Dr. Davies was right in treating the semibreve as the unit in tunes with 'gathering notes.' He pointed out that our hymn singing suffers badly from 'minimity,' a word coined by Mr. Geoffrey Shaw, aptly descriptive of the deadly monotony of eight lines of even notes. Illuminating remarks and examples showed the difference between keeping time and being rhythmical. The importance of leading up to the master word of a phrase was another point fully dealt with. The whole practice was a striking exposition of the possibilities of hymn-singing—possibilities that are within the reach of any congregation, due trouble being taken. One came away from the Temple more than ever astonished at the prevalence of cut-and-dried methods of singing hymns with all the verses full and in harmony, and all at the same pace, regardless of the character of the tune and the nature of the words.

The hymns practised were Kipling's 'Land of our birth,' to Bishop's 'Illsley;' 'Lord of the brave,' to

Gibbons's 'Angels' Song' (with the original rhythm); Milton's 'The Lord will come,' to 'Dundee,' and also to the 'Old 107th' from the Scottish Psalter—the latter a grandly rugged tune that obviously made a deep impression; 'O God of truth,' to St. Mary'; and Julia Ward Howe's 'Mine eyes have seen,' to an anonymous tune from 'In hoc Signo,' a capital melody with a thrill in its final cadence.

We were glad to see that on this occasion, as at the conferences last summer, the questions and opinions of the congregation were invited and forthcoming—a useful feature. It should be added that the Temple choir rendered valuable service.

The remaining fixtures are: April 27, St. Mary's, Primrose Hill (Messrs. Martin and Geoffrey Shaw); May 25, the Speech Room, Harrow School (Dr. Percy Buck); June 22, St. Mary Magdalene's, Munster Square (Mr. Harvey Grace, who will give a short address on 'Congregational Practices'); July 20, Hymn Festival, the People's Palace.

---

The March meeting of the Glasgow Society of Organists took the form of an organ recital at St. Mary's Cathedral, when Mr. John Pullein played the following:

| | |
|---|---|
| Chaconne ... ... ... ... ... | *Purcell* |
| Allegretto ... ... ... ... ... | *Vierne* |
| Choral Preludes: | |
| 'Christ the Lord to Jordan came' ... | *Bach* |
| 'St. Mary' ... ... ... | *Ernest Bristow Farrar* |
| 'Martyrs' ... ... ... ... | *Harvey Grace* |
| 'Canterbury' ... ... ... | *John Pullein* |
| Croft's '136th' ... ... ... | *C. H. H. Parry* |
| Eclogue ... ... ... ... | *F. Halphern* |
| Rhapsody ... ... ... ... | *Herbert Howells* |
| Two Pastorales ... ... | *P. L. Hillemacher* |
| Marche Religieuse ... ... ... | *Saint-Saëns* |

---

Dr. H. Walford Davies addressed the Choir Trainers' League at their meeting held in Novello's Music Room on March 12. He spoke on the organ accompaniment of the church service. As might be expected, he gave much excellent advice not merely on technical points but on the ethical aspect of the organist's position. There was a large attendance. Dr. Percy Buck was the chairman. We regret we are unable to give a full report.

---

Mr. Albert Downing, of Toronto, late of Yorkshire, who has held several important tenor soloist positions in Toronto churches, has just been appointed choir director and soloist of High Park Presbyterian Church of that city. Mr. Downing was for several years a pupil of Mr. G. A. Nixon, of Mexborough, Yorks, to whom he owes a great deal for his successes in Canada.

---

We have received from Dr. Harding, hon. secretary of the Royal College of Organists, a copy of the pamphlet recently issued giving in full the correspondence that has taken place between the College and the Archbishop of Canterbury respecting the tenure of the position of Church Organists. We are unable to do more this month than draw attention to the publication.

---

A free organ recital is given in the Armitage Hall of the National Institute for the Blind, 224, Great Portland Street, W.-1., every Wednesday, at 3.30 p.m. All who desire to see the processes connected with the Braille music publication are invited to attend at 2.30 p.m., when they will be shown over the building.

---

We have received a sixpenny booklet, 'Plainchant and Faburden,' by Godfrey Sceats (Faith Press). Its twenty-seven pages contain a great deal of interesting and useful matter, and we commend it to church musicians and to the clergy.

ORGAN RECITALS.

Mr. Felix Corbett, Town Hall, Middlesbrough (four recitals)—Lament, *Harvey Grace;* Fantasia and Toccata, *Stanford;* Fantasia in E, *Wolstenholme;* Scherzo, *Turner;* Overture, 'Ptolemy,' *Handel;* Toccata and Fugue in C, *Bach;* Rondo Capriccio, *Lemare;* Prelude and Fugue in D minor, *Mendelssohn;* 'Lied des Chrysanthème,' *Bonnet;* Marche Triomphale, *Borowski.*

Dr. Ernest Bullock, St. Margaret's, Durham—Prelude and Fugue in B minor, *Bach;* Andante from String Quartet, *Debussy;* Fantasia in E minor, *Silas;* Berceuse, *Vierne;* Scherzo in A flat, *Bairstow;* Pièce Héroïque, *Franck.*

Mr. Harold Dawber, St. George's, Stockport (two recitals)—Berceuse, *Arensky;* Concerto No. 6, *Handel;* Finale from Sonata No. 4, *Mendelssohn;* Impromptu in A, *Goodhart;* Recitative and Finale from Sonata No. 1, *Mendelssohn;* Pastorale, *Vodorinski.*

Driver C. E. B. Dobson, Central Mission, Nottingham (two recitals)—Allegro Maestoso (Sonata in G), *Elgar;* Andantino, *Frank Bridge;* Concert Overture, *Hollins;* Solemn Melody, *Walford Davies;* Toccata, *Widor.*

Mr. C. C. Sumsion, Christ Church Cathedral (two recitals)—Pastorale, *Franck;* Concerto in G minor, *Handel;* Slow Movement from the 'Sea Symphony,' *Vaughan Williams;* Partita on 'O God, Thou faithful God,' *Bach;* Overture to 'Acis and Galatea.'

Mr. F. W. Holloway, St. Stephen's Walbrook—Overture to 'Samson'; Sonata in D, *Edwin H. Monk;* Scherzo from Symphony in C minor, *F. W. Holloway;* 'Finlandia.'

Mr. Herbert Gisby, St. Thomas's, Regent Street (four recitals)—Echo and Marche Solennelle, *De la Tombelle;* Alla Marcia and Sursum Corda, *Ireland;* Allegretto and Finale (Sonata No. 4), *Mendelssohn;* Meditation in a Cathedral, *Silas;* Prelude (Sonata in E flat minor), *Rheinberger;* March of the Crusaders, *Liszt.*

Corporal F. E. Wilson, St. Anne's, Eastbourne—Fugue in E flat, *Bach;* Toccata (Symphony No. 5), *Widor,* Scherzo (Sonata No. 5), *Guilmant.* Holy Trinity, Eastbourne—Pastorale and Finale (Sonata No. 1), *Guilmant;* Grand Chœur, *Hollins;* Offertoire, *Wély.*

Mr. A. E. Davies, St. John's, Red Lion Square—First Movement (Sonata in A minor), *Rheinberger;* Allegretto in E flat, *Wolstenholme;* March on a Theme of Handel, *Guilmant.*

Mr. George Pritchard, Parish Church, Altrincham—Choral Song and Fugue, *S. S. Wesley;* Allegro Maestoso (from Sonata), *Elgar;* Fantaisie in E flat, *Saint-Saëns.*

Mr. S. Wallbank, St. Margaret's, Dunham Massey, Manchester—Fugue in E flat, *Bach;* Sonata in D minor, *Rheinberger.*

Mr. Herbert Hodge, St. Nicholas Cole Abbey (three recitals)—Sonata in E flat, *Christian Fink;* Prelude and Fugue on the name 'Bach,' *Bach;* Cantilène in F, *Rheinberger;* Sonata Pascale, *Lemmens.*

Mr. Allan Brown, Hutton and Shenfield Union—Fugue in C minor, *Reubke;* Canon in B minor, *Schumann;* March on a theme of Handel, *Guilmant.*

Mr. J. A. Meale, Wesleyan Central Hall, Westminster (four recitals)—Toccata and Fugue in D minor, *Bach;* Overture, 'The Magic Flute'; 'St. Francis preaching to the Birds,' *Liszt;* Toccata (Symphony No. 5), *Widor;* 'Finlandia.'

Mr. J. K. Zorian, St. Sebastian's, Mellor—Prelude and Fugue in C minor, *Bach;* Ave Maria d'Arcadelt, *Liszt.*

Mr. Ezra Edson, Cawthorne Parish Church, Barnsley—Sonata No. 6, *Mendelssohn;* Legend and Symphonique Finale, *Guilmant.*

Mr. W. J. Lancaster, Bolton Parish Church—Dithyramb, *Harwood;* Berceuse and Marche Funèbre, *Vierne;* Evocation de la Chapelle Sixtine, *Liszt;* Final, *Franck.*

Mr. Chastey Hector, Brighton Parish Church—Prelude in C, *Bairstow;* Agitato and Cantilène (Sonata in D minor), *Rheinberger;* Triumphal March, *Lemmens.*

Mr. Herbert Ellingford, St. George's Hall, Liverpool (four recitals)—Sonata in D minor, *Lloyd;* Prelude and Fugue in D, *Bach;* Air Varied, in D, *Adams;* Suite No. 1, 'L'Arlésienne,' *Bizet.*

APPOINTMENTS.

Mr. Norman Demuth (pupil-assistant to Dr. Davan Wetton and late of the London Rifle Brigade), organist and choirmaster at Uxbridge Parish Church.

Mr. H. V. Miniken, organist and choirmaster, St. Stephen's Parish Church, Westminster.

Mr. H. W. Tupper, organist and choirmaster, Southwell Cathedral.

Dr. Frederic R. Wood, organist and choirmaster, Blackpool Parish Church.

## THE ROYAL COLLEGE OF ORGANISTS.

Although the object of the gathering on January 19 was the presentation of diplomas, the thing that really mattered was the admirable address of the President, Sir Hubert Parry. We regret that the claims on our space will allow of only a few extracts.

In the course of some cogent remarks on examinations and 'cramming,' Sir Hubert said :

> There are some things which examinations cannot definitely provide for, but at the same time I am of opinion—an opinion in which, I fear, most people do not agree with me—that it is of the utmost importance that an examiner should keep his mind alive to seek out those higher qualities which are not merely concerned with efficiency. It is when an examiner tries to estimate on the basis of certain mere numbers the particular qualities of efficiency in relation to particular items in the examination forms, particular points of method, and so forth, that he lends himself to the crammer. It is then that examinations are so unfortunate as to encourage those who have no understanding and can only repeat what has been stuffed into them by the word and sentence. It is only by keeping the mind awake, and having some kind of loophole in the examination through which it may be possible to discern what the real quality of the person is, that you can escape the fatal tendency of examinations to encourage cramming. Of course, one could run on by the yard on that subject, and show what a vast amount of absolutely hideous mischief is done to our blessed art by that class of examination which entirely excludes all the finer questions of personality in the interest of a very shallow efficiency.

Undoubtedly our examining bodies have in the past attached far too much importance to such mechanical processes as harmonizing figured basses. The filling up of such a bass at sight at the keyboard is an excellent test of the examinee's grasp of harmony ; but the operation on paper is chiefly a matter of arithmetic. We hope to see its elimination from paper work in favour of an additional melody or ground-bass, or some other feature giving scope for individuality.

Organists as a body are usually regarded somewhat slightingly by other branches of the profession. They are supposed to be dull, academic, hide-bound, conventional—in fact, everything an artist should not be. They will feel grateful for this sympathetic reference to their work :

> Let me pass to the organists' particular interest. The organists are in a peculiar, special, responsible, and very important position indeed in this country, especially at this moment. They are so fortunate as to have their particular sphere of art more deeply rooted in the past than any other branch of musical activity. They are the guardians of live tradition, which appeals to them more than any other section of musicians—and by live tradition I mean the noblest expression of the noblest ideals. . . . . Can I ask you to look at the present condition of music, the present condition of things as advocated by those whose interests are not deeply rooted in the past, and say whether the things they preach to us embody the noblest expression. It is indeed wonderful how people who advocate all sorts of flummery and levity in music are fond of saying that the organist is a man who is too ponderous and conventional, and cannot be gay and jolly. I am sorry to say there is a great deal of partisanship in connection with our art, but we can fairly say, in answer to that insinuation, that the foremost examples and representatives of the organists' profession are very far from being inefficient, even in departments which do not concern their own particular special daily professional vocation. There are plenty of men who are essentially organists, who can wield the baton just as well as the most frenzied of conductors of secular instrumental music. There are many organists who can undertake performances of an orchestra and choir on the very largest scale, with perfect assurance of being able to get a worthy interpretation. And it is the interpretation which counts. It is the interpretation in this sense which will tell you whether the organist is qualified for what he is doing, or whether he is not : whether the conductor is fit for his place or not. And in that competition I do not think the organist would come out at all badly. The organist has manifestly certain advantages over your special instrumental conductor, because it is perfectly obvious that the organist, besides absorbing all the finest influences of his own sphere of art, is intimately acquainted with all the newest developments of secular instrumental art ; while those who concern themselves with secular instrumental music know nothing about that great sphere which deals with the more serious concerns of the organist. The organist has a better opportunity of judging what the pretentions of these days are, and he is inevitably impelled towards what we may call seriousness. After all, the conditions under which he works are serious. He is brought into contact with all the noblest feelings and aspirations of the human creature. We know quite well that the gay multitude does not think much of seriousness, and thinks a great deal more of mere sensation and the sort of things that can afford amusement and pleasure for a short while and can be frequently changed. But I think every sensible and reasonable person knows that the human race does not prosper except with a rational admixture of seriousness. And this seriousness is one of the highest attributes that the human creature can aspire to. It is strenuous, heartfelt, ardent, and looks for the deeper and nobler things that can speak to us in the spiritual sense. That is what our humanity benefits from, and that is the sphere in which the organist naturally works, if he is not seduced by the trivial everyday remarks of stupid people who are incapable of deeper thought. The R.C.O. is fortunate in having its mind set in such a direction, and it can help enormously in these chaotic days, when all our standards are repudiated, by holding people to those great ideals which really are the fundamental essentials of our art.

We are glad to see this tribute to the all-round qualifications of organists as a class. Clever 'modernists' who sniff at them should set to work and make a list of all the eminent musicians, from Bach downwards, who have been organists. They would sniff no more. Even a list of living English organists who are eminent as composers, conductors, teachers, or writers, would give the occupants of our organ-lofts legitimate cause for pride. The following wise words on the study of musical history come fittingly from one who, by his labours in this department of musical literature, has laid students under a deep obligation :

> I confess I could wish that that curious aversion to the study of the history of our art, which is displayed so universally, had less influence, even upon some representatives of the organists' profession. I believe that they, naturally, by their circumstances, which I have already alluded to, have great opportunities to be interested in the history of their art, and in what really constitutes the basis of live tradition. Still, there is a constant tug against it—I do not know whether it is perversity in human nature, or dislike of analysing too closely the things which seem too tender for such treatment, because they have such deep spiritual

significance. I have observed for many years that even the most enthusiastic young people do not take kindly to the process of looking closely into the story of the development and the wonderful building-up of our splendid art. I think perhaps it is a great deal owing to the wretched way in which we used to learn history. History is not merely learning dates and the names of kings and wars and all manner of mere events. History is getting to the inside of things and understanding what it all meant. It is getting to understand the roots of social conditions and the way in which, for instance, our liberal institutions came to be. It takes cognizance of that constant growth and progress which, if you take the trouble to understand its root-causes, you can trace in its development, even from the time of prehistoric man. That is what we should seek to know and understand!—why things have come to be what they are. Every single note of our system was brought into the scheme in relation to other notes. Every progression had some fundamental reason when it was first invented. All these things carry you to the real understanding of things, and they are only attainable through careful consideration of their historic developments. They minister enormously to the fulness of life. For after all, the things you do not understand are the things which bore you, because it is a strain to make out the meaning of them; they bore you because you can only get the external impressions of them, which can only provide for mere futile pleasure and amusement. But the more you get into the innermost meaning of things and feel the real heart of them, the more you will be interested. This is the way in which the human creature expands vision beyond action.

Organists who have allowed the routine side of this work to narrow their interests should ponder well the closing passage of Sir Hubert's address:

Knowing what live tradition is, and how characteristic it is of the English people to believe in continuity and coherence of progress in all things, it is in the sphere of the organist not only to uphold the noblest phases of his art, but address himself to wider fields of interest which will enable him to see his art from outside as well as from within. He is called upon by the nature of his work to try to understand the meaning of quality, and a man does not learn what that is unless his mind ranges far and wide among the inspiring mouthpieces of literature, and the great thoughts which minister to man's well-being. . . .

Organists can do without the momentary pleasures which seduce the thoughtless herd; they have too deep an interest in great and noble things to let unworthy things attract and absorb their attention, and they may well take every opportunity of drawing inspiration and knowledge from the vast variety of thought of the finest quality, of which there is such a splendid store nowadays in easily attainable forms. Among the most encouraging things of our time are the vast editions of every kind of book which bring you into happy touch with the stock of learning and experience in the different branches of human, intellectual, emotional, and spiritual interest—things like the Home University Library, written and edited by splendid and devoted men, which all show what a splendid background of fine aspiration there is abroad among the great masses of the people. We are sometimes bewildered by seeing and hearing of the vogue of so much flimsy work, in the general field of art and elsewhere, but at the back of things there is a noble aspiration towards higher sources of influence, which fill life with influence, which fill life with interest. In that sphere organists are by right of inheritance the people who should be in the forefront of all branches of the musical profession. It is their prerogative to prove all things, and hold fast that which is good.

We agree with a subsequent speaker that a collection of the presidential and other occasional addresses of Sir Hubert would make a valuable book.

## DEATH OF SAFONOV: RUSSIAN CONDUCTOR AND PIANIST.

The news that Safonov, the celebrated Russian musician, had died at Kislovodska, Russia, in March, came as a shock to his numerous friends in England, for only the other day we had been told of his musical activities in a distant part of that unfortunate country. As so recently as January, 1916, Mrs. Rosa Newmarch contributed to our columns an account of the deceased musician's interesting career, we need not now repeat biographical details. A fine separate portrait of the deceased was presented with this number.

Wassily Safonov (or Safonoff, as he preferred it in English) was born on February 6 (new style), 1852, in the village of Istchóry, in the Northern Caucasus.

We give below appreciations from two ladies who knew him intimately:

Mrs. Newmarch writes:

I have no doubt that the events of the past year hastened his end. Safonov came of an old Cossack family who prided themselves on their loyalty to Tsar and country. His people clung, like many Cossacks, to the Conservative tenets of the Old Believers. He himself was an Orthodox Russian of the old School, and I do not think even his long visit to America altered his political views. You might meet his physical counterpart in uniform at any kind of function under the Imperial régime, but inwardly there was nothing of regimental dulness or official narrowness about him. He was one of the most intensely-individual people I have ever met. His outlook was wide and sane; his flow of humour and repartee were inexhaustible, and sometimes rather overwhelming. He loved to take the stage and hold it during lunch or dinner, and most of his friends found it worth while to enter into a conspiracy of silence on such occasions. How hospitable he was, in the traditional Russian, copious fashion! Who does not remember his lunches, which began at Driver's, were continued at some grill-room of his own discovery, and wound up towards 5 p.m.—if ladies were among the guests—with coffee and cakes at some famous *pâtisserie*. One literally felt 'too full for sound or foam' after lunching with Safonov! But underneath this external aspect of the racy *raconteur*, the lavish host, the lover of life, with all its good things, there was a strong mystical vein in Safonov such as one might expect in a descendant of a long line of *Staro-obradsy* (Old Believers). I only came upon this side of the musician in the last years of our acquaintance. A certain performance of Beethoven's C minor Symphony, and certain grave conversations during his last visit to London, when I was writing an article upon him for the *Musical Times*, will remain my strongest memories of this virile and exuberant personality, who bore physical and moral sufferings like a hero. I do not know the manner of his death. He was often seriously out of health, and it is probable that the spectacle of his country drifting from the Scylla of revolution to the Charybdis of German domination, practically broke this large and loyal heart. Of one thing I feel sure, Safonov, who lived like a true Russian, died like a good Christian.

In response to our request for a personal tribute to the memory of the deceased musician, Miss Olive Byrne, who knew him well, and who is much grieved to hear of his death, writes as follows:

Of Safonov as an artist—and a great one—the whole world knows; but it is of Safonov the man that I, as a close personal friend, have been asked to speak. His was a kind, gentle, sincere, and lovable nature, always thoughtful for others, and he was always ready to help those in trouble or difficulty; and, above all, he possessed a keen sense of humour. With an unlimited number of amusing stories and jokes, told with real enjoyment which held the attention of his hearers, he could entertain a room full of people for as long as they liked to stay and listen to him. He also possessed the

rare quality of being as good a listener as a talker, and many of his pupils and friends were accustomed to confide in him, for they never found him lacking in that great-hearted sympathy and tenderness they needed. Perhaps the greatest charm in Safonov's character was the almost child-like simplicity which seemed to pervade the whole atmosphere of his surroundings. He hated show, vulgarity, and affectation—especially in women—and liked everything plain and unvarnished. Safonov loved England. He told me that once, many years ago, he had intended to become a naturalised Englishman; 'but,' he continued, with a gesture of his hands, 'it came otherwise.' His friendship was a privilege and honour to all those to whom it was extended, and there are many who will mourn his loss very deeply.

# Reviews.

VOCAL MUSIC.

Frank Jephson's 'Dear Golden Days' (Novello) is a song of which an expressive singer can make much. It is simple, and though it has much in common with the ballad of the day, it is well written and sufficiently original to deserve a place in a higher category. Cyril Scott's 'The Pilgrim Cranes' (Elkin & Co.) is a very characteristic setting of a poem by Lord de Tabley. The vague discords and rhythm are highly suggestive features, and the pensive melancholy of the words finds apt expression. The familiar lullaby, 'Sleep, baby, sleep, thy father watches the sheep,' has been set yet once more, this time for S.S.A.A., unaccompanied, by W. W. Starmer (Winthrop Rogers). With a well-balanced quartet it would be very effective. The music is only moderately difficult.

PIANOFORTE.

In 'A Sequence of Melodies' (Augener) Ethel Boyce gives us five well-written little pieces suggested by ancient metres. Two very attractive pieces of salon type are the Scherzo and Valse of W. G. Ross, published together (J. & W. Chester).

ORGAN.

Edward L. Monk's Sonata in D major (Collard Moutrie) has an animated and effective first movement, and a pleasingly simple *Andante*. In the *Finale* the composer's invention seems to flag somewhat, with the result that the work, like many other Sonatas, ends less well than it began. W. C. Carl has made an effective little organ-solo from the Symphony to Purcell's famous 'Bell Anthem' (H. W. Gray Co., and Novello). It should be a popular item at Christmas services and recitals.

# Obituary.

We regret to record the following deaths:

Willem Coenen, the well-known pianist and popular composer, at Lugano, on March 18 (or 19). He was born at Rotterdam on November 17, 1837. His sister Fien taught him pianoforte playing in his childhood, and later he had some instruction from Thalberg and Ernst Lubeck. After that he became his own teacher and achieved considerable distinction. He toured over North and South America, and in 1862 settled in London, where he remained until 1909, chiefly occupied in teaching at the Guildhall School of Music and privately. He was the first to introduce the chamber music of Brahms in this country. The *Musical Times* of May, 1870, records the performance of Brahms's Sextet for strings (the *Scherzo* of which was encored) at one of his concerts given in Hanover Square Rooms. A temporary injury to his right hand led to the composition of two Fantasies for the left hand only, one of which was on the 'Last rose of summer' and 'God save the King,' and the other on 'Home, sweet home.' He also composed twenty or more fantasies for both hands, and a notable contribution he made to concerted pianoforte music was a Caprice Concertant for sixteen performers on eight pianofortes (published now as a four-handed duet, but still obtainable in its original form). As a song-writer he was very successful. Two of his songs, 'Come unto me' and 'Lovely Spring,' are still greatly in demand. He retired some years ago, and resided at Lugano, where he was near a married daughter. He was an old and valued friend of the House of Novello.

Sophie Menter, recently, in Germany. Born at Munich on July 29, 1841, daughter of the violoncellist, Joseph Menter, she was a wonder-child as a pianist. She studied at the Munich Conservatoire under Leonhard, and later was in turn under Miest, Tausig, and Liszt. In 1872 she married David Popper, the violoncellist, from whom she parted in 1886. Her first appearance in England was in 1881. She made her name at a time when women-pianists were rarer than they are now, but she would have been notable at any time, for she deserved the compliment Liszt paid her when he called her 'his only true daughter.' A good story was told of her which showed her independence of character. When she was quite a beginner she obtained through the influence of Liszt an offer of an engagement at a Vienna Philharmonic Concert, in those days the summit of a young artist's ambition. She was determined to play Liszt's E flat Concerto, but the directors were frightened of it and asked her to play something else. She stuck to it, however, and when the old gentlemen looked like being obdurate she said in her best Bavarian Doric, 'Well, after all, need I play at one of your concerts?' They were so taken aback, for no one had ever spoken to them like that before, that they gave in.

Gustav Schreck, the Cantor of the Thomas Schule at Leipsic, in February. He had held the post since 1892, being the thirty-first incumbent since its institution in 1739, and the eleventh since Johann Sebastian Bach. His immediate predecessor was J. W. Rust. Dr. Schreck was born at Zeulenroda on September 9, 1849, and studied at Leipsic from 1868 to 1870, under Plaidy, Papperitz, and Jadassohn. He then settled for two years at Wiborg, after which he returned to Leipsic, where he lived till his death. As professor of composition at the Conservatoire he had a great reputation as a teacher, and composed much Church music.

Emil Sjogren, at Stockholm, last month. Born on June 6, 1853, in the same city, he completed his musical education at Leipsic, studying chiefly under Kiel and Hauptmann. He then returned to Stockholm, where he lived till his death, except for two years spent in touring Northern and Central Europe. In 1891 he was appointed organist of the Yohannis Kyrka. His music reflected his Leipsic training more than his Scandinavian origin. He was a voluminous and versatile composer. His larger works are not familiar in this country, but his 'Novellettes' for pianoforte and his Violin Sonatas are popular.

Wassily Safonov (*see* previous page).

# Correspondence.

## STRAUBE AND BACH.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—At the risk of being unjustly regarded as a Pro-German, I cannot refrain from taking up the cudgels on behalf of Karl Straube's Bach interpretations. I have just read Mr. Harvey Grace's caustic comments on Straube's edition of Bach's organ works, and as one who in student days very often heard the great organist of Bach's old Church both play and conduct the master's works, I must say that Mr. Grace has a very mistaken impression of Straube's ideals. To hear him play the great Preludes and Fugues on his own organ was a revelation of how living and how full of every shade of feeling Bach's music really is, and also of how very far in advance of his time the giant really was. Translations from the German into English are always apt to emphasise the 'overweighted' style of the original, while the profuse employment of adjectives and adverbs which characterises German is altogether unsuited to English and has to be rendered in such a complicated way that it often makes a passage sound ludicrous. The too thorough directions as to fingering, &c., I do not attempt to defend—they probably spring from the habit of teaching, which teachers know well inclines one to

the evil idea that it is not wise to leave anything to the judgment or initiative of the pupil if one will have it properly done. My object in writing this letter is simply to say how very beautiful were the works of Bach, both choral and for the organ, under Straube's hands. However exaggerated his language may be, his playing was never so in effect. His mistake has been in trying to convey in words the subtle and wonderful beauty which he finds and reproduces in the music. Surely the mistake in this country—nay, the very sin, which has made Bach hated and feared as only 'exercises' and 'dry, dull' technical preparatory work—has been that of looking upon exquisite passages as merely the 'pleasant sequences' referred to by Mr. Grace.

To those who have studied Bach in his own city, and heard him week after week for years interpreted in his own church by the artist Karl Straube, his music will always be more full of infinite shades of beauty and living emotions, human and divine, than any other music that exists. Straube's playing of the glorious 'Passacaglia' was a demonstration of how the most mighty iron and the most delicate ethereal gossamers can both be finely handled by the same workman. Having once heard that, German or no German one cannot sit and hear him attacked without speaking a word in his defence, especially as many pupils have been won over to become Bach worshippers by being taught his music on the lines followed by Straube in his playing.—Yours truly,

(Miss) Enid Payne.

Mr. Harvey Grace writes:

I sympathise with Miss Payne's desire to defend her old teacher, but I must remind her that my article was concerned solely with Herr Straube's work as a Bach-editor. Miss Payne's defence consists chiefly of a panegyric on his playing, and therefore is hardly to the point. Is Bach's music 'hated' in England? Most of us in a position to know claim that he is a popular composer, and that he has become so without such editorial aids as gushing comments, far-fetched meanings read into simple or conventional passages, and alterations of the music in order to obtain greater sonority.

## BENJAMIN DALE'S PIANOFORTE SONATA IN D.*

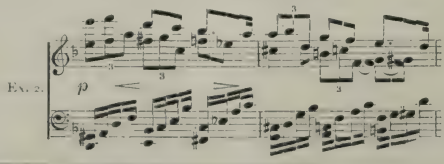
By Frederick Corder.

This remarkable work, which is by far the most ambitious contribution to the literature of the pianoforte yet produced in this country, has now been before the public for twelve years, and it is surely time to recognize its existence. Written in 1902, whilst its composer was yet a student, its merits were so evident to his fellow-musicians that they felt the imperative necessity of having it published. But how was this to be rendered possible? What publisher in his senses would dream of undertaking as a business proposition the production of a Sonata, let alone one of over sixty pages in length and of extreme difficulty, by a totally unknown writer? Several abortive attempts were made, and at last, owing to the fact that there happened to be quite a group of unusually talented young men just then with works of a similar tendency, the Society of British Composers was formed, with the intention of doing for England what Belaieff had done for Russia - undertaking the publication of high-class music of a non-commercial kind, recognizing the fact that the sale of such music could only prove remunerative after a long time, if at all. Of the difficulties of this enterprise it needs not here to speak; suffice it to point out that among the first publications were the Dale Sonata, Paul Corder's Nine Preludes, Swinstead's Prelude in D, Bowen's first Miniature Suite, and Bax's Celtic Songs —all works which were artistically far ahead of any pianoforte music hitherto produced in this country. With the limited resources of such a Society the advertising possibilities could never be adequate for the pushing of these works into the reluctant public mind. One could not pay great foreign performers to play them, or send lines of sandwich-men down Regent Street inviting people to 'support home industries and buy the Dale Sonata.' Apart from such methods there is little that one can do. From time to time ambitious young pianists of high attainments have played it, and the verdict has always been, 'A magnificent work, *but far too long*.' Too long for a critic who has to 'do' two concerts in one afternoon, or a member of the audience whose one idea is to get away from it. But how can a great work be too long? When his 'Mastersingers' was first produced Wagner felt that no audience could be expected to stand five hours of it, and provided cuts, which were thankfully accepted. But when it became well-known these cuts were gradually withdrawn, and now it is not uncommon to have the work performed entire. This is the supreme triumph, the true touchstone of success. There is no reason why excerpts from the Dale Sonata should not be separately performed, especially the Variations, which are practically distinct pieces, complete in themselves.

The work consists of a big *Allegro* first movement in D minor, and a Theme and seven Variations in the unrelated key of G sharp minor, the last of which is a continuous Fantasia melting in a singular manner into the *Finale*, which is a Rondo of ample dimensions in D major. The *Coda* of this re-introduces the theme of the Variations and ends *Adagio* in D minor. This scheme startles at once by its entire originality, the only work in the least similar in plan being Tchaikovsky's great Trio in A minor. In manner and matter, however, there is no resemblance between the two works.

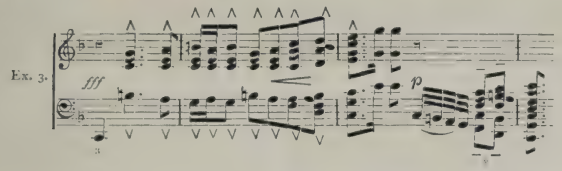
The first movement starts off boldly with an impetuous subject:

the first eight bars of which are immediately repeated, gracefully modulating to F major. It will be noticed that the necessary expression-marks and other signs are written in with meticulous care throughout; indeed, they number 277 in the first page alone. Technical difficulties, such as abound throughout the work, begin with the twelfth bar, where groups of two, three, and four notes have to be played simultaneously:




* Avison Edition. 6s. 3d. net. Cary & Co.

A florid continuation of the subject leads to a subsidiary theme of striking rhythmic and harmonic character :




and this is pursued with great energy for no less than twenty-eight bars till we reach the second subject proper, thus :

To save space a mere sketch of the harmony is here given. This melody, of sixteen bars, is very fully developed, chiefly by sequences founded on bar 5, and extended to the remarkable length of fifty-three bars without any redundancy. This amplitude of statement is in order to avoid any necessity for a repetition of the first section ; no decided full close is made, and we pass on to the development, in which the composer shows us what stuff he is made of. It must be admitted that few modern Sonata-writers, from Schumann and Chopin onwards, have shown themselves capable of emulating Beethoven's triumphs in this branch of their art, mostly failing to endow their music with enhanced interest in the 'working-out.' Not so with Dale, who shows a fertility of resource and prodigality of invention truly astounding in so young a composer. To the concluding phrase of his second subject a small new figure is presently added :

and out of these simple materials a wealth of surprise and beauty is sprung upon us. After a couple of pages of straightforward development one tiny fragment of No. 5 is made the germ of a haunting Mazurka-like theme which is dangled before us for a brief period (No. 6) and lightly discarded

in favour of a new melody founded on the first phrase of the second subject. This gives rise to a triplet figure, of which great use is made in combination with other scraps of material, and maintaining the interest amply till the very unconventional return to the first subject, which is contrived with great adroitness. This initial theme having been repeated in full pomp with a pretty obvious canonic imitation at one crotchet's distance, the rest of the recapitulation goes as usual, except for great abbreviations and also for a novel and effective passage leading to the second subject in D major :

In the second subject the much-used figure of the 5th bar gives rise to yet new developments, including an effective semiquaver figure which forms the germ of the *Coda*, a singularly brilliant piece of work. After the executive passages have brought about an imposing climax, the composer appears to say, 'I could have done much more if I had wanted to!' producing yet another new development of the figure in No. 5 on his way to the final cadence, which triumphantly scorns conventionality by being merely the first and second bars of the movement. A last surprise in a piece full of delightful surprises.

Particular attention should be called to the fact that in all this movement, teeming with invention and incessantly modulating, there is not the faintest tendency to extravagance, or what is called modernism—that foolish and offensive employment of discords as concords which the younger French writers affect. The youthful exuberance of the work is nowhere harsh or repellent, but always attractive.

Turning the page, we find that the theme for variations is laid out with great forethought, being for the most part unharmonized. It demands quotation almost in its entirety:

Ex. 8. *Molto adagio.*

Breaking off with a curious half-close and an inverted 'pedal,' this sombre subject goes at once to the first Variation, in which bars 5 and 6 are taken in semiquavers as an accompaniment figure for the first eight bars. Another figure:

Ex. 9.

the derivation of which may be left to the ingenuity of the reader, then performs a similar service for the refrain (8A). The closing cadence of this Variation is the first piece of harmonic extravagance indulged in by Mr. Dale, but it certainly relieves the gloom of the situation, which is very intense.

Variation 2 brightens us up, however, by harmonizing the theme unexpectedly in the treble in B major, and furnishing it with a beautifully melodious continuation, expanding the original eight-bar theme to a rich melody of 18 bars, not to speak of the refrain, which is similarly idealised.

The original intention was to have a group of slow variations, followed by a group of *scherzando* variations; but as several slow movements in succession were found to be depressing the scheme was slightly modified, and Variation 3 made a half-playful, half-serious *Intermezzo* of great elegance and charm. The modification of the subject is so extreme that the original quite disappears, and we thus get that relief which is too seldom granted in this type of work:

Ex. 10.

It will be observed that, all through, the composer takes an absolutely free hand as to the scope of his Variations. Each is a piece complete in itself, suggested indeed by the original theme, but by no means slavishly following its outline. This development of the Variation, initiated by Schumann and prosecuted with signal success by Elgar, Glazunov, and Dvorák, is one of the finest things in modern art.

In Variation 4 the composer appears to resume his original text, but only for the moment. The opening bars of the theme—in B major and in three-four time—now give rise to a slow movement of astonishing breadth and nobility; the melody rises to a dignity which may really be called sublime. Quotation would only spoil its beauty, but one cadence in the middle must be given, as it reappears later in a different connection:

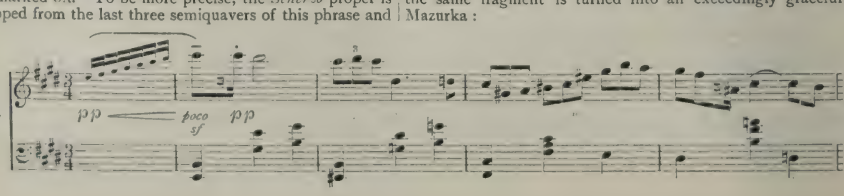
Ex. 11.

but even here we do injustice: the second time the last semiquaver is high G♯. This Variation ends with a remarkable cadence, derived from the original, but dwelling upon the chord of 'subdominant seventh' in a highly novel fashion.

Variation 5 is a brilliant and very difficult *Scherzo*, the material for which is taken solely from the refrain, which we have marked 8A. To be more precise, the *Scherzo* proper is developed from the last three semiquavers of this phrase and the *Trio* from the remainder. From this slender material a delightfully humorous piece is constructed, the relationship of which to the original theme is as subtle as that of Schumann's Carneval pieces to the 'Sphinxes' on which they are founded.

Equally remarkable and ingenious is Variation 6, in which the same fragment is turned into an exceedingly graceful Mazurka:

Ex. 12.



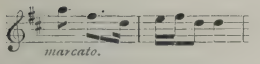
The middle subject of this appears to be as spontaneous as any melody in the whole work, but it was really suggested by the opening phrase of the original Theme, faint as is the resemblance between them. The return to the subject in this Mazurka from the key of B flat to that of E is managed by a very humorous use of the 'Tonal scale,' and altogether this piece is as fresh as a daisy.

We now discard frivolity and come to serious matters. Variation 7 might be thought to be yet another *Scherzo*, but only because of its rapidity. It is a *prestissimo* torrent of little chattering chords, between alternate hands, somewhat bewildering at first until the pattern is discerned. Here chromaticism runs riot, and these four pages must almost constitute a record in the matter of accidentals. The turmoil goes on without an instant's cessation until, quite suddenly, there is waked from its slumber the very opening bar of the whole Sonata. It seems to ask 'What is this unholy row about?' The clatter stops in surprise, then goes on again, when a renewed demand has an unexpected result. The phrase pauses in doubt and then melts, in the most singular manner, into the Variation theme. Quite discomfited, the powers of darkness disappear and the theme becomes a fresh, beautiful *Adagio*, with an entirely new suit of clothes. (I fear my similes are somewhat incongruous.) Presently the fine cadence, No. 11, re-appears and leads to a section which defies analysis. It wanders from key to key, picking flowers as it goes, so to speak, pouring out one beautiful passage after another and indeed squandering beauties in the most reckless fashion. But when the sentimental mood has exhausted itself the third bar of the Theme seems to attract the composer's attention. He examines it, speeds it up, and in a trice we find ourselves dashing along in a *Rondo* with this triumphant brace of subjects:

*Molto Allegro.*

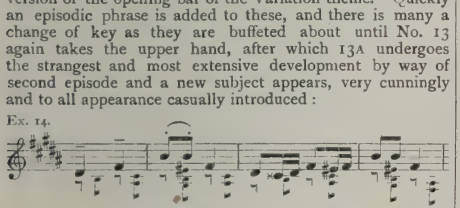
Ex. 13.

Ex. 13A.




The first is with difficulty discerned to be yet another version of the opening bar of the Variation theme. Quickly an episodic phrase is added to these, and there is many a change of key as they are buffeted about until No. 13 again takes the upper hand, after which 13A undergoes the strangest and most extensive development by way of second episode and a new subject appears, very cunningly and to all appearance casually introduced:

Ex. 14.



You have to be well acquainted with it before you realise that it is a transformation of the beautiful *Adagio* which occurs just before the *Finale*. After this has been well-digested an entirely new and melodious version of 13A turns up, and, for fear of being thought frivolous, presently merges into another reminiscence of the *Adagio* which led into the *Finale*. The whole air of this remarkable *Rondo* is that the composer has so many brilliant things to say that he is 'intoxicated with the exuberance of his verbosity,' and simply cannot leave off. There is far less actual repetition and far more material in this movement than in any *Rondo* hitherto written, and the effect of inexhaustibility is maintained by building up a mighty climax upon a chord of the seventh (or augmented sixth) on B flat, and then breaking off with a pause. The passage leading up to this point is then discovered to have been a cleverly-disguised form of the Variation theme, which returns in D minor, in its original form, but with gorgeous harmonies supplied first above and then below it. So, lingeringly, as if loth to part from its manifold beauties, this unique series of musical developments comes to an end.

I am aware that in the above, as in all attempts at analytical description of a really continuous composition, the quotation of mere phrases is painfully like exhibiting a few bricks as samples of a house, but I can only hope that those who have made themselves acquainted with this intricate work, or who are desirous of becoming so, will find assistance in these pages. If my appreciative words appear to place the Dale Sonata upon a plane hitherto reserved for foreign—and dead—composers, they represent my attitude towards it. In this work—and in but few others that have been allowed to see the light—we have a noble example of a new and sane English art, which owes as little as may be to that of the turgid modern German, the meretricious modern French, and the flimsy modern Russian. If I were asked to name other works of this School, I should point to Alexander Mackenzie and J. B. McEwen as its founders, and to quite a number of younger men who would willingly follow in their wake if circumstances did not peremptorily forbid. For the edification of those publishers who firmly believe that there is no money in good music, I should like to point to the fact that although the Dale Sonata is not yet widely known—how can it be, when only a few can play it?—its sale is continuous, and has steadily increased during the twelve years that it has been before the public. But it stands as a living rebuke to those who, when taunted with neglecting native art, declare, firstly, that there is none; secondly, that whatever is good is always welcomed; and, finally, that they haven't got time to wade through all the rubbish that comes along.

---

## PROFESSIONAL CLASSES WAR-RELIEF COUNCIL.

THE MUSIC IN WAR-TIME COMMITTEE

(Chairman—Sir Hubert Parry).

We are glad to give publicity to the following circular recently issued:

We appeal to all lovers of music and frequenters of concerts for funds to carry on our work, which has been of so beneficent and helpful a character to many artists who have suffered acutely through the War. Here, very briefly, is our record:

3,000 concerts; 280 concerts in London hospitals; over 10,000 engagements for performers, whose fees have been paid by the committee at a cost of £15,000.

Luncheon-hour concerts to munition-workers. 4,000 people are thereby entertained weekly.

514 concerts in nearly all the English counties and North and South Wales, under the ægis of the British Red Cross Society and the Order of St. John of Jerusalem, in hospitals, military and Red Cross, &c.

Will you not give us your generous and practical support to keep this work going, by becoming a subscriber or sending a donation for the Concert Fund? Address Mr. W. G. Rothery, Secretary of the Music Committee, at 13, Prince's Gate, S.W.-7.

The Soldiers want the concerts.
The Musical Artists want the work.
You surely will not disappoint either.

## GLAZUNOV'S NEW PIANOFORTE CONCERTO.

By V. Belyaev.

(Translated by M. Montagu-Nathan.)

On July 11, 1917, A. Glazunov completed his second Concerto for pianoforte with orchestra. The orchestration of the Concerto was finished on August 17 at Ozerki, near Petrograd, where the composer spent the summer in his villa.

The new Concerto has not yet been performed with orchestra, and is still in manuscript, in which form it was placed for a time at the disposal of the author of these lines.

The Concerto is written in one part, and is numbered Op. 100—marking a significant item in the output of the esteemed Russian composer. Although it bears the designation of B major Concerto, it is virtually in E minor, concluding in E major. The titular B major is the prevailing tonality only in the Introduction to the Concerto—a serene *Andante tranquillo*—which is actually in that key. Its principal theme is given out by the violoncellos :

*Andante tranquillo.*

Ex. 1. Vl.

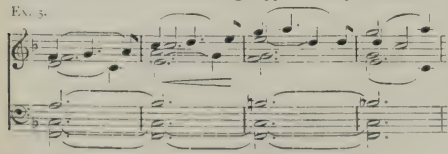
This *Andante*, of forty-six bars' length, is written in tripartite form and ends in F sharp major. Immediately connected with it is the *Allegro* :

*Allegro.* *marcato.*

Ex. 2.

Cast in a form having all the characteristics of the tripartite, it is furnished with the following supplementary material :

Ex. 3.



which, based on a somewhat modified version of the theme of the Introduction, leads to the principal theme of the Concerto, also founded on the Introduction theme—now appearing in the guise of energetic octaves in the pianoforte part, with a background of sustained chords in the orchestra. It is as follows :

Ex. 3.

This theme is equivalent to the customary first subject of the exposition in Sonata form. It is developed to a considerable extent, attaining the dimensions of tripartite form and leading eventually to a long organ point on the dominant of F major, where, on a groundwork of trills and pianoforte passages, there then appears for the third time the Introduction theme (No. 1) in its primary form.

The above-mentioned organ point happily heralds the introduction of the F major theme, the melodic substance of which is borrowed mainly from the third and fourth bars of No. 2. This theme is equivalent to the second subject of the exposition in Sonata form, but, forsaking the generally accepted procedure, it appears in a different *tempo* (*Andante*) and in a key unusual in a second subject. Its general complexion well qualifies it to fulfil the function in this Concerto of the usual detached slow movement of a four-movement Sonata ; it is written in the broad melodic style peculiar to the slow movements of Glazunovian sonatas and symphonies. It begins thus :

Ex. 4. *Andante.* *dolce.*

which possesses the character of a concluding section ; it is accompanied by the rustling of trills from the pianist's right-hand together with a calm undulating duple movement in the left-hand part.

Here ends what is virtually the exposition of the Concerto, and the actual development section begins in the *tempo* of the first subject (*Allegro*) on the themes of the exposition (Nos. 3 and 4) dexterously interwoven :

*Allegro.* Cor.

Ex. 6.

The development section leads immediately to a sixty-bar *Allegretto scherzando* in A flat major. As its principal theme we have something fresh :

Ex. 7.

but the other is an altered version of No. 1 :

Ex. 8.

In the structural particular this *Allegretto scherzando* is to all intents an extremely concise specimen of the Sonata form, with an episode between the exposition and the recapitulation, based on the theme of the second subject (No. 4) :

Ex. 9.

An eighteen-bar *Meno mosso* has for its theme a new rendering of the second subject of the Concerto (No. 4) entrusted to the pianoforte without orchestral accompaniment, and written in a pleasant lyrical manner :

Ex. 10.

It enters the key of C sharp minor, being then entrusted once more to the orchestra (oboe solo), accompanied by a lively figure on the pianoforte. A short passage during which the music changes to 3-4 time and assumes a Scherzo-like character, secured by a rhythmic modification of theme No. 1 and its harmonic accompaniment :

Ex. 11.

leads immediately to an *Allegro moderato* in E major, written on a newly-harmonized and differently-treated variant of the theme of the Introduction (No. 1), entering here in the capacity of principal subject of the *Finale* of the Concerto :

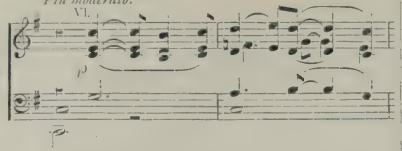
Ex. 12.

Its theme occupies eight bars, and in nature is reminiscent of other chord-themes in Glazunovian finales. It modulates after a while into D major, the alternation of which key

with that of E major provides a transition to the theme in C major:

Più moderato.

Ex. 13.



which, in the recapitulation of this *Finale*, is the equivalent of the concluding section.

Following the appearance of this theme in the strings, and subsequently in the solo-part, comes No. 11 (*Scherzando*) in B major, acting, as it were, simultaneously in the dual capacity of second subject of the *Finale* of the Concerto and of the development section, and leading to the recapitulation, in which there is but a mere hint of the *Finale's* principal subject (No. 12), after which the theme (No. 10) appears in place of the second subject—on this occasion in 4-4 time and in the key of F sharp minor, with broad and ample harmony. A small *Poco più mosso* (*Allegretto*) leads to the conclusion of the recapitulation (No. 13) in E major, followed by a *Coda* of comparatively modest proportions.

The general plan of the Concerto is then as follows:

(i.) *Andante tranquillo.* Introduction, B minor (Theme No. 1), a transitional passage, based on Theme No. 2 (*Allegro*), leading to the principal subject.

(ii.) *Allegro*, E minor (Theme No. 3), corresponding to the first part in cyclic compositions, and laid out in the fashion familiar as the exposition of first movement Sonata form.

(iii.) Andante, F major (Themes Nos. 4 and 5), which is equivalent to the slow movement of a cyclic work and, in relation to the foregoing *Allegro*, assumes the significance of the second subject and concluding section of ordinary Sonata form.

(iv.) *Allegro*—development section (No. 6).

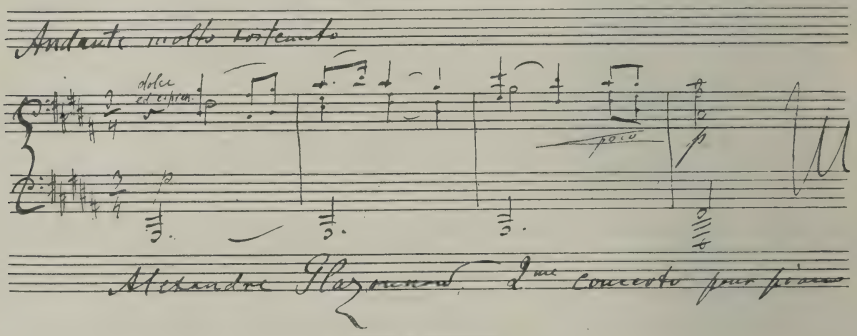
(v.) *Allegretto scherzando*, A flat major (Nos. 7, 8, and 9), exercising the function of the *Scherzo* of cyclic works.

(vi.) *Poco meno mosso* (No. 10), appearing first of all in A minor, but subsequently in C sharp minor, and a passage (*Animando*, theme No. 11) serving as introduction to the *Finale*.

(vii.) *Allegro moderato*, E major (No. 12), the *Finale* of the Concerto, which is to be considered as written (having regard to the number and arrangement of its sections) in free Sonata form.

These are the salient features of the musical content of Glazunov's new Pianoforte Concerto, which seems likely to win the sympathies of both performers and public. Mastery in manipulation of thematic material, interesting form, excellent orchestration and sonority of the orchestral accompaniment, the high finish of the solo-part, the refined style common to all this composer's works: these are undeniable features of this second Pianoforte Concerto by the gifted Russian composer whose name is so well-known in British musical circles.

The Composer's Autograph.




# London Concerts.

## ROYAL CHORAL SOCIETY.

True to its tradition as a supporter—sometimes we fear at great cost—of British music, this Society brought forward Part I. of Vaughan Williams's 'Sea Symphony' and other works by native composers at its concert on March 2. A selection from 'Israel in Egypt,' which was finely performed, occupied the first half of the programme. The 'Sea Symphony' had the advantage of the assistance of Miss Carrie Tubb and Mr. Norman Allin. The words (by Walt Whitman) voice stirring thoughts, and have induced some of the finest imaginative music this composer has so far written. It is difficult stuff, and for all its effect to be made great familiarity is called for. The performance was a good but scarcely a free and fluent one. Two 'Shakespeare' Motets for unaccompanied chorus, composed by Sir Frederick Bridge, proved to be dignified settings of soulful words. The last item was Stanford's 'Songs of the Sea,' with Mr. Allin as soloist.

## Queen's Hall.

### ROYAL PHILHARMONIC SOCIETY.

On February 25 the programme presented unusual variety. Haydn's No. 5, in C major, was the Symphony, and it was played under Sir Thomas Beecham with fascinating effect. The 'Desert Scene' and Duet from Granville Bantock's monumental 'Omar Khayyám,' in which Edna Thornton and Frank Mullings took part, was a fine specimen of the power of one of the most imaginative of British composers. The Three Nocturnes for orchestra and choir of female voices by Debussy did not make a very favourable impression. The Beecham Opera Chorus sung the vocal parts with ability, but somehow they always seemed a thing too much apart. Each time we have heard these Nocturnes we have thought that they would be more effective if they were sung by only a few good voices immersed amongst the orchestral performers. The last item on the programme was Holbrooke's fine tone-poem, 'Queen Mab,' which in many places displays the composer at his best. It was magnificently played.

On March 11 there were only four items on the programme: the 'Cockayne' Overture, a tone-poem, 'Rapunzel,' by Julius Harrison (first performance in London), Dvorák's Concerto for violoncello, in B minor, and the 'Eroica' Symphony. Mr. Harrison's work is a favourable example of the young musician's skill and power to write picturesquely and imaginatively. The beautiful 'Cello Concerto was played

with rare charm by Miss Beatrice Harrison. Sir Thomas Beecham conducted all the numbers except the tone-poem, which was conducted by the composer.

NEW QUEEN'S HALL ORCHESTRA.

On February 23 the programme presented no novelty. The Symphony was Brahms's No. 3, and the Concerto was the Schumann in A minor, admirably played by Miss Irene Scharrer. Mr. Gervase Elwes distinguished himself by his performance of Bach's Cantata No. 32, 'Dearest Saviour, Whom I long for,' and the 'Mastersingers' 'Prize Song.' Sir Henry Wood's effective orchestral version of Moussorgsky's 'Pictures from an Exhibition' was followed by a splendid performance of Chabrier's full-blooded 'Rhapsody España.'

The concert on March 9 derived its chief interest from the performance of Scriabin's third Symphony, 'The Divine Poem' (Op. 43). It was played without a break, and occupied about forty minutes. It is a work full of moods and meanings, but whether such music can ever convey to the average intelligent listener what it may very well mean as an expression of the psychological state of the composer must ever be doubtful. Most people will be content to absorb the music on its merits, which are often unmistakably great. Under Sir Henry Wood the Symphony was very finely played. It may be hoped that further opportunities will be given of hearing it. 'Leonora' Overture No. 3, Variations for Violoncello by Tchaikovsky (played in her best style by Miss Beatrice Harrison), and the 'Emperor' Concerto (played to perfection by Moiseiwitsch), were other items of an unnecessarily long programme.

MR. ADRIAN C. BOULT'S SYMPHONY CONCERTS.

On February 18 a fine performance of Elgar's Overture to 'In the South' began the programme, and induced a mood favourable for the reception of the following numbers. The most important of these was 'A London Symphony,' by R. Vaughan Williams. This work was first performed on March 27, 1914, at Queen's Hall. In our May, 1914, issue we gave a fairly full critical analysis of the work, and we have no reason now to differ from the opinion then expressed that the Symphony is a very notable contribution to British art. We feel bound to add that in places it broods too much and seems over long—it took about an hour to perform. The performance under Mr. Boult was a most painstaking one. Songs by Ravel, Henri Duparc, and Pierre de Breville, sung with remarkable dramatic force by Yves Tinayre, and 'Die Meistersinger' Overture, completed the programme.

On March 4 a Concerto in C for flute and harp (K. 299), by Mozart (the solos in which were beautifully played by Louis Fleury and Gwendolen Mason), Parry's Symphonic Variations (a very welcome revival of one of this composer's most attractive works), and Lalo's D minor Concerto for Violoncello (played by Miss Beatrice Harrison) were important items. A 'first performance' was that of David Piggott's 'Pavane and Morris Dance,' a slight work that exhibited some fancifulness. The late George Butterworth's 'A Shropshire Lad' touches a high level. It grows in interest every time it is performed. Surely it is one of the best specimens of its class. A first performance, in concert form at least, was that of a Prelude and Dance from the Ballet 'Between Dusk and Dawn,' by Arnold Bax. Although presenting ample variety of colour and movement, it cannot be said that it was especially attractive on the concert-platform.

The last concert of the series was given on March 18. A Reverie in E minor, Op. 24, was a good example of Scriabin's early style. John Ireland's piece, 'The Forgotten Rite,' made some appeal, but a vague one. A Scherzo from a Symphony, 'In Memoriam,' by Oliver H. Gotch, turned out to be a lively and even freakish production that induced wonder at what the whole symphony was in memory of. It seemed difficult even for the London Symphony Orchestra. 'By desire,' Vaughan Williams's 'London' Symphony was repeated. Some cuts were made, and the performance was a very fine one. It was obvious that Mr. Boult is growing in strength and ease. Hamilton Harty's 'With the wild geese' was another exemplification of British art. It is very picturesque and suggestive. Zoia Rosowsky, a most delightful singer, whose charming voice blends in a rare way with the orchestra, sang Lisa's song from the 'Queen of Spades' and Chausson's 'La chanson perpetuelle.'

Thus closed a bold venture which was not nearly so well supported by the public as it should have been, but which has served to establish the reputation of Mr. Boult in London as an orchestral conductor of high rank. If every musician of influence in the country could do as much for native art as Mr. Boult has done during this season, the outlook would be happier than it is.

ÆOLIAN HALL.

The London String Quartet on February 22 played with much beauty of tone and feeling McEwen's 'Threnody' on the Scottish air 'The Flowers of the Forest.' But the most remarkable item of the programme was the first performance in England of 'Pribaoutki' (Chansons Plaisantes), by Stravinsky. These consist of four short quaintly-amusing songs entitled 'L'Oncle Armand,' 'Le Four,' 'Le Colonel,' and 'Le Vieux et le Lièvre,' and the accompaniment is for strings, including double-bass, plus a flute, an oboe, a clarinet, and bassoon. We are getting inured to the unconventional, but our capacity for dazed amazement at the daring of a modern composer was never before so severely tested. The whimsical oddities, tonal and rhythmical, of the series of sounds presented baffled analysis, but perhaps the most vexing feeling was that after we had heard all these reprehensible effects we wanted to hear them all over again! Perhaps it was the astonishing cleverness of the performance that induced this wicked desire. We have learned to respect Miss Olga Haley as an interpreter of the finest art-songs, but now we had to admire very willingly her power to act with her voice with almost mischievous piquancy. The sureness of her attack in chaotic surroundings (we have to assume that all the players performed the right notes) was a remarkable testimony to her ear and musicianship. Mr. Eugène Goossens, jun., conducted with an imperturbable firmness that would enable him to direct an orchestra in Pandemonium. We must not omit to add that Miss Myra Hess played three pianoforte solos by Debussy with great charm. Altogether a memorable concert.

On March 1, Ravel's Quartet, Schumann's Carnaval (well played by Ethel Hobday), J. D. Davis's 'Londonderry Air' Variations, and Brahms's G minor Quartet for strings and pianoforte formed the programme. Mr. Davis's Quartet has many points of attractiveness. He preaches an excellent sermon from his lovely text. The variation form is a very attractive one, but it has the disadvantage that in its course it has in places to pass over the true expression of a melody in order to treat it with rhythmic variety. But if we make this criticism it is not meant to be directed specially against Mr. Davis's composition. On March 8, Beethoven's Op. 127, Holbrooke's new Folk-song Suite, Op. 77 (first performance), and Brahms's Quartet for pianoforte and strings in C minor were in the programme. We regret that we were not able to be present.

A great number of recitals have been held in this hall recently. Mr. Gervase Elwes, with his note of high refinement and intimate interpretation, has given two remarkable programmes. Mr. Plunket Greene has appeared also with an excellent programme. Constantin Stroveso, Patuffa and Marjory Kennedy-Fraser, Evelyn Arden, d'Alvarez, Alys Bateman, Vladimir Rosing and Una Austin are other singers that have appeared. Instrumentalists have included: (violin) Michael Zacharewitsch (a welcome return to London), Lena Kontorovitch, Daisy Kennedy, Signor Vigliani; (pianoforte) Victor Benham.

STEINWAY HALL.

On March 9 the Philharmonic Quartet (Arthur Beckwith, F. Holding, R. Jeremy, and C. Sharpe) made a welcome reappearance. Their absence from the platform had been due to War services. The programme included Frank Bridge's 'Londonderry,' 'Cherry Ripe,' and 'Sally in our Alley' variations. A new Folk-song Suite by Holbrooke was another tribute to living British composers. It is a bright work, and likely to be popular. The classics were represented by Beethoven's Op. 59, No. 1, Quartet.

### Wigmore Hall.

The Catterall Quartet (Messrs. Arthur Catterall, John S. Bridge, Frank S. Park, and Johan C. Hock) paid a visit to London on February 25. They played Beethoven in E flat, Op. 127, Joseph Speaight's 'Some Shakespeare Fairy Characters,' and (with the able assistance of Mrs. Ronald Smith) Dvořák's Quintet in A, Op. 81, for pianoforte and strings. They are a remarkably fine body of players. Each individual is an artist of distinction, but the appeal of the combined performance is its striking technical and temperamental unity of expression as it were of one soul. This achievement of perfect ensemble was most apparent in the Beethoven Quartet, the interpretation of which was one of the finest we can remember. Speaight's fascinating composition tested the players in a very different way, but all its freakish fancifulness was revealed. The Dvořák piece was an effective final to an ideal programme. It was lamentable that the audience was small.

Miss Muriel Foster gave a very notable recital on February 27. Her broad and warm style and splendid voice were brought to bear on many fine songs. Three songs by Debussy, 'Ballades de François Villon,' were very strikingly performed.

Miss Phyllis Lett provided an excellent programme on March 14. She was in excellent voice, and sang beautifully, holding her audience throughout. In the 'Carmen' 'Air des Cartes' she displayed unusual dramatic ability. One of her most successful efforts was 'L'heure exquise' (Poldowski).

Messrs. Albert Sammons and Murdoch played John Ireland's Sonata No. 1 on March 9. It is a work with many beautiful thoughts, and it was played *con amore*.

The three Misses Eyre, whose speciality is vocal trios, gave a most attractive concert on March 12.

Other recitalists have been: (Singers) Gladys Moger, Fraser Gange; (violinists) Margaret Fairless, Katie Goldsmith, Rhoda Backhouse, (Miss) Murray Lambert, Marjorie Gunn; and (pianoforte) Archy Rosenthal.

## THE BEECHAM OPERA SEASON.

### Drury Lane Theatre.

It was with much satisfaction that London opera-goers learnt that after some dismal forebodings Sir Thomas Beecham had determined to give a spring season. This welcome enterprise was begun on March 2 by a performance of 'The Marriage of Figaro' that showed at once that custom had not 'staled the infinite variety' of the company, for they were one and all at their best. Since that date six evening performances and two matinées have been given each week. The following operas have been staged up to the time of our writing (March 20): 'Aïda,' 'Samson and Delilah,' 'Faust,' 'Bohème,' 'Phœbus and Pan,' 'Butterfly,' 'Louise,' 'Il Seraglio,' 'Cavalleria,' 'Pagliacci,' 'Tosca,' 'The Magic Flute,' 'Tristan,' 'Tannhäuser,' 'Boris Godounov,' and 'Ivan the Terrible.' The artists have included nearly all who have been recently associated with the company. One of the most outstanding interpretations was that of Mr. Robert Radford in Boris. But his magnificent voice and his general ability as an actor were equally attractive in 'Il Seraglio.' Robert Parker's Ivan was another noteworthy performance. Rosina Buckman, Jeanne Brola, Miriam Licette, Edna Thornton, Edith Clegg, Olive Townend, Ethel Toms, Norman Allin, Frank Mullings (his Tristan is a great reading), Webster Millar, Walter Hyde, Powell Edwards, Maurice D'Oisly, Frederic Austin, and Alfred Heather (his Pedrillo in 'Il Seraglio' was very amusing and clever) were all in turn distinguished. The conductors have been Sir Thomas Beecham, Eugène Goossens, jun. (is there a better conductor of opera in this country?) Percy Pitt, Julius Harrison, and Goossens, sen.

Enormous audiences have been drawn. That perhaps is the most important fact to record, because of its influence on the future of opera in English in London.

Ealing.—The Philharmonic Society (Mr. E. Victor Williams) recently gave a concert drawn entirely from the works of Coleridge-Taylor, and on February 23 gave an impressive performance of 'Elijah' at the Town Hall, Ealing. This performance was repeated on March 9 at the Aldwych Theatre (Australian Y.M.C.A.).

# Musical Notes from Abroad.

### MILAN.

The fifth of the series of orchestral benefit concerts organized by Maestro Toscanini on behalf of lyric artists and musicians hit by the War was given on February 3. The end to which these concerts are devoted, the variety of the programmes, and the personal magnetism of the Maestro himself, are attractive factors which fill the large Conservatorium concert hall every Sunday afternoon. The programme included the 'Carnaval de Paris,' by Svedsen, and the second Symphony of Borodin, based on popular Russian music. Four Anacreontics of Maestro Orefice were also played: 'Ad Artemide'; 'A Fauna'; 'Ad Eros'; 'A Dioniso.' The convivial Greek poet extolled above all strong wine and light love. The music is highly sentimental, with broad phrasing and proportionately complex movements combined with a richness of instrumental texture not too easy of apprehension. The movements were a distinct success, and called forth much admiration and applause. The 'Swan of Tuonela,' of Sibelius, was another item appreciated to the full, while 'L'Apprenti Sorcier' of Dukas and the 'Semiramide' Overture completed the programme.

At the concert given on February 10, the principal success of the afternoon was Respighi's 'Le fontane di Roma' (The fountains of Rome). The audience showed its appreciation of this work by thrice recalling Toscanini. A desire was felt by all to hear the piece again. It is a keen composition in the free style, but solidly constructed on most expressive and easily recognizable themes. There is a fantastic originality in the harmonization which excites a curious desire to anatomise it. It imparts a close feeling of 'locality,' as for instance in the sounding of the Triton's wreathed univalve shell in salutation of the nascent sun (Piazza tritone = Rome), and in the eventide warbling of nightingales, welcome guests of the thickets of the Villa Medici gardens. There is no trace of banality in the work, and the composer eschews defects common to the modern impressionistic school. Composers of futuristic tendencies are in their enthusiasm apt to be carried over the borders of a sane modernism whose formulæ are ofttimes utterly unintelligible to the lay mind when abusively applied and wilfully deflected. Futurism in music has for its ultimate end a conceived materialization, through musical sounds, of perfumes, colours, and the sensation of taste—the begetting of brilliant mental pictures whereby a defined reminiscent locality is vividly projected. It is in fact the very exploitation of Nature herself in all her manifestations. The human soul is as yet not sufficiently evolved to project and to grasp such an apex. Many score years will be necessary in the maturing, realisation, and universal acceptance of such advancement. Maestro Respighi shows by his work that he is shrewdly conscious of the present-day limitations of musical understanding and acceptance. He does not overstep the reasonable bounds imposed by the times, he vindicates his ability as a great modern composer. Glinka's 'Kamarinskaya' reveals the genius of the composer who with this piece initiated the development of a field of music on an ethnological basis, out of which sprung among others Bizet's 'Arlésienne' Suite. The Symphonic Variations, 'Istar,' of Vincent D'Indy, were also much applauded. Saint-Saëns's 'Danse Macabre,' the Overture 'Saul,' of Bazzini, the Symphony in D, No. 38, of Mozart, and the Overture to Smetana's 'Sposa Venduta' (The bartered bride) were all well received.

The overflowing feeling of amity harboured especially in this part of Italy by the stimulating presence of the Allied forces, finds eloquent outlet through the musical entertainments which have been given in their honour since their arrival. Maestro Tullio Serafin, a soldier in the Motorist Section of Monza, a small but potentially industrial town about ten miles north-east of Milan—organized and conducted a concert at the Politeama in that town on February 10. The theatre was decorated for the occasion with flags of the Allies. The well-known artists Ines Ferraris, Eva Mangili, Donaggio, Badini, and Gennaro Barra, as well as Prof. Ranzato, the Scala violin soloist, took part in the concert. The Prefect of Milan assisted, along with Generals Angelotti, Gastadello, and Filippini, and the Civil Authorities. The Allied representatives were

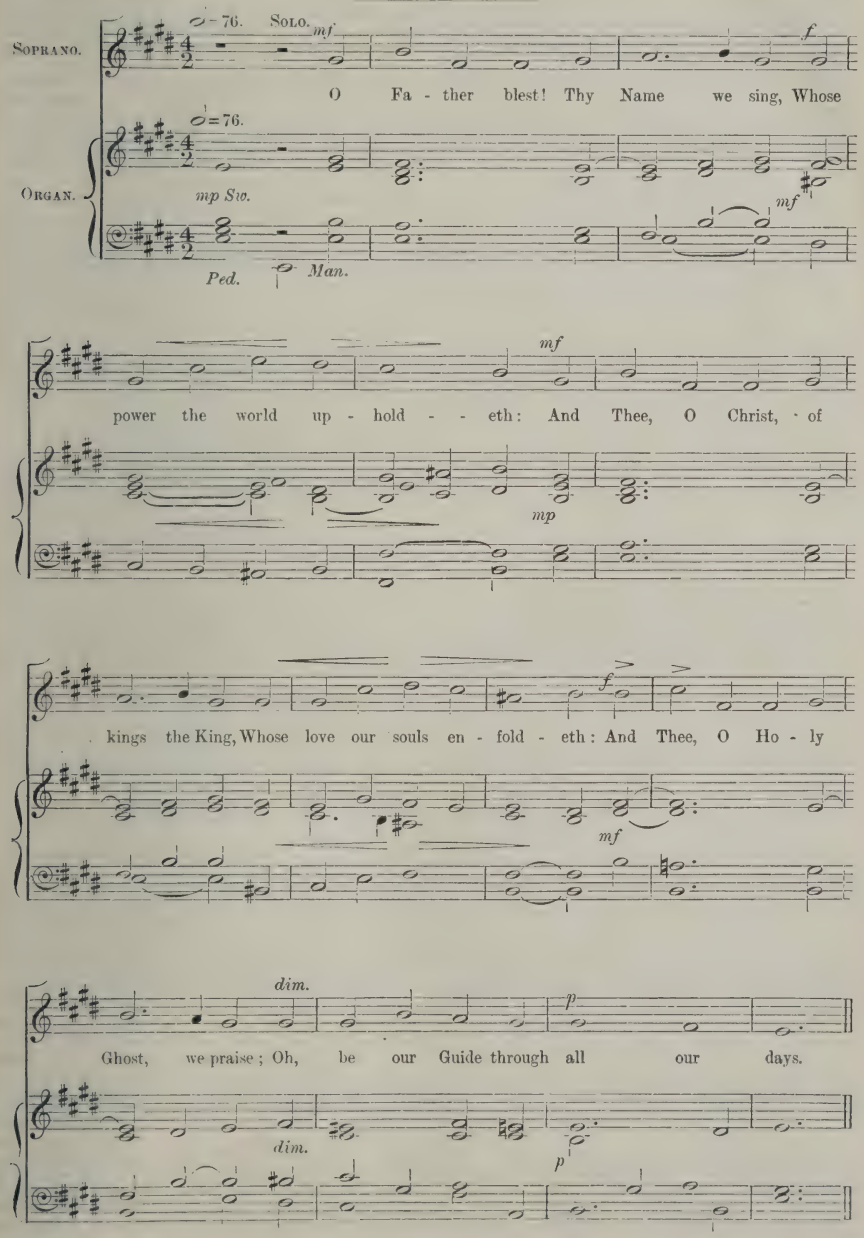
(*Continued on page 176.*)

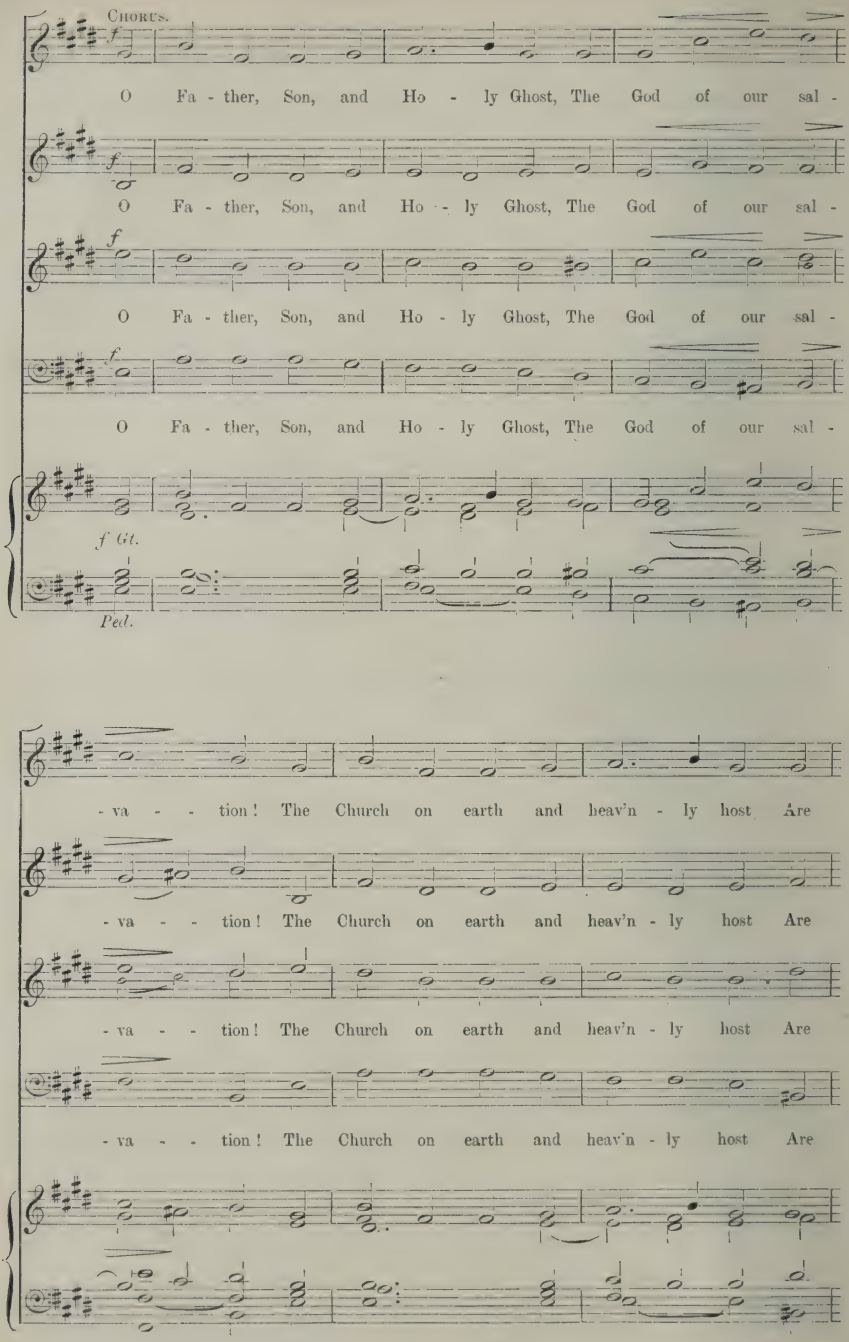
# O Father blest!

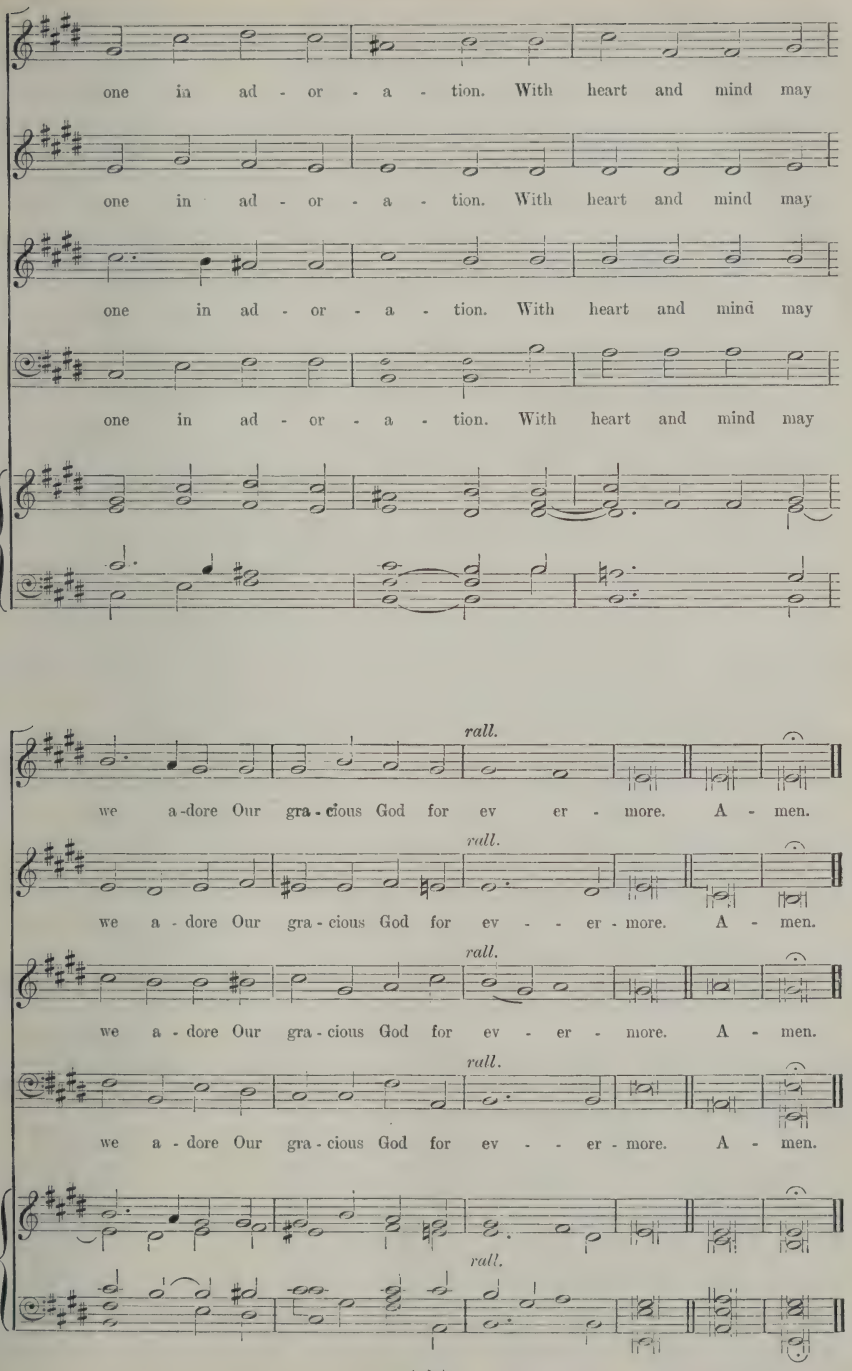
INTROIT FROM THE SERVICE IN E. ARRANGED FOR SOPRANO SOLO AND CHORUS.

Composed by J. Barnby.

London: NOVELLO AND COMPANY Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.


Soprano.
Solo.
mf
f
O Fa - ther blest! Thy Name we sing, Whose
Organ.
mp Sw.
mf
Ped.
Man.
power the world up - hold - - eth: And Thee, O Christ, of
mp
kings the King, Whose love our souls en - fold - eth: And Thee, O Ho - ly
Ghost, we praise; Oh, be our Guide through all our days.
dim.
p


Chorus.
f
O Fa - ther, Son, and Ho - ly Ghost, The God of our sal -
f
O Fa - ther, Son, and Ho - ly Ghost, The God of our sal -
f
O Fa - ther, Son, and Ho - ly Ghost, The God of our sal -
f
O Fa - ther, Son, and Ho - ly Ghost, The God of our sal -
f Gt.
Ped.
- va - - tion! The Church on earth and heav'n - ly host Are
- va - - tion! The Church on earth and heav'n - ly host Are
- va - - tion! The Church on earth and heav'n - ly host Are
- va - - tion! The Church on earth and heav'n - ly host Are


one in ad - or - a - tion. With heart and mind may
one in ad - or - a - tion. With heart and mind may
one in ad - or - a - tion. With heart and mind may
one in ad - or - a - tion. With heart and mind may
rall.
we a-dore Our gra - cious God for ev er - more. A - men.
rall.
we a - dore Our gra - cious God for ev - - er - more. A - men.
rall.
we a - dore Our gra - cious God for ev - er - more. A - men.
rall.
we a - dore Our gra - cious God for ev - - er - more. A - men.
rall.

(Continued from page 172.)

captained by Commander Fischer of the French forces operating in Italy.

This gaily-successful patriotic manifestation was opportunely consummated by an improvisation made in special homage of the American Red Cross (represented in Milan by Major Robinson) by Miss Alvina Dianette, the American soprano, who sang the 'Star-Spangled Banner' to the accompaniment of the orchestra. Miss Dianette, who had sung in 'La Bohème' the same afternoon at the Politeama, was approached by Maestro Serafin, who, after complimenting her on her interpretation of the part of Mimì, begged that she would spring a surprise on her kinsmen by singing the 'Star-Spangled Banner.' Needless to say the item was a conspicuous success. The Americans, visibly delighted, called for an encore, in which they joined to the fullness of their lungs. Miss Dianette received the congratulatory embrace of Maestro Serafin, who was most enthusiastic. It may be said here that Miss Dianette is one of the few American singers of opera who forge ahead in this country by sheer merit. She possesses a perfectly-trained voice of exceptional quality, a lyric soprano with a decided dramatic touch, of great carrying and penetrative power born only of a perfect 'placing.' Any description which could name her as a coming celebrity would be amply justified, because—apart from the actual beauty of her voice—she pays intelligent attention to the minutiæ of interpretative art along with comprehensive technical perfection.

### THE ALLIED BANDS AT THE SCALA.

The most complete fusion of music, patriotism, and charity was effected through the concert of Allied Bands which was given at the Scala on Sunday afternoon, March 3. Military bands of Great Britain, America, France, and Italy were represented on this occasion.

There was a festal feeling in the air long before reaching Piazza della Scala. The Piazza was freely adorned with flags of the Allies, while inside the theatre flowers and flags were amassed in countless numbers. Crammed to overflowing, the great building offered a spectacle memorable for its significance. Yet looking down on this seething multitude the melancholy thought obtruded that not many miles away from all this seemingly happy forgetfulness, a part of the world tragedy was being played out to the bitter end.

The Bands occupied the whole of the immense stage. The Royal Carabinieri, in full-dress uniform, opened the festa with a slashing reading of the 'Marcia Reale,' rousing the house to a high pitch of enthusiasm. They next played the Overture to 'William Tell,' and the Overture to 'Sigurd.' Maestro Luigi Cajoli conducted. The American Band of the 18th Infantry Regiment was the next to play. We are told that the regiment itself is already 'somewhere in France.' As they came forward they were given a hearty welcome. A boyish conductor named Darcy led them. They played the American hymn, which is now fairly well known here—Italy is quite sensible of the help extended to her also by magnanimous America. Some characteristic American airs and a stirring Sousa march were next played, and were warmly applauded. Rag-time pieces were also contributed. Was it not wonderful! 'Tipperary' and rag-time at the Scala!

Mlle. Roch, of the Comédie Française, who had but just arrived from Paris for the occasion, recited 'L'âme de Rome,' written expressly by Richepin. The poetry was a happy exaltation of the immortality of Rome. Flowers in abundance were literally rained on the artist, and the Garde Républicaine struck up at that moment the 'Marseillaise,' in which the public joined lustily. Balay then skilfully conducted the Band through the difficulties of the Overture of Berlioz's 'Benvenuto Cellini.' They also played a piece of his own composition entitled 'Armorique,' which is a Breton rhapsody. At this juncture Mlle. Roch reappeared draped in a French tricolor while the Garde struck up the 'Salut au drapeau.' The greatest impression however was made when she recited 'En avant! En avant'! of Déroulède, to the insinuating accompaniment of the drums. The effect which these patriotic verses had on the public was electrifying, and all felt the impelling necessity of joining in the refrain, 'En avant! En avant!' as an outlet to the already overflowing feeling of patriotism and fraternal sympathy. The 'Marseillaise' was repeated, and the applause redoubled.

### THE GUARDS BANDS OF GREAT BRITAIN.

As they came forward the two hundred and fifty members of the Grenadier, Coldstream, Scots, Irish, and Welsh Guards presented a very handsome spectacle in their flaming scarlet and gold uniforms and enormous busbies. Major Mackenzie Rogan was their conductor. What a picture these men made: they came as a revelation to the Milanese (as had the Highlanders who passed through Milan lately). These musicians afforded a glimpse of the halcyon days which now seem so far away. Much applause greeted their interpretation of the National Anthem, which is now as familiar to Italians as is the 'Marcia Reale' itself. Three dances of Edward German followed, and 'Tipperary,' which the public was evidently expecting. All joined in with 'It's a long, long way.' Nearly everybody here has learned to 'masticate' the words of the 'Tipperary' refrain, even those having no knowledge of the language. Surely it was the funniest 'Tipperary' chorus ever heard, in point of pronunciation, yet it was sung with such right good will that even the grave conductor was moved, and conducted facing the audience. A graceful surprise from the Guards came by their playing the Garibaldi Hymn, so dear to Italians. They might have been Italians themselves for the spirited way in which they gave it. The audience was delighted, and shouts of 'Viva l'Inghilterra!' 'Viva l'Italia!' resounded everywhere. The concert closed by the combined bands playing the 'Brabançonne.'

The kaleidoscopic medley was made all the more interesting by the conspicuous appearance in their characteristic costume of the Dames of the Red Cross. It is the first time that the Institution has permitted them thus to appear at a public manifestation. Their duty was to sell elegant programmes.

After the spectacle the visiting Bands had literally to forge their way through the enormous crowd which had awaited their exit from the theatre in Piazza della Scala, in Piazza del Duomo, and in the glass-roofed thoroughfare called 'Galleria Vittorio Emanuele' (which links up these two Piazzas). With the Band of the Carabinieri at their head, playing the 'Marcia Reale,' they went slowly through the Galleria, while flowers were showered on them from the balconies and windows above. The redcoats however were the distinct favourites, especially of the womenkind.

The net proceeds of the concert, reaching Ls. 4,000 sterling, are to be devoted to the respective Red Cross funds.

In the evening the Prefect of Milan invited the consuls and the officers of the Bands to a dinner at the 'Cova.' He made a short speech, to which the Bandmasters responded, thanking the Milanese public for the hearty reception accorded them.

On March 4 the Allied Bands gave a concert at the Lirico Theatre, exclusively for wounded and disabled soldiers.

### A CONCERT OF THE ALLIED BANDS IN THE PIAZZA DEL DUOMO.

Milan turned out on the afternoon of March 5 at its gayest to greet a novelty: an open-air concert in the Piazza del Duomo. The attraction was enhanced by the fact that the Allied Bands had been so successful at the Scala, and were now doubly welcome because of their symbolical presence and consolidating effect on the oneness of the great cause, fanning a new and vaster flame of patriotism and promoting a more rapid growth of the bond of fast friendship between the Allies.

The Bands filed through the gateways of the magnificent old Castello Sforzesco at 2.30, headed by a platoon of cavalry with drawn swords and Carabinieri troops, and preannounced by shrill blasts of trumpets rousing the immense crowd gathered from the Castle to the Piazza del Duomo to frenzied excitement. The Communal Band struck up the first notes amidst thunderous applause. The Negrotto Battalion of Volunteers and the Americans followed in quick succession. The latter were greeted with 'Viva l'America' and 'Viva Wilson.' As the redcoats made their appearance the very ground seemed to vibrate to the applause that met them, and the same greeting met the French Band which followed. The last Band was the Royal Carabinieri, who also looked very picturesque in their full-dress uniforms.

An incessant rain of flowers came from the windows and balconies all along the route, while the multitude shouted themselves hoarse. The Credito Italiano Bank in Piazza Cordusio had placed their balconies, expressly bedecked with flags and flowers for the occasion, at the disposal of disabled soldiers, and of the representatives of the French and British Armies and the American Red Cross stationed in Italy. On the way to the Piazza del Duomo the Bands played, alternatively, patriotic hymns and stirring marches. Thousands of people had awaited their arrival in the immense Piazza. More than a hundred flags representative of Military, Patriotic, Student, and Labour Associations, and divers standards of towns situated in 'redemption' territory, formed the tail of the procession.

On reaching the Piazza the Band of the Royal Carabinieri, conducted by Maestro Cajoli, took up their position on the improvised platform and opened the concert with the 'Marcia Reale,' followed by a Fantasia of Verdi's 'Vespri Siciliani' and the Sinfonia of 'Rigoletto.' Then came the turn of the American Band, which played 'The Star-Spangled Banner,' and popular American airs which pleased the crowd immensely. They had hardly finished when two enormous aeroplanes circled round above the Piazza, descending at times to less than two hundred feet, throwing on the sea of upturned faces propaganda leaflets saluting the Allies and inciting the people to subscribe to the new War Loan. The next to play were the Garde Républicaine, who gave the 'Marseillaise,' and Mlle. Roch, waving a large French tricolour, recited 'En avant! En avant!' After playing an Overture of Massenet, the French ceded the post to the British Guardsmen. Once again the gold and scarlet coats and the enormous busbies evoked wonderful applause. The staid National Anthem was listened to with grave respect, *i.e.*, in perfect silence, becoming the style of the music, broken into at the end by stentorian shouts of 'Long live England.' After a Phantasy on 'Aida,' Major Mackenzie Rogan was called upon to give the favourite 'Tipperary,' which was encored. They next played the Garibaldi Hymn, the Royal Italian March, and the Belgian Hymn. This brought the concert to a close. The crowd however did not show the least inclination to disperse, neither would they allow the bandsmen to leave, and it was only after much good-humoured pushing and elbowing on the part of the musicians that they managed to get out of the Piazza and wend their way to the Piazza Camposanto, where camions were aligned to take them away. More flowers were showered on to them as they passed in their motors amidst much jollity and hand-shaking.

In a *locale* at Piazza Fratelli Bandiera they were entertained by the Civil and Military authorities, the Dames of the executive committee, and the representatives of the Italo-Britannic Institute. Mlle. Roch recited an ode in honour of the British soldiers, whose response was the singing of the 'Marseillaise,' while the French gave 'Tipperary.' The same evening the Bands left for Turin on their way to Paris. The amount collected in the afternoon reached Ls. 1,200 sterling, which also will be devoted to the Allied Red Cross Institutions.

E. Herbert-Césari.

Milan, March, 1918.

[Erratum.—Page 123, line 14, of March issue, read soul,' not 'soil.']

## PARIS.

(From our Own Correspondent.)

The activity of the Société Nationale de Musique has had an invigorating effect on its young rival the Société Musicale Independante, which for some time had seemed to have gone to sleep. Alfred Casella's departure for Italy had deprived it of a secretary not only energetic, but also particularly judicious in his choice of works and gifted with uncommon powers of organization. He had the luck to obtain for the Société, before the War, attractions in the way of several sensational first performances in the domain of chamber music.

It would seem, however, that the spirit of the Société Musicale Independante has not suffered because of the War, and the wide interest it has always evinced in foreign music was still apparent at its latest concerts. Unfortunately, a great number of those whose work would infuse fresh life into its programmes are at the Front, and young French musicians have not the opportunity to give as free play to their imagination as in times of peace. Thus it is necessary to resort to works that are already known. However, at the forty-fourth concert of the 'S.M.I.,' as it is called in Paris, only one unpublished work was performed, Claude Debussy's Violin Sonata, which was finely played by Mlle. Yvonne Astruc, the most remarkable of our French women violinists, an artist who on several occasions has been heard in England, and last year at orchestral concerts in Scotland. Her accompanist at this concert was the excellent pianist Madame Fourgeaud Grovlez, wife of the composer well-known in England by his 'Almanach aux Fancies' and the 'Child's Garden.'

The programme included three new pieces for the pianoforte—'Ombres,' by Florent Schmitt, interpreted to perfection by M. Lyonnet—which show a new and more delicate side of M. Schmitt's talent. M. André Caplet, whose name had for several years been absent from concert programmes and much missed (he was conductor at the Boston Opera House for some time, and subsequently he served in the Army, first at Verdun and then near St. Quentin, where he still is), has in rapid succession produced a series of songs which prove that he is ridding himself of the rather exaggerated Debussy influence that characterised his earlier work. In these five songs, with words chosen from different periods—some are by Charles d'Orléans, some by du Bellay, others by Remy de Gourmont and Henri de Régnier—he shows a perfect taste and a very personal sense of melody. It is to be hoped that these songs will soon be published, for they are still in manuscript. They were sung by Mlle. Rose Féart, who after manifesting great gifts for operatic work is proving herself one of the best concert-singers we have in Paris at the moment, both as regards voice and interpretation.

Chamber music has been greatly enriched with a Quin et by M. Ingelbrecht, and though not revealing marked personality it is only fair to give him credit for a certain sureness and ingenuity of writing, and for the desire, in common with several other young composers of his generation, that he evinces for fresh combinations of instruments. His Quintet is written for string quartet and harp, and without possessing the colour and variety of quintets where there are both string and wind instruments, one must admit that M. Ingelbrecht makes good and effective use of the harp in conjunction with the string quartet. The general design of his work is clear and simple, and seemed to appeal at once to the audience, who gave it a warm reception.

Foreign music was represented by Joaquin Turina's 'Album de Voyage,' a work which the Spanish composer wrote some time ago but which has only recently been published in France. It received its first public performance on this occasion. The little volume does not lack charm, though it is by no means as interesting as either his orchestral work 'La Procession del Rocio,' or, for example, his piece for the pianoforte, 'Clair de Lune sur la Terrasse.'

The English School, as well as the Spanish, was represented at this concert, the former by a work certainly rather minute but not lacking in charm, and the choice was particularly happy, for it helped to dissipate certain prejudices which still survive in Paris against English music. The fact must not be overlooked that the concerts of English music given formerly in Paris, often with too long and very tiresome programmes, have left on the public the impression that English music is bound to be tedious and boring. It does not therefore seem out of place to dilate in the opposite direction, and to convince these people that English musicians are capable of producing pleasing, witty, or ironical works. Gerald Tyrwhitt's 'Three little Funeral Marches' were very well played by a young pianist (one of her first appearances), Mlle. Marie Antoinette Pradier. In spite of their frivolous air these three little pieces are not so easy to perform, and their musical qualities require a musicianship not within the reach of every manipulator of the keyboard. If I am to believe what I am told, these pieces—by a young English diplomatist now in Rome—have never been heard in England, though they have already been played in Italy with great success at the Societa di Musica Moderna, and are on the point of being

done at one of the concerts of the Sociedad Nacional de Musica at Madrid.

The Société Nationale de Musique, however, pursues its course and shows an amusing and praiseworthy inclination to be polite to certain illustrious members of the 'S.M.I.' Thus at the last concert the respectable elder Society gave the first performance of Maurice Ravel's Trio. It is true one could not go on depriving oneself of a thing of pure delight, a work of such perfection. For Ravel's Trio is even in France, where people are slow in realising the exact value of a work, about to win a place such as is held by the Quartets of Gabriel Fauré, Debussy, and by Ravel's own Quartet.

In a general way it may be said that musical life in Paris, as regards chamber music, is resuming almost its normal activity, or at least reassuming some of the features which before the War gave it such a special character. To the 'union sacrée,' inclined towards indolence and asleep on the laurels of inertia, if I may so express it, has happily succeeded a spirit of competition much more in keeping with the highly individualistic tendencies of the Latin peoples; and last but not least more propitious to the development of music in France and to the infusing of new life into its forms and formulæ.

### THE OPINION OF A CRITIC.

Before the War a certain number of critics and members of the musical public, a little too enslaved by classical ideas and even by tendencies which came from the other side of the Rhine, affected a profound contempt for the later developments of French music. These they stigmatised as being limited to works of small compass, and applied to them a phrase which has had an unfortunate history, 'la poussière d'impression.'

Recently, Paul Lendormy, who is by no means a revolutionary critic and who at the moment is writing excellent musical criticism in *La Victoire*, Gustave Hervé's paper, wrote in the following terms of the young French composers, I mean those from Claude Debussy to Maurice Ravel, and still younger ones:

> 'Poussière d'impression' they said of their works. It seems to me less and less true; every day the wonderful art of their composition becomes clearer to me. Their regard for order, for development, for architectural structure, though it is less apparent than in other works, gives homogeneity of atmosphere and unity of feeling to their compositions.

I quote this passage in order to show how even the most moderate of critics are beginning to revise their views or are strengthened in their favourable opinion of French music, as it is only fair they should be, as the facts of the case are revealed to them.

### MUSIC IN THE THEATRES.

The lyric theatres continue in the beaten track, and there seems little hope of improvement. Always the same cycle, 'Mignon,' 'Carmen,' 'Louise,' 'Manon,' to which is added as a novelty the 'Tales of Hoffmann'—that is all. The Opéra has made a great effort in mounting Henri Février's 'Monna Vanna,' a work which—in rather a clever manner—reminds one of both Massenet and Debussy, with an opportunism a little too transparent at times. Excellently conducted by Gabriel Grovlez, and embellished by the plastic beauty of Mlle. Chenal, so dear to Parisians, the work was well received, though the credit is not wholly due either to Maeterlinck's text or Février's music.

### THE ENEMIES OF MUSIC.

In the last number of the *Courrier Musical*, Gabriel Grovlez, leaving for the moment his conductor's baton and his composer's pen to take up the pencil of the critic, publishes an excellent article on Music in general, in which he complains not without justification of the difficulty there is in persuading the patrons of art to support any musical ventures, whilst even now, during the War, collectors and others are making important gifts to museums and philanthropic organizations.

It is impossible not to agree with Grovlez, but why does he place amongst the enemies of music writers of bygone days who are no longer here to defend themselves, and who still are under a cloud amongst the music-mad, just because Edmond de Goncourt one day had a fancy to run them down in his journal? This is the reason why everyone in France is under the delusion that Théophile Gautier hated music, whereas there appeared a short time ago under this very title of 'Music' a collection of his musical critiques written about fifty years ago, which still retain much of their freshness and truth. In the same manner the great Balzac has been made to throw in his lot with the enemies of Music, though he, in his 'Lettres à l'Etrangère' and in several passages in his other works, has set forth very interesting views on the musicians of his own day or of the past. Is it not high time to make an authentic list of writers who are not fond of music? Perhaps this is due in England also; but it must be done with a knowledge of the case. Why do composers cherish a secret desire to prove that writers know nothing at all about music? And does this danger exist in England also?

---

## ROME.

February has been remarkable for a visit of the Bands of the Allied Armies, who were the guests of the Eternal City for a week, during which time they 'made music' with a vengeance! On February 22 the first concert was given in the Augusteo, which was appropriately decorated for the occasion, and was crowded by a patriotic and appreciative audience.

The military bands were those of the Italian Royal Carabineers, of the United States, of the French Republican Guard, and of the English Guards, which latter Band, it may truthfully be said, took the palm not only in numbers but in the general enthusiasm they created. The Italian Band, under Cajoli, played the 'Marcia Reale,' and the Overture to Bazzini's 'Saul,' and the Band of the United States contributed 'The Star-Spangled Banner,' and characteristic American Marches. After the 'Marseillaise,' the famous Garde Républicaine Band from Paris, under Balay, performed the Scherzo and Carnaval from the Suite 'Roma,' by Bizet. An ovation was followed by Lalo's Overture, 'Le Roi d'Ys.'

The real triumph of the evening, however, was, like the place of honour, reserved for the English Guardsmen, who, after the 'National Anthem,' and three delightful 'Old English Dances' of Edward German, presented a special edition of 'Tipperary,' in which opportunity was found for every kind of mirth-provoking musical combination. The Roman audience was not prepared for the pleasurable sensation, and as it were gasped for a moment, and then, like a great animal, gave itself over to the delights of being tickled. The enthusiasm broke bounds and became almost delirious when, in reply to the reiterated demands for encore, the bandmaster, Major Mackenzie Rogan, replied with the popular national air, 'Va fuori d'Italia, va fuori straniero,' generally known as the Garibaldi Hymn. The evening closed with vociferous cheers, and shouts of 'Long live America, France, and England,' to which salute the Allies gracefully replied with 'Evviva l'Italia!'

The concert was repeated on the following afternoon for wounded and mutilated soldiers in Rome, of whom a great number were present; and on the Sunday there was a grand performance in the Villa Borghese, the Hyde Park of Rome, followed by an imposing march-past. The Allied Bands were fêted in many ways during their brief visit, and particularly pleasing was the reception given in their honour by the Roman International Artistic Association, at which the baritone, Carlo Galeffi, sang several selections from 'Il Barbiere' and 'Otello.' This singer, it may be said in passing, is reputed amongst the first artists in Italy. He was interpreter of the 'Barbiere' in the Centenary celebrations two years ago, and has already toured with success n America. He says that he has a great desire to visit London when the War is over.

At the Augusteo, on February 3, we had the promised presentation of old Italian folk-songs, transcribed and directed by Domenico Alaleona. At the same concert also we had the first appearance of a young violinist, Armida Senatra-Napolitano, who is already well-known in the provinces, and is a product of the Accademia Sta. Cecilia. This lady played with great success compositions by Vitali, Lalo, and Faure. The second part of the concert was devoted to the six 15th-century songs for voices without accompaniment, which have been transcribed by Alaleona,

viz.: Folk-songs for three-voices, 'Cor dolente,' 'La pastorella'; 'Laudi Spirituali' (*see Musical Times* for May, 1917, p. 213), 'Adorazione,' 'Laude di Natale'; four-part songs by Orazio Vecchi, 'La Niufa e il Pastore,' 'Il Grillo.' The last of these songs was encored, but all of them were well-received. The concert closed with some original songs of Alaleona, and an 'Intermezzo' from his opera 'Mirra,' the which, though long completed, has not yet received its baptism of the footlights.

On February 17 and 24 we had a visit from the French conductor, Rene Bâton, who, though generally a favourite in Rome, cannot be said to have achieved a success this year, and indeed the attendance at the second concert was remarkably poor. Bâton is a man of remarkable individuality, and it seemed as though he had made up his mind to illustrate and accentuate all the peculiarities and characteristics for which his vivacious countrymen are noted. The result was that the conductor's gesticulations seized the eye and made it impossible for the audience to give the attention necessary for the proper appreciation of the music, or, as an Italian critic nicely put it, 'Naturally, the public was doubly entertained.' The 'entertainment' reached its culminating point in the Overture 'William Tell,' which was pushed and forced and precipitated by the director in such a manner that one could only sit and speculate as to whether the performers ever could manage to finish in time! The programme was:

| | | |
|---|---|---|
| Overture .. .. .. | 'Gwendoline' .. .. | *Chabrier.* |
| Symphony in B flat .. .. .. .. .. | | *Chausson.* |
| Arlésienne Suite .. .. .. .. .. | | *Bizet.* |
| 'Le Festin de l'Araignée' .. .. .. .. | | *Roussel.* |
| Overture .. .. .. | 'William Tell' .. .. | *Rossini.* |

The fourth item was a novelty, and a very pretty little symphonic production, which merits some description. The scene is in a garden, where a spider enthroned in his web greedily watches the various possible prey that pass by, ants, beetles, and finally a bright-coloured butterfly that manages to involve itself in the web. Two ants, agitated by the fall of an apple, excitedly fight for the spoils, and one remains a prisoner also in the web. A sudden beam of sunlight illumines the scene, and a gaudy dragon-fly comes dancing down the beam and is also caught in the toils and presently is killed. The ants then proceed with great solemnity to his funeral, and the dead dragon-fly is carried away on a rose-leaf. The sunshine weakens and vanishes, twilight falls, and the garden is wrapped in silence; the spider's fête is finished. Such is the episode furnished by Gilbert de Voisin, and upon this argument M. Roussel has constructed an exquisitely light and graceful tone-poem. Certainly there is no depth of idea or feeling, but throughout a delightful elegance and airiness of expression that are admirably in keeping with the poetic basis. Amongst the more original points of the composition the 'Entry of the Ants' and the 'Dance of the Butterfly' may particularly be noticed.

An event of more than ordinary importance has been the return to Rome of the famous director of the Sistine Choir, Lorenzo Perosi. This prominent musician has for some years been compelled to live a retired life in his Florentine villa, on account of ill-health. Fortunately, he is now entirely recovered, and made his first public reappearance in Rome on March 9, when he directed the music sung at the funeral of the late Cardinal Serafini. A new oratorio of his composition is announced for an early date.

Leonard Peyton.

### THE STORY OF 'LA RONDINE' (THE SWALLOW): NEW OPERA BY PUCCINI.

[We give, as promised, the story of this Opera held over from our last number.]

The libretto is by Giuseppe Adami. The time of the opera is the second Empire, and the scene is Paris. The principal personage is Magda, a lady who, when the opera opens, is living under the protection of a certain well-to-do and elderly Ramboldo, but who began her adventures as a grisette in a popular resort known as the 'Bullier,' a café-chantant. Magda from time to time feels that she has missed something in life, but does not yet realise what that something is, though her state of mind is astutely guessed at by Prunier, the lover of her little servant, Lisette.

One day there arrives from the country Ruggiero Lastonc, son of an old friend of Ramboldo, come to Paris to continue his studies, and furnished with letters of introduction to his father's old acquaintance. The youngster is completely at sea in the midst of the varied company that throngs Magda's salon, but his ingenuousness only arouses the ironical contempt of the habitués. Evidently he has need of 'education,' and what school could be better than the 'Bullier'? Thither, therefore, he is carried by his new acquaintances, and there he is inducted into the Bohemia of students and artists. Meanwhile Magda, alone in her salon, grows ever more restless, longing for she knows not what, and in a sudden fit of petulance decides to 'have a fling.' Dressing herself again as a grisette, she returns to the 'Bullier' to pass an evening amid old associations. There she meets anew Ruggiero, with whom she had scarcely exchanged a word in the crowded salon; and in him she finds the solution of her unknown problem. Hitherto her life had lacked a subduing love; now it has entered, and she has found what unconsciously she had longed for.

The drama proceeds apace: Ruggiero is entirely enamoured, and sees nought but an angel in Magda. Resolved to make her his wife, he writes to gain his parents' consent, and they respond with a letter full of sweetness and benediction, and bearing words of tender welcome to their son's chosen love, whom they will rejoice to receive under their honest roof, if only her name is honest too and her past unsullied.

When Magda hears this letter read, a great reaction takes place in her soul, and her conscience rouses itself to protest against the deception she had intended. Faced with the holy purity of that honest family, she finds it impossible to lie or to deceive; and she confesses the truth and accuses herself with all the despair of one who asks no pardon because the past can never be cancelled. She persuades her lover to resign himself to the separation, and to return home. For herself, she is but 'la rondine,' she will begin her flight anew, and suffer in secret for what she has lost. The episode has been but a dream, and the reality is the sweet and holy image of Ruggiero's mother who awaits him in that distant village.

### THE WESTMINSTER SINGERS: A NOTABLE EXPEDITION.

The news that transpired last December that the celebrated men's-voice quartet, known as the Westminster Singers, was to visit Sweden in these troublous times excited considerable curiosity. Why were these talented singers asked to face risks which are bad enough at any time in mid-winter but which were now infinitely greater in view of unscrupulous submarine activity? It was no joy-ride, but obviously one calling for true courage and endurance, and it was undertaken simply for the good purpose of helping to strengthen ties with a friendly neutral nation. The fact was that ubiquitous German propaganda in the form of supplying entertainers was rife in Stockholm, and it was felt that it was high time Britishers should have a look-in—or as we may say, in variance of a well-known *obiter dictum*, it was not fair that the Devil should be the only person to provide good tunes.

Stockholm rejoices in a wonderful Cabaret, the chief force in the management of which is Ernst Rolf, who is an artist, an excellent musician, and a very popular performer. The 'Fenix Palatzen,' as the establishment is called, is the fashionable resort of the townsfolk. A commodious café is attached, and the arena in which the entertainments are given holds about 1,000 people, who are able to sit at tables at their ease and sip their coffee and listen comfortably to the good things provided. Ernst Rolf is a Swede, and he has some English connections that helped him to the brilliant idea of importing the Westminsters to his Cabaret. The choice having been made, the next step was to enlist the support and assistance of the British Ambassador and our Foreign Office. This was readily afforded, and all needful facilities were granted. So the party of musical missioners left London on December 17, and arrived at Stockholm on December 23 without mishap of any kind.

The guests were at once cordially received by the British authorities, including the chaplain of the Embassy, who enlisted their services to assist the church choir in carol-singing. In accordance with this plan the combined forces on Christmas Eve waded through the deep snow, first to the

British Legation and afterwards to the American Legation, and performed a programme of well-known carols. The engagement to sing every evening at the Cabaret began on the following week, and continued for eight weeks; but now and then the party visited other towns, the most important of which was Copenhagen. Everywhere success was marked. Although all except one of the pieces were sung in English, there seemed to be no difficulty on the part of the audience in appreciating them. Nothing was more popular than 'Would you know my Celia's charms?' which the Westminsters turn into an irresistible comedy. This well-known catch was constantly called for, and provoked much mirth. The following is a list of the principal pieces performed during the visit:

'The hunt is up .. .. .. .. .. .. *Hatton*
'The foresters' .. .. .. .. .. .. *Bishop*
'Tell me, babbling echo' .. .. .. .. .. *Paxton*
'Would you know my Celia's charms' .. .. .. *Webbe*
'Come let us join the roundelay' .. .. .. *Beale*
'In Absence' .. .. .. .. .. *Dudley Buck*
'When evening's twilight' .. .. .. .. *Hatton*
'The long day closes' .. .. .. .. .. *Sullivan*
'O peaceful night' .. .. .. .. *Edward German*
Swedish Folk-song, 'Spin, Spin, Spin.'
'Poor Thomas Day' (sung in Swedish) .. *Harrington*
'The goslings' .. .. .. .. .. *F. E. Bridge*
Plantation Melodies, &c., &c.

applause. The Westminster Singers will sing themselves into immense popularity in Stockholm.—'Ess Ell,' in the *Stockholm Aftonblad.* (This is a German-owned paper.)

The Westminster Singers were surprisingly clever, and they possess besides the merry English humour which has been personified for us Swedes by Jerome K. Jerome. They will become exceeding popular.—'-lin,' in the *Stockholms Tidningen.*

Though what they performed was not the type of quartet song such as we are accustomed to hear, but of a far lighter and merrier description, nevertheless we had to admire its exceptional harmony—that admirable blending of voices which sounded as though emanating from a well-tuned instrument.—'Kfs.,' in the *Svenska Dagbladet.*

'The Westminster Singers form a unique number'—so runs the programme, and that deservedly so. When one hears this excellent quartet it is difficult to realise that such music really emanates from four human throats, but rather from an organ. They sing not merely stereotyped part-songs, but pieces of the most difficult kind, where just the power of combined singing is put to the severest test. Their first item was a waltz, and the second a comic banjo imitation, 'Ole Joe,' with which the audience was immediately captured and the applause was frantic. As a final number we were surprised with our old friend 'Spin, spin, daughter mine,' in English. Rarely indeed has this beautiful song been rendered with greater feeling and taste, if this expression be permitted. The listeners were really held 'gripped.'—'Rigo,' in the *Aftontidningen.*

The Westminster Singers, four English gentlemen with medals, sang quartets. Our singers at home should go and hear them in order to see . . . and learn.—'G.,' in the *Social-Demokraten.*

G. MAY (St. Paul's). W. KEARTON (St. Paul's and St. Peter's, Eaton Square). BERTRAM MILLS (Westminster Abbey). W. H. BRERETON (H.M. Chapels Royal).

One memorable experience of the Quartet was an invitation visit to the Royal Palace, where they sang to the Crown Prince and Princess, whose affability they speak of with much warmth. They were entertained in the royal circle and each presented by the Princess with her photograph signed. In asking for a repetition of 'The long day closes' Her Royal Highness said that she had never heard a more beautiful part-song or more beautiful singing. On New Year's Eve the Quartet took part in a special Memorial Service for the Fallen held in the English Church, at which the Crown Princess was present.

The party arrived back in England on March 11. During the voyage they were somewhat detained in order to avoid the attentions of the enemy. Many friends will join us in offering sincere congratulations to the Quartet on their safe return, and warm thanks to them for so pluckily braving danger for the sake of the credit of England's music.

The following are translations of a few extracts from the Stockholm Press:

Mr. Rolf has found an acquisition of quite a unique kind from London, viz., four gentlemen who possess a fine art of quartet-singing. Their thoroughly funny song, 'Celia,' produced thunders of

## THE Y.M.C.A. APPEAL TO MUSICIANS.

We have received, unfortunately too late for insertion in our April number, a lengthy report of the result of this appeal. It is a record of successful activity in all directions. Numerous concerts and other entertainments have been given and many more are being organized, and a surprising number of generous and useful gifts of music and musical instruments have been received.

# Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

## BIRMINGHAM.

A War-fund concert was given at the Town Hall on February 20, when Mr. W. E. Robinson's Select Ladies' Choir, the Apollo Glee Society, and the Wolseley Male-Voice Choir took part.

The Midland Musical Society's performance of 'Elijah,' given at the Town Hall on February 16, was the best this old musical organization has ever given. Mr. C. W. Perkins was at the organ, Miss Emily Waldron, Miss Mary Foster, Mr. Arthur Jordan, and Mr. Charles Till were the principals, and Mr. J. A. Cotton conducted.

The Sunday concert given on February 17 was conducted by Mr. Julian Clifford. Tchaikovsky's Theme and Variations from the third Suite, Op. 55, was an important item. Délibes's Overture 'Le Roi l'a dit,' Sibelius's 'Valse Triste,' Dvorák's Slavonic Dance No. 1, Op. 46, Glazounov's Valse de Concert' No. 1, Op. 47, and Berlioz's 'Hungarian March' completed the orchestral programme. Miss Rosina Buckman sang Mimi's aria from 'La Bohème,' and 'Elizabeth's Greeting' from 'Tannhäuser.'

The Birmingham Choral Union performed in the Town Hall on February 23, under Mr. Richard Wassell. The principal choral work was 'Hiawatha's Departure.' The principal parts were ably performed by Miss Hilda Nelson, Mr. Sidney Halliley, and Mr. Alfred Askey. The orchestra also gave an excellent reading of Mendelssohn's Overture, 'The Hebrides.'

The Chamber Concert Society gave a concert at the Royal Society of Artists' Gallery on February 27, the executive again being the Catterall String Quartet. Beethoven's Quartet in B flat, Op. 130, and Schubert's melodious Quartet No. 1, in A minor, Op. 29, were welcome items. The novelty of the evening was Josef Holbrooke's String Quartet No. 2, Op. 59A, comprising a 'Serenade' ('Belgium, 1915'), and Russian Dance ('Russia, 1915'). One would be glad to hear again these two numbers, which greatly impressed the audience.

Madame Minadieu's Matinées Musicales were brought to a conclusion at the Grand Hotel on March 2. The profits on these concerts, and three others given elsewhere, amounted to £160, and go to the Serbian Relief Fund. Encouraged by the support given to these 'Matinées,' Madame Minadieu intends to make them an annual function, the dates for the next season being already announced. The London String Quartet appeared at the last concert, giving most finished artistic performances of Debussy's Quartet in G minor and Mozart's in G major, Op. 12. The same artists were associated in the presentation of Scarlatti's Cantata Pastorale, 'Per la Nascita di Nostro Signore,' written for string quartet, pianoforte, and soprano voice. It is a noble and impressive work, to which Miss Gladys Moger did full justice. Mr. G. H. Manton was the pianist and accompanist. Mr. C. Warwick Evans, the 'cellist, played Henry Eccles's beautiful Violoncello Sonata.

Mr. Wassell's last Popular Orchestral Concert of the season was given at the Town Hall on March 2, before a crowded audience, the programme submitted including the Overture 'The Merry Wives of Windsor,' the third and fourth movements of the 'Pathetic' Symphony, Weingartner's orchestral arrangement of Weber's 'Invitation à la Valse,' Elgar's two charming orchestral pieces, 'Chanson de Matin' and 'Chanson de Nuit,' and Grieg's 'Peer Gynt' Suite No 1. Mr. Wassell has never before done better work than he has this season. Mark Hambourg played Beethoven's 'Emperor.'

Mr. Josef Holbrooke gave a recital at the Midland Institute on March 5, assisted by Mr. John Dunn (violin) and Mr. Maurice Taylor ('cello). Mr. Holbrooke's contributions to the programme included his Variations on 'Auld Lang Syne,' a beautiful Sonate-Concerto for Violin and Pianoforte, Op. 59, also one for 'Cello and Pianoforte, and other pieces. The three artists also performed Rachmaninov's Pianoforte Trio, 'Elégiaque,' Op. 9.

An event of great interest which took place in the Town Hall on March 13 was a performance of Granville Bantock's new arrangement of the setting of the 'Rubaiyat of Omar Khayyám,' evidently intended for the stage, according to the programme, and set forth in five scenes with outline of the Scenario. The composer has added a beautiful *final* to the work, and considerably altered the original score which was in three sections. Anyone following the pianoforte and vocal score was certainly bewildered by the new arrangement. Sir Thomas Beecham conducted with a master hand, and was well supported by a rank and file of splendidly constituted orchestral forces and by the Birmingham Festival Choral Society, the exacting choral portions being given with rare sonority. In a work of such magnitude and difficulty the choir certainly did wonders. The chorus-master is Lieut. K. E. Blackall. The principals were Miss Ethel Toms, Mr. Frank Mullings, and Mr. Frederic Austin. At the close of the performance the composer was loudly applauded.

## BOURNEMOUTH.

The excellent Symphony Concerts continue to attract good audiences—a distinctly satisfactory state of affairs in regard to concerts of such a serious nature. They have had for their outstanding features the performance of such recognised Symphonies as the C minor of Glazounov, the No. 2 in D of Beethoven, the César Franck example, and Mozart's 'Prague' Symphony. In the playing of these works Mr. Dan Godfrey's position as conductor has been well maintained, the performance of Glazounov's fine composition being particularly successful. Other items of interest have been Rebikov's Suite for string orchestra, 'Les Feux de Soir,' a Divertissement by Lalo, Lyadov's 'Musical Snuff-box' and his Legend, entitled 'Kikimora,' Beethoven's 'Leonore' (No. 3) Overture, and Jos. Jongen's 'Tableaux Pittoresques.' Rebikov's Suite and Lyadov's 'Kikimora' were first performances at Bournemouth. The first-named composer's music proved highly effective, though somewhat reminiscent of, at one time, Tchaikovsky, and at another, Debussy. Lyadov's work is an exceedingly clever piece of programme music, and ought to take its place as a permanency in the répertoire of the Orchestra. We were very pleased, too, at renewing acquaintance with Jongen's imaginative Suite, which was again played under the direction of its composer.

The soloist at the twentieth concert on February 21 was Maud Delstanche, a decidedly pleasing violinist who played Lalo's highly-effective F minor Concerto in capital style, her interpretation throughout being most musical. The following week came Mr. Julian Clifford, the well-known conductor and pianist. The fact that he was suffering from a poisoned thumb would, we should have thought, have provided a substantial reason for his withdrawing from the programme; but in spite of this, Mr. Clifford with much courage decided to undergo what must have proved a sufficiently painful and difficult ordeal, merely substituting for the Saint-Saëns Concerto in G minor his own melodious and rather less-exacting Concerto in E minor, which he played *con amore*. His decision to play under such disadvantageous conditions met with the response that it undoubtedly deserved. On March 7, Miss Lena Kontorovitch essayed the not altogether satisfactory Violin Concerto by Glazounov. We have heard this clever performer to greater advantage on other occasions, her reading of the Glazounov music erring on the score of dulness, some of her tempi being unnecessarily slow. A consciousness of the real ability and excellent technique of the artist only added to the slight feeling of disappointment that was felt. On March 14 we were glad to welcome back Miss Craigie Ross, one of Bournemouth's principal musicians, to the Symphony Concerts. She repeated her success of two years ago with Goedicke's Concertstück for Pianoforte and Orchestra, an enjoyable composition well-suited to the very evident talents and dexterity of the soloist, who was in excellent form, and was greatly appreciated by her audience.

## BRISTOL.

Elgar's 'The Spirit of England' was heard in its completeness for the first time at Bristol at the Choral Society's concert at Colston Hall on February 23. 'For the Fallen' was given by the Society twelve months ago, and made such a profound impression that many were desirous of becoming acquainted with the two preceding sections,

'The Fourth of August' and 'To Women. Mr. George Riseley had under his direction a large choir and a fine orchestra, and with such competent principals as Miss Caroline Hatchard, who took the solos in the first and third parts of the trilogy, and Mr. Frank Mullings, who contributed with rich expression the solo in the central section, a memorable reading of this notable War work was secured. The 'Hymn of Praise' was once more given by the Society, the familiar choruses being sung with fine effect.

It was an all-British programme that the Bristol New Philharmonic Society presented at its concert given on March 13, when for the first time the Society appeared at Colston Hall, the Victoria Rooms being used for Government purposes. As at the Bristol Choral concert an important Elgar work was included, though in this instance it was the product of many years back, viz., 'King Olaf.' The choir was unavoidably weak in male voices, but was of good quality, and Mr. Arnold Barter with the backing of an efficient orchestra obtained a praiseworthy performance. Miss Laura Evans-Williams gave the soprano solos with excellent taste, Mr. Herbert Teale sang the tenor numbers agreeably, and Mr. Frederick Ranalow was impressive as the bass soloist. The orchestral selections were Frederick Delius's 'Brigg Fair' and a Norfolk Rhapsody by Dr. Vaughan Williams, both works founded on folk-songs. They were ably interpreted and much enjoyed. The concluding item was the choral song 'Jerusalem,' Sir Hubert Parry's brilliant setting of stanzas from William Blakes 'Prophetic Books.' The two concerts which the Society has given this year will benefit Red Cross funds.

At a concert at the Colonial Institute on March 11, attended by, amongst others, the Lord Mayor and Sheriff, the programme was somewhat unique, all the songs selected having been written by Mr. F. E. Weatherly, and most of them composed by Mr. J. L. Roeckel. Both gentlemen were present. Mr. George Riseley, who arranged the programme, spoke of Mr. Weatherly and Mr. Roeckel as the Gilbert and Sullivan of Bristol. He commented upon the great versatility of Mr. Weatherly, whose songs he said were known throughout the world, and mention was also made of his cantatas and translations of foreign operas. His versions were regularly used by the Carl Rosa Opera Company and the Beecham Opera Company. He had written songs domestic, sentimental, romantic, humorous, religious, military, and nautical. Mr. Riseley referred to the interesting circumstance that three years before the War Mr. Weatherly wrote the song, which was in the night's programme, entitled 'The Glory of the Sea,' in which he seemed to prophesy the feat recently performed by H.M.S. 'Mary Rose' in fighting 'one to three' to a glorious end. Mr. Weatherly and Mr. Roeckel had had a particularly long and happy association. The musical programme was a delightful one, the vocalists, Misses H. Stowar, M. Keene, and Gertrude Winchester, being received with the greatest heartiness.

£200 has resulted from offertories at the organ recitals at St. Mary Redcliff Church on behalf of benevolent purposes associated with the War. The offertory on Monday, March 11, was given to a special fund for providing additional musical facilities for soldiers in the two thousand huts and centres of the Y.M.C.A.

The Venture Society is to be congratulated on providing a very pleasant musical evening on March 13, at Stuckey's Restaurant. Mr. A. H. Ireland read a paper on Schumann, who as a song-writer was, he said, second only to the prolific Schubert.

## CAMBRIDGE.

The University Musical Society, under the conductorship of Dr. Cyril Rootham, gave a most interesting concert in St. John's College Chapel on March 7. The programme was an entirely British one of the 16th to the 20th centuries, with a definite logical sequence underlying it, and included three works which have never been heard before. The items were: 'Lord, let me know mine end' (Greene), in which the moving bass was strengthened by the 'cellos playing pizzicato; a new Elegy for strings and organ, written by Dr. Alan Gray in memory of W. Denis Browne, of Clare; 'Justorum Animæ,' Byrd; a new Pastorale or Meditation on the 23rd Psalm, by C. Armstrong Gibbs, a Cambridge musician; Wesley's anthem, 'O Lord, Thou art my God'; a Ground for strings, 'When the leaves bee greene,' by Byrd, which Thomas Tomkins characterises as a 'most excellent piece' (this work was made accessible to the Society through the instrumentality of Mr. Edward Dent, who discovered it in the British Museum and made copies of the parts); 'O Lord, look down from Heaven,' by Battishill (unaccompanied); Sonata of four parts (No. 5, in G minor), for strings, by Purcell, and the same composer's anthem, 'Sing unto the Lord,' with the instrumental interludes. The thanks of all Cambridge music-lovers are due to Dr. Rootham and Mr. Dent for getting together such a programme. The membership of the Society is much depleted owing to War conditions, and the choir is very small indeed. But none of the works required a large number of performers—indeed, they were heard under almost ideal conditions both as regards the size of the choir and orchestra and of the place in which the performance was held.

## DEVON AND CORNWALL.

### DEVON.

On February 27 Plymouth Orpheus Male Choir (Mr. David Parkes) was associated with the string band of the R.M.L.I. in selections from 'Faust,' and demonstrated its artistic capabilities in Elgar's 'Feasting I watch,' the dramatic chorus 'Cyrus in Babylon' (Boulanger), and pieces by King, Maunder, and Jackman. With the band also, and with Miss Carrie Tubb as soloist, the Choir gave a fine interpretation of Schubert's 'Great is Jehovah,' and the orchestra played an excellently chosen programme.

On March 13 Plymouth Female Choir, whose inauguration was recorded a few months ago, gave its first concert, conducted by Mr. Douglas Durston. Choir and conductor must be commended for the interesting selection of pieces performed, which included two hymns from 'Pan's Anniversary,' by Geoffrey Shaw, Hamish MacCunn's 'Whither,' and Elgar's 'My love dwelt in a Northern land,' and in which testimony was afforded of musicianly work in preparation. Mr. George East and Mr. Durston played the César Franck Violin Sonata, and the violinist gave several solos. Mr. Joseph Cheetham sang.

Plymouth Co-operative Education Department has been assiduous in providing concerts for the people in several districts. On February 16 Mr. Will Jones, tenor, was the chief attraction; on February 22 a miscellaneous concert was given at Prince Rock; on March 9 Mr. Rupert Pounds (vocalist) was the principal performer; and a good ballad concert was given in the Central Hall on March 14. Plymouth Corporation Concerts have been visited by Miss Joan Ashley and Miss Muriel Sims (vocalists) on February 23, when Pianoforte Trios by Arensky and Saint-Saëns were played by Mr. R. Ball, Band-Sergt. C. G. Pike, and Mr. H. Moreton; and on March 9 Mr. R. G. Evans conducted the string band of the R.G.A. in an excellent programme.

'The Maid of the Mountains' made its first appearance at Plymouth Theatre Royal during the week beginning February 18, with Miss Hancock in the title-part. The Sunday concerts in the same theatre comprised performances by the R.G.A. Band on February 17, and by the R.M.L.I. Band (directed by Mr. S. P. G. O'Donnell) on February 24. On the latter occasion a Suite by Moszkowsky, 'Scenes in Foreign Lands,' and Saint-Saëns's Symphonic-poem, 'Le Rouet d'Omphale,' were played. The same Band played on March 10, introducing a Suite by Gasser, 'A scene in France,' and Bombardier A. Woodridge, R.G.A., was the vocalist. These two Bands have continued alternate performances on Sunday evenings on the Promenade Pier.

The choir of Dawlish Y.W.C.A. and a string band gave a successful concert on February 12, conducted by Mrs. Houghton, and chamber music was played by this artist (violin) and Miss Barrows ('cello). Miss F. Webber's orchestra gave concerts at Bideford on February 12 and 15, assisted by solo performers. Torrington Orchestral Society played the instrumental part of the operetta 'The lace-makers,' which was performed on February 25 under the direction of Miss Webber. A double bill was presented at Dartmouth on March 6 by Miss Lovell's class, which

gave creditable performances of the operettas 'Christmas Scenes' (F. H. Cowen) and 'The Old Year's Vision' (Fletcher).

Barnstaple Musical Festival Society announces that Stanford's 'Battle of the Baltic' and some Motets and part-songs will be given in April. In aid of the memorial fund for the late organist of Newport Church, Barnstaple (who recently died while on Army service), a musical recital was given on March 11. Dr. H. J. Edwards played organ music suited to the capabilities of the instrument, including selections by Hollins, Dubois, and Handel, and was associated with Mrs. J. Robins (violin) in concerted music, and the violinist also played unaccompanied music by Bach. The vocalists were the Misses H. Gent and D. Dark, and Mr. Sydney Harper.

CORNWALL.

Madame Bertha Moore and Miss Marjorie Moore, at St. Austell, on February 18, gave a song and story recital, assisted by Miss Hawke at the pianoforte; and at Padstow, on February 22, Mr. D'Arcy de Ferrars lectured on 'Singing and its origin,' giving by way of illustration songs in Arabic, Egyptian, and Hindustani, also a song attributed to Apollo and dated 700 B.C.

A chamber concert was given at Chacewater on March 5 for local charities by Madame Harriet Solby (violin), Miss Barbara M. K. Corfe ('cello), the Helman Vocal Quartet, Miss Carling and Mr. Leslie Ursell (pianoforte), and Mrs. Hooper, Miss Dorothy Webber, and Mr. A. E. Old (vocalists). Redruth Orchestral Society, conducted by Miss Marjery Holden, gave a concert on March 6, assisted by local vocalists; and on March 7 Lifton U.M. Choir sang glees and the band played marches and gavottes. Part-songs were sung at Blisland on the following date by the U.M. Sunday School Choir, conducted by the Misses M. Roose and I. Hammer. Truro City Road Choir sang anthems at Wheal Rose on March 9, assisted by an orchestra and conducted by Mr. Rule.

## GLASGOW.

The last of the Choral and Orchestral Union's short series of concerts, on February 22, was somewhat marred by the undue length of the programme, but the outstanding feature of the performance was undoubtedly the magnificent playing of the pianist, Miss Adela Verne, which evoked enthusiastic plaudits. Miss Stiles-Allen contributed four groups of songs, and the Choral Union, under Mr. David Stephen, sang several oratorio choruses in robust style to the accompaniment by a small string band. Mr. T. C. L. Pritchard was the organist. The Orpheus Club, conducted by Mr. Hutton Malcolm, gave a week's performances of 'The Gondoliers.' This fine amateur body holds well together, and through the Club's efforts the funds of many charitable institutions have benefited largely. To this year's performances the admirable singing by the choir gave considerable distinction.

On March 1, Mr. A. M. Henderson gave a highly-interesting and instructive lecture-recital on 'Modern Russian Composers,' covering a period from mid-Victorian to the present day, and reviewing the styles of pianoforte-writing from Glinka to Rachmaninov. Of the fifteen solos Mr. Henderson played, two (by the Polish composer, Pachulski) were heard in this country for the first time.

A new combination, the Bailey Quartet, gave a meritorious chamber concert on March 7, the leading item on the programme being Schumann's Quintet, in which Mr. A. M. Henderson as pianist was associated with the Quartet.

It is not often that oratorio performances are given in this city by a visiting choir from the country, but the Motherwell Young Men's Institute Choir, conducted by Mr. Joseph Barnes, journeyed to St. Andrew's Hall on March 8 and 9 to give two performances of 'Elijah.' The choir had evidently bestowed great pains in preparing its work, and the singing was marked by much freshness, vigour, and precision. Mr. H. Fellowes's String band, with Mr. Walton at the organ, played the accompaniments, and an excellent quartet—Miss Muriel Foster and Miss Stiles-Allen, and Messrs. Henry Brearley and Herbert Brown—sang the solo music. An event of more than usual importance was Mr. David Stephen's Chamber Concert on March 14, when the concert-giver's Fantasy-Quintet in E minor was performed for the first time in public. The Fantasy, an excellent piece of chamber music which greatly enhances the composer's reputation, is in one movement (*Allegro*), with a short *Adagio* showing strong national characteristics, the theme being used later in the *Coda*. Harmonically the work is very modern, and the rhythm is strongly marked throughout. Played by the Fellowes Quartet, with the composer at the pianoforte, the composition had adequate treatment and was well received.

During the month there has been an exceptionally large number of concerts given on behalf of patriotic funds, and among other happenings were a Scottish Concert, under the auspices of the Abstainers' Union, a pianoforte recital by Mr. Benno Moiseiwitsch, and a month's playing (to large audiences) of its repertory by the Royal Carl Rosa Opera Company.

## LIVERPOOL.

Mr. Von Holst's Ode, 'The Cloud Messenger,' Bach's 'Sleepers, wake,' and the third Act of Tannhäuser,' formed the programme which Mr. Alfred Benton conducted at the seventh Philharmonic Concert on March 5. Although performances of Wagner's opera-music without action and scenery were not permitted by the composer, the enjoyment given by this especial performance would probably have reconciled even the most particular purist. The singers were Miss Carrie Tubb, Miss Jennie Atwill, Mr. Frank Mullings, and Mr. Robert Parker. Nor should the superb excellence of the orchestra, led by Mr. Catterall, be forgotten. For various reasons a not thrilling choral performance of the Bach Cantata has to be recorded. It has been better done, and the chief memory is the singing of Miss Carrie Tubb and Mr. Robert Parker, and the violin obbligato played by Mr. Catterall in the delicious duet. But it was Mr. Von Holst's work which claimed first attention. 'The Cloud Messenger' is a setting of the musician's own translation from the Sanskrit of the Indian poet Kalidasa, whose lines express deep thoughts in words of descriptive beauty. They have served the composer well in giving him an attractive new subject, and an opportunity for constructive writing which exhibits more than the occasional touch of inspiration, for there is surely but a narrow space between inspiration proper and a strong exterior will. The Ode is laid out for alto solo, chorus, and orchestra. Occupying about forty minutes in performance, the work after a short and poignant orchestral prelude plunges into a fine choral outburst of welcome, of which the rapturous note is all too short. The choral climaxes are generally swiftly produced and transient, and the choral part is subservient in interest but not in difficulty to the orchestral accompaniment, which is ingenious, powerful, and masterly, especially in the description of the thunder, the rain, and the fierce forest-fires, and again in the suggestive colouring and rhythmic movement of the temple dances, in which the Eastern tone-painting has been done with artistic discernment. The alto solo is not intended for detachment, but it gave Miss Hilda Cragg-James an opportunity for using her sonorous voice with declamatory effect. Written in 1912, the present occasion was the fourth performance of this notable work, which enlarges the place Mr. Von Holst has won among contemporary musicians.

Following the production of Dr. James Lyon's 'Stormwrack' the H. B. Phillips Company made a hit in the choice of Délibes's Opera 'Lakmé,' of which a first performance in English was given in the Shakespeare Theatre on March 8. Délibes's music lacks the essential note of dramatic intensity in dealing with a powerful plot; but it is exceedingly graceful and melodious, and the ballet music is delightful. Attractive vocal numbers are another feature of the opera, notably the famous 'Bell' song, which was sung with charming ease and fluency by Miss Nora d'Argel. Other singers included Mr. Parry Jones and Mr. Albert Kirkman as the two British officers, and Mr. Lewys James, who gave a clever performance as the Indian priest. Mr. Paul Kochs conducted. Rehearsals are now proceeding of Mr. Alec McLean's new opera, 'Maître Seiler.'

Work on the great new Liverpool Cathedral has necessarily been stopped during the War, but fortunately the progress of building the new organ, the 'largest in the world,' has not

been greatly hindered. Mr. H. Goss Custard, the Cathedral organist, in addressing the members of the local Association of Organists and Choirmasters in Rushworth Hall, gave some highly interesting particulars of the work which has proceeded upon the specification first published in the *Musical Times* of January, 1913. The speaker generally convinced his hearers that the organ would not be unnecessarily large and costly, practically a 'white elephant.' He did not see why the measure of artistic endeavour should be limited to bare necessity. In this case ample space and ample funds were available. In previous large organs there had been a great amount of duplication of conventional tone, but in the Liverpool organ the novel design was in the development of tone in 'families' in a manner never previously conceived. The actual power-producing qualities of the instrument need not be unduly dreaded, as they would be no greater, or very little greater, than existed in other organs, and not out of proportion to the vast dimensions of the building. The console of the instrument, a wonderful production of human ingenuity and skill, will shortly be placed on public view.

Dr. Arthur W. Pollitt has completed a course of six lectures on 'The Development of Music,' in the Arts Theatre of the University. The course was devoted to the consideration of :

1. The Choral Period ;
2. Early Instrumental Music for Strings ;
3. The growth of Music for keyboard instruments ;
4. The Classical period, dealing with the growth of form ;
5. Dramatic Music ;
6. Romanticism and Modernity ;

with vocal and instrumental illustrations. Dr. Pollitt also lectured to the Historic Society of Lancashire and Cheshire in the Royal Institution on February 28 on 'The Mediæval Origins of Opera.'

Another lecture heard with attention was that of Dr. Annie Patterson, of Dublin, who on February 28, under the auspices of the Irish Society, gave at the University an address on 'Sources of Old Music.'

The popular Wednesday mid-day pianoforte recitals in Rushworth Hall included two admirable performances by Miss Irene Truman on March 6 and 13, when she showed herself to be a player of great executive skill and musicianly perception, while at Crane Hall, on Wednesday afternoons, three clever pianists—Miss Edith Byrom, Miss Gladys Scollick, and Mr. F. Anderson-Tyrer—have been heard with acceptance. The latter player included in his pieces an original Prelude and Scherzo. Singers at these agreeable functions have included Miss Dorothy Edge and Miss Muriel Brunskill, with Mr. Fred Brown as solo violinist. The smooth ensemble playing of the McCullagh String Quartet was a feature of the concert on March 13, when Miss Isabel McCullagh, Miss Edith Allanby, Miss Hilda Lindsay, and Miss May McCullagh were enjoyably heard in Mendelssohn's E minor Quartet, and Dvorák's Quartet in F.

To the memory of the late Miss Helena McCullagh, whose musical gifts and personal qualities endeared her to a wide circle, a memorial window is being placed by her pupils in the Belvedere High School for girls.

How well the Post Office Choral Society is carrying on was shown at its concert in the Philharmonic Hall on March 13, when a highly creditable performance of Elgar's 'Banner of St. George' was conducted by Mr. Arthur Davies. Certain reservations apart, there was much to commend in the responsive and intelligent singing of the choir. The soprano solo was well sung by Miss Muriel Gough, and later Mr. Lewys James contributed songs and Mr. Stanley Redfern flute solos.

## MANCHESTER AND DISTRICT.

Lest it be thought that Manchester was entirely preoccupied with the claims of opera for the seven or eight weeks terminating on February 9, it may be well to bring the record of endeavour in other branches of music up-to-date. Apart from Mr. Brand Lane's two orchestral concerts there was nothing of exceptional interest performed in the Free Trade Hall, but the number and quality of chamber-music concerts in the period under notice was unusual. The Tuesday Mid-day series—apart from an occasional choral programme, such as has been given by the Manchester Vocal Society and by the Ladies' Choir from the Royal Manchester College of Music (both conducted by Dr. Keighley)—tend definitely towards pure chamber-music. These programmes of forty minutes' duration rarely permit of more than one work, and the biggest-scale things like Beethoven's Septet, Schubert's Octet and A minor Quartet, or the 'Trout' Quintet, may be instanced as probably the most ideal adaptations of means to end, providing as they do enough, but not too much, classical music to be assimilated with satisfaction.

The Friday series last from 1.0 to 2.0 o'clock, and Sonata and Trio concerts are the order of the day. Miss Lucy Pierce (pianoforte) and Miss Edith Robinson (violin) gave before Christmas a fine series of Sonatas ; Sir Thomas Beecham has joined Mr. Arthur Catterall in the Grieg C minor ; Mr. Goossens, jun., with the same violinist, played the 'Kreutzer' ; and with Mr. Landon Ronald the Catterall Quartet has performed the Schumann Quintet. A series of first-rate programmes has been given during March by Miss Ethel Midgeley (pianoforte) and Messrs. John S. Bridge and Walter Hatton. These endeavours are among the surest means of promoting and stimulating a definite bias in favour of that form of musical art which, by universal consent, is I think accounted not only the purest but the most difficult of intelligent appreciation. Further, both these mid-day series promote not only musical talent but contribute definitely towards financing the provision of music in Military Hospitals.

Two Quartet Sketches by Mr. Holbrooke, played at the Catterall Quartet Concert on February 22, call for mention if only from the fact of the rare appearance of the composer's name in Manchester programmes. They are styled a 'Serenade,' with sub-title 'Belgium, 1915,' and a dance movement said to be based on a Russian folk-tune, which is labelled 'Russia, 1915.' The earlier movement is an exceedingly beautiful example of the elegiac mood, exploring the highest register of each instrument in an unusual way towards the close. Of the second sketch the best that can be said of it is that it is a good foil to the far more effective writing of the 'Serenade.' Its base may have been a Russian tune—quite as likely it was not—while it has briskness, vitality, and snap. (Is there not a tendency to overdo this 'labelling' of movements nowadays?) The work was preceded by a Mozart Quartet in G that provided twenty-five minutes of unalloyed beauty in which every fine characteristic of first-rate ensemble playing was manifested. We have had some music lately in Manchester by Beethoven and Brahms which formerly was approached with too much awe—music said to be of the 'cryptic' order, the secrets of whose interpretation it was said rested only with the mighty ones of a past age. As quartets go the Catterall group is only a youngster, but they tackled the great Beethoven in B flat (Op. 130) in a normally straightforward musical fashion, and it lost its 'cryptic' character and became as clear as sunlight. Similarly, on February 14, Mr. Goossens, jun., played Brahms's third Symphony in a way wholly delightful. Not many years ago, Steinbach and Richter were declared to be the sole repositories of the only true Brahms symphonic interpretation : his symphonies, so lofty and remote, were not to be approached in any spirit save of becoming awe and reverence. And the result then? Oftener than not, unadulterated boredom. The 'younger generation' steps along and shows us all what unmitigated nonsense that Meiningen and Viennese tradition was. Symphony concert audiences are learning, like competitive festival audiences before them, that Brahms's music when handled naturally and freely by any one with even average musical sensibility yields up its secrets. Under Goossens's care it unfolded its manifold beauties and shed its fragrance around as springtide blossoms in the sunlight.

I have previously commented on this conductor's capacity (as well as willingness) to undertake the direction of programmes (often not of his own choice) at a moment's notice, and never turn a hair. His brain seems to absorb an intricate new score as easily as a sponge absorbs water. The latest revelation of his powers was on February 14, when a new choral work by the Manchester Cathedral organist, Mr. Sydney H. Nicholson, was in the programme, to be conducted by Sir Thomas Beecham. The work in question is a

setting of part of Rupert Brooke's Sonnet-sequence, '1914.' How much the composer owed to the genius of Goossens for ensuring so favourable a presentation of his work he probably only fully realised by comparison with its performance three weeks later under other conditions in the Houldsworth Hall. The Sonnets in question are not used in Brooke's sequence, but:

(I.) 'Now God be thanked, Who has matched us with His hour.'
(II.) 'If I should die, think only this of me.'
(III.) 'Blow out, you bugles, over the rich Dead!'

The treatment is continuous, and Sonnet V. is allotted to a baritone solo. The others are set in chorus. I confess that for me the Sonnets are the full and final expression of their respective emotions. Music cannot translate these emotions into something higher, cannot reveal any hidden or little-suspected ecstasy. The verses are also too strongly subjective in feeling. Now, failing this compelling grip on the emotions, what remains for the composer? He can seize on any likely pictorial externals, and embroider the poetic subject; and in Sonnet III. this is what is done, the 'Last Post' bugle-call is woven into the tissue of a march-like theme, and a distinctly imposing result obtained in massive choral writing. There is great poetry which inevitably brings its musical counterpart to memory, even after many years. Will such a distinction await Mr. Nicholson's music? Quite possibly we are too near the occasion of both verse and music to answer with certainty.

Miss Tessie Thomas's initial appearance at the Hallé Concerts on February 28 was awaited with considerable expectation, more especially when the Beethoven Violin Concerto was advertised. Beautiful playing of a somewhat slender, miniature tone we admittedly got, but not playing with any ripeness or maturity of expression. Some young players have been heard whose expressive and interpretative gifts clearly outran their executive ability; one may hope that in due time Miss Thomas will bring warmth of temperament to the aid of her present executive powers. Besides this interesting appearance, Mr. Landon Ronald gave us another Brahms symphonic reading (No. 2), which displayed the same easeful, free-from-care qualities mentioned earlier in this message. As one who learned his Brahms at Richter's knee, I may without ingratitude exalt these latter-day readings because of their abounding vitality. The giant handling may be missing, but for ponderous gait we have substituted nimble-footed athletic activity, with its infinitely more varied flexibility.

Between the Concerto and the Symphony, Butterworth's 'Shropshire Lad' rhapsody came as a lovely fragment of mellow-toned west-country landscape. Although conceived on such a slight scale, yet it conveyed to me that sense of spaciousness and atmospheric serenity which always impresses one in a Linnell, Constable, or Morland landscape. The novelties this season have been uniformly well-played, and this was no exception to the rule. For the expected performance of selections from Handel's 'Solomon' on March 9, there was substituted 'Elijah,' with Misses Caroline Hatchard and Margaret Balfour, and Messrs. Walter Hyde and Norman Allin as soloists. If Sir Thomas Beecham aspires to the dramatization of concert performances of certain oratorios he will find it necessary to rehearse for these as fully as for opera. However well choral-singers may know their parts, new ideas cannot be instilled at one rehearsal. Some of his intentions were realised, but more were not, and very uneven results in actual performance ensued. 'Lift thine eyes' was heard 'off,' but here faulty pitch spoiled a good idea. Miss Gwladys Roberts as the Youth got as far away as she could short of going into the organ loft, and here the *lontano* effect was realised. 'Thanks be to God' was exciting; was it not rather meant to be noble? The most superb singing was in the Sanctus, where, for once, we got a perfectly blended and balanced double quartet. Miss Caroline Hatchard and Mr. Norman Allin clearly revealed themselves as being in the true succession of oratorio soloists, if the future should hold any hope for this type of choral work.

It is understood that Opera House matters are now in train, and receiving consideration by the City Council. Another interesting development would seem to be ahead in the utilisation of the Hallé Band for open-air concerts in the bigger parks. This summer it will be impossible, but in 1919 probably adequate platforms will have been erected.

## OXFORD.

The exigencies of the War have reduced us to one concert this term. On Sunday, March 10, in the Sheldonian Theatre, the Bach Choir and Choral Society gave the greater part of the 'Creation,' under Dr. Allen's experienced baton, the principal soloists being Miss McLelland, Mr. C. Child, and Mr. F. Taylor. The programme also included Dr. C. Wood's 'Dirge for Two Veterans,' for bass solo and chorus, and César Franck's fine Symphony in D minor, of which a remarkably good interpretation was given.

On March 12 the Professor of Music, Sir Walter Parratt, gave his terminal lecture on 'The Secular works of English Church composers' to a most appreciative audience. These gentlemen, said the genial Professor, worked on many different lines, and excelled in many different forms of musical composition, for we find them experimenting in Symphonies, Odes, Cantatas, Masques, &c. Sir Walter enthusiastically eulogised the secular works of Orlando Gibbons, Purcell, Boyce, Dean Aldrich, Wesley, and Walmisley, and most of the illustrations given were selected from the works of these composers. The 'Silver Swan' (Gibbons) and the 'Dances' for strings (Aldrich) seemed especially to delight the audience. Another item was Boyce's Concerto No. 4 for strings, a short, virile work, which might prove acceptable in our concert programmes of to-day. The illustrations were given by a small choir and string band under the able direction of Dr. Allen.

## SHEFFIELD AND DISTRICT.

Sir Henry Wood conducted the Hallé Orchestra at Sheffield for the first time at the last of Wilson Peck's Subscription Concerts. He infused his own feeling for warm colouring into a dashing and yet expressive performance of the 'From the New World' Symphony. Bantock's brilliant and engaging Overture 'The Pierrot of the Minute' proved a happy choice, and Mr. Arthur Catterall played with exquisite finish in Tchaikovsky's Violin Concerto, his old chief securing for him a most sympathetic accompaniment. At the fourth concert of the series Mr. Moiseiwitsch and Miss Lena Kontorovitch played César Franck's Sonata for pianoforte and violin, and some solos, and Miss Doris Manuellé sang.

Mr. Josef Holbrooke gave a second chamber concert to a crowded audience at the Victoria Hall, playing with Messrs. John Dunn and Maurice Taylor his own Nocturne-Trio, 'Fairyland,' and Schubert's Trio in E flat, Op. 100, No. 2. He also joined Mr. Dunn in a passionate performance of the 'Kreutzer' Sonata. An effective work for 'cello solo, 'Celtic Legend,' by F. Seymour Bontoft, a young Sheffield composer, was also included in the programme.

At the Misses Foxon's Thursday 'Three o'Clocks' some music of diversified interest has been heard. Arensky's Trio in D minor, some incidental music to 'The Lady of Shalott' (for violin, 'cello, and pianoforte), composed by Amy E. Horrocks, Somervell's 'Maud' songs, Liza Lehmann's 'In a Persian Garden,' and Tartini's 'Devil's Trill' Sonata (played by Mr. John Dunn) have been the most considerable works presented. But equal interest has centred in a number of songs by Korbay, Quilter, John Ireland, Frank Bridge, Vaughan Williams, &c., and in a large quantity of advanced pianoforte music.

Miss Eva Rich's Ladies' Choir, a highly-trained, sensitive, and versatile body of singers, has sung to cordial audiences at the Victoria Hall. The Sunday Concerts, conducted by Lieut. Suckley, continue to attract full audiences.

A presentation to Mr. T. W. Hanforth on the completion of twenty-five years' service as organist and choirmaster at Sheffield Cathedral, was made at the Cutlers' Hall by the Lord Mayor of Sheffield, Alderman Cattell. There was a representative gathering.

Mr. George Ellenberger, a distinguished teacher of the violin, long resident at Sheffield, died on March 11. The esteem in which he was held found public and private acknowledgment.

## YORKSHIRE.

### LEEDS.

Mr. Alexander Cohen, who as leader of the Saturday Orchestral Concerts and Bohemian Concerts has done an excellent work at Leeds, is about to leave the town for Birmingham, where the all-powerful Picture Houses have offered him a lucrative engagement. He is now giving a series of sonata recitals, the programmes of which afford a striking instance of his artistic ambition and catholicity of view. At the first, on February 26, when he had Mr. Anderson Tyrer as pianist, he gave Violin Sonatas by Catoire and Medtner, with the 'Kreutzer' as a familiar make-weight, and at the second recital, when Miss Kathleen Frise Smith was the pianist, he introduced Ireland's second Violin Sonata to Leeds, together with works by Grieg and César Franck. The Leeds Choral Union, on March 6, gave an exceptionally interesting programme under Dr. Coward's direction, including, with Sullivan's 'Golden Legend' (soloists, Madame Stralia, Miss Elliott, Messrs. Brearley and Hayle), Parry's 'Chivalry of the Sea,' for the first time at Leeds, and an entirely new work by Mr. Ernest Austin, a setting of Shelley's 'Hymn of Apollo' for orchestra and chorus. This order is used advisedly, for the orchestra has certainly the most important rôle in illustrating the work, and is employed with considerable variety and a keen feeling for colour. Though the performance hardly realised all the subtler effects, it sufficed to make one realise that the work has power and poetic fancy, and it deserves repetition, when with renewed acquaintance the elaborate orchestration may be reproduced with greater smoothness. On March 13 the Leeds Philharmonic relied on a work which is a well-known favourite with the public, and was rewarded by a large audience for the whole of Coleridge-Taylor's 'Hiawatha' scenes, which under Dr. Bairstow's energetic beat went with great spirit. The soloists were Miss Carrie Tubb, Mr. Harold Wilde, and Mr. Ivor Foster. Dr. Bairstow, on February 26, brought to Leeds his recently-formed York Madrigal Choir, whose proficiency was displayed in some very smart singing of modern part-songs, and in Stanford's 'Songs of the Fleet,' the soloist in which was Mr. George Parker. Songs were also contributed by him and by Mrs. H. M. Bower. At the Saturday Orchestral Concert on March 9, Mr. Julian Clifford conducted the 'From the New World' Symphony of Dvorák, which is so well known here and always 'goes well,' and Mr. Herbert Johnson gave a very brilliant but thoroughly artistic reading of Beethoven's C minor Pianoforte Concerto. At the University Recital on March 5, Mr. Hoggett expounded some of Bach's 'Forty-eight,' and at the next Recital, on March 12, Miss Elsie Suddaby sang with great charm of voice and style a series of thirteen English songs—of Elizabethan times, of the 18th century (Purcell, Arne, and Boyce), and of our own time. A concert given by a local violinist, Mr. Bensley Ghent, on February 20, on behalf of the Leeds 'Music in War-time Fund,' brought forward a quasi-novelty in Wolf-Ferrari's very pleasing Pianoforte Trio in D (Op. 5), which he, with Miss Frise Smith and Mr. Haynes, played quite brilliantly.

### BRADFORD.

The Bradford Festival Choral Society gave on February 22 a miscellaneous concert under the direction of Mr. Charles Stott. Bach's Motet, 'Jesu, Priceless Treasure,' was the most ambitious effort, but the whole programme was of artistic distinction, and included Elgar's noble six-part chorus, 'Go, song of mine,' and other modern works for unaccompanied voices. Miss Carrie Tubb was the vocalist, and Mr. Frederick Dawson the pianist. On March 13 the Old Choral Society gave a similar programme, including in it Coleridge-Taylor's 'Kubla Khan' and Stanford's 'Songs of the Fleet.' Miss Olga Haley and Mr. Herbert Brown were the vocalists, and Miss Margaret Collins played the solo part in Beethoven's Choral Fantasia. Mr. Pickles conducted. At the Free Chamber Concert on February 18, Pianoforte Trios by Dvorák and Stanford, and Gade's Violin Sonata in D minor, were played by Messrs. Dunford, G. S. Drake, and Midgley (pianoforte), and Miss Nellie Judson was the vocalist. At the next concert, on March 4, Messrs. Norton, Drake, and Midgley played Pianoforte Trios by Algernon Ashton and Walthew, and Saint-Saëns's not very interesting piece for violin and violoncello, 'The Muse and the Poet.' Vocal trios sung by Miss Cockcroft, Miss Midgley, and Miss Clayton were a very charming feature of this concert. The Subscription Series ended on March 1 with an excellent concert by the Hallé Orchestra, when Mr. Landon Ronald conducted a fine performance of Brahms's second Symphony. Miss Tessie Thomas essayed Beethoven's Violin Concerto, and for so youthful a player achieved a considerable measure of success. The late George Butterworth's orchestral Rhapsody, 'A Shropshire Lad,' was a welcome and well-deserved revival of a very beautiful work by a young composer of great promise, killed, alas! in the War. On March 15 Mr. Mark Hambourg gave a Chopin recital, and on March 16 the Permanent Orchestra brought its season to an end with a concert at which Miss Bellerby played in Liszt's E flat Concerto, with charming clearness and good taste; the same composer's 'Mazeppa' was also included in the programme. Mr. Clifford conducted.

### OTHER TOWNS.

Halifax boasts of a Choral Society which has carried on without cessation for a century. The Society celebrated this rare, if not unique, occurrence on March 14 by a concert with an appropriate programme, beginning with Weber's 'Jubel' Overture and ending with the jubilant 'Hymn of Praise.' Mendelssohn's Psalm, 'When Israel out of Egypt came,' was included, as being the special property of the Society, to which the first edition of the full score is dedicated, and Elgar's 'Spirit of England' received a most sympathetic interpretation, 'To Women' being in particular very beautifully sung, and the soloist, Miss Caroline Hatchard, realising fully the note of tender pathos that characterises the music. Mr. C. H. Moody conducted. On March 8, at the Halifax Chamber Concert, Messrs. J. S. Bridge, J. Hock, and Herbert Johnson played Brahms's early Pianoforte Trio (Op. 8) according to its later recension, and Arensky's Trio (Op. 32), together with Rachmaninov's fine Violoncello Sonata (Op. 19): a delightful programme, artistically executed. The Huddersfield Glee and Madrigal Society, on February 19, under Mr. Moody, was heard in part-music, old and new, and an interesting departure was made in the engagement of the Catterall String Quartet, whose performances of works by Beethoven (C minor, Op. 18), Schubert, and Arensky, seemed to meet with general approval from the audience, most of which, one imagines, had no more than a passing acquaintance with chamber music. Miss Désirée Ellinger was the vocalist. On March 1 the Huddersfield Choral Society, under Dr. Coward, give 'Elijah,' with Miss Stiles-Allen, Miss Florence Taylor, and Messrs. Coltham and Herbert Brown.

[We hold over Edinburgh news until our next number.]

---

Aberdeen.—On March 15 a notable performance o Debussy's cantata, 'The Blessed Damozel,' was given under Miss Elisabeth Christie, who is one of the most skilful choir-trainers in Scotland. Her ladies' choir on this occasion was at its best. Miss Nora Atkins and Miss Ina Allan were excellent as the soloists. Other items in the programme were Maschetti's 'Ave Maria' and Brahms's thrilling 'Death of Trenar,' and there were numbers by Bantock, Somervell, and Wolstenholme.

Dublin.—At a meeting of the I.S.M., held in the Royal Irish Academy of Music on March 11, Signor Simonetti played the Corelli Violin Sonata in D, and, notably, Elgar's Violin Concerto, to Mr. T. H. Weaving's accompaniment on the pianoforte.

Dumfries.—The Select Orchestra, under Mr. W. J. Stark, maintains its fine record. The concerts given on February 21 and March 14 brought forward remarkably good programmes. At the first of these events the Catterall Quartet (from Manchester) played a Mozart Quartet in G major, the Variations from Schubert's D minor Quartet, two Impressions by Holbrooke, and Borodin's Quartet in D major. At the second concert a selection from Gluck's 'Orpheus,' Beethoven's Symphony No. 2, Bach's Concerto in F major for trumpet, flute, oboe, and violin, Scottish Dances by MacEwen, a Berceuse by Erkki Melartin, and 'Leonora' No. 3 were played, and Mr. Norman Allin sang.

Toronto.—The National Choir, under Dr. Albert, gave its annual concert at the Massey Hall in January. The choir fully maintained its reputation by its performance of 'Hodie Christus Natus Est' (Nanini), 'Death on the hills' (Elgar), 'Hymn to the Trinity' (Tchaikovsky), 'John Peel' (arranged by John F. West). A novel feature was the performance of the Cantata, 'The walrus and the carpenter' (Percy Fletcher) by a hundred boys.

Tunstall.—The North Staffordshire District Choral Society used its abilities to good purpose in a concert given on February 28, in aid of Tunstall charities. The programme was a miscellaneous one. Mr. E. C. Redfern conducted.

Mr. John Dunn, the well-known violinist, has been playing with Mr. Josef Holbrooke at Harrogate and Hull. At each place the 'Kreutzer' Sonata and Mr. Holbrooke's Lyrical Concerto for violin and orchestra were given.

## CONTENTS.


| | Page |
|---|---|
| Jean-Aubry ... ... ... ... ... ... | 153 |
| Principles of Modern Composition (*continued*). By G. H. Clutsam ... ... ... ... ... ... | 154 |
| The Harpsichord in the Orchestra (*concluded*). By Tom S. Wotton ... ... ... ... ... | 156 |
| Occasional Notes ... ... ... ... ... ... | 158 |
| Church and Organ Music ... ... ... ... | 159 |
| Community Hymn-Singing ... ... ... ... | 159 |
| The Royal College of Organists... ... ... ... | 161 |
| Death of Safonov: Russian Conductor and Pianist ... | 162 |
| Reviews ... ... ... ... ... ... ... | 163 |
| Obituary ... ... ... ... ... ... ... | 163 |
| Correspondence ... ... ... ... ... ... | 163 |
| Benjamin Dale's Pianoforte Sonata in D. By Frederick Corder ... ... ... ... ... ... ... | 164 |
| Professional Classes War-Relief Council ... ... | 167 |
| Glazunov's New Pianoforte Concerto. By V. Belyaev (translated by M. Montagu-Nathan) ... ... ... | 168 |
| London Concerts ... ... ... ... ... ... | 170 |
| Musical Notes from Abroad ... ... ... ... | 172 |
| The Westminster Singers: A Notable Expedition ... | 179 |
| Music in the Provinces ... ... ... ... ... | 181 |
| Country and Colonial News ... ... ... ... | 186 |
| Music: | |
| 'O Father blest!' Introit from the Service in E. Arranged for Soprano Solo and Chorus. By J. Barnby ... ... ... ... ... ... ... | 173 |


*EXTRA SUPPLEMENT given with this number:—*

*'In heavenly love abiding.' Anthem for Soprano Solo and Chorus. By Horatio Parker.*


## *DURING THE LAST MONTH.*

### Published by NOVELLO & CO., Limited.

Barnby, J.—"O Father blest." Introit from Service in E. Arranged for Soprano Solo and Chorus. (No. 902, The Musical Times). 1½d. (2d.).

Browning, S.—"Only through Me." Song. 1s. 6d.

Buck, Percy—"O Lord, God." Anthem for Boys' voices. (No. 59, Novello's Chorister Series.) 1½d. (2d.).

Davies, M. L.—Benedictus in E. For Female or Boys' voices. 4d.

Gounod, C.—"Lovely appear." Arranged for Female voices. By John E. West. (No. 464, Novello's Octavo Edition of Trios.) 3d. (4d.).

Mulcahy, Rev. T.—"My lover is off to the war." Song. 2s.

Prendergast, W.—"For those within the veil." Memorial Hymn for Congregational use. 1d.

Read, Ernest—"The Versicles and Responses." Arranged for men's voices. 3d.

Robinson, W. E.—"O God, Creator of the skies." Hymn for Aviators. 1½d.

School Music Review (No. 310), contains the following Music in both Notations:—"Oft roam," Irish Melody; "Simple Simon." Nursery Rhyme with actions. By Ethel Boyce. 1½d. (2d.).

Sisters of the Order of St. Elizabeth of Hungary.—"O wondrous Heart." Sacred Song. 2s.

Tonic Sol-fa Series. — Edited by W. G. McNaught.

No. 2275. "Dream Pedlary." Three-part Chorus for Female voices Colin Taylor 1d. (2d.)

Vellacott, C. E.—"Remember, Lord, our Heroes far away." Hymn. 1½d.

PUBLISHED FOR

### THE H. W. GRAY CO., NEW YORK

Worth, John W.—"They shall return." Song. 60 cents. (2s. 6d.).

The City Temple, Holborn Viaduct, E.C.-1. Handel's "MESSIAH" (Parts II. and III.) will be rendered by an Augmented Choir, Organ, Brass, and Timpani, on SATURDAY, April 20th, at 3.30 p.m. Soloists: Miss Bessie Lang, Miss Beatrice Ashton, Mr. Ben Morgan, and Mr. Samuel Dyson. Organist, Mr. J. A. Meale; Conductor, Mr. Allan Brown. No tickets required. Silver collection.

Heavy Bass Leader and Soloist wanted by Nonconformist Church, North London. Must be experienced and very good reader. £25. Colin Baker, 26, Cecile Park, N.-8.

Organ Music for Sale. — Apply, J. J. Stowell, 34, The Crofts, Castletown, Isle of Man.

*PUBLISHED SHORTLY. ILLUSTRATED.*

## "STERNDALE BENNETT & SHEFFIELD."

Part I., 4s., Bennett Family, Derbyshire, Cambridge, and Sheffield. Part II., 3s. Wm. Sterndale Bennett and Associations with his Native City. By W. T. FREEMANTLE, Barbot Hall, Rotherham, to whom subscribers' names solicited without delay.

## COMPOSITIONS

BY

### EDWARD BUNNETT, Mus. D. Cantab.

SERVICES.

| | |
|---|---|
| Te Deum, in E (Chant) ... ... ... ... | 3d. |
| Benedicite in E Do. ... ... ... ... | 2d. |
| Benedictus and Jubilate in E ... ... ... ... | 3d. |
| Magnificat and Nunc Dimittis in E ... ... ... | 3d. |
| Cantate and Deus in E ... ... ... ... ... | 3d. |

ANTHEMS.

| | |
|---|---|
| If ye love me. Whitsunday ... ... ... ... | 3d. |
| I will magnify Thee (Whitsunday) ... ... ... | 3d. |
| Do. do. Tonic Sol-fa ... ... ... | 1½d. |
| O how amiable ... ... ... ... ... ... | 4d. |
| I was glad (Festival) ... ... ... ... ... | 3d. |
| " " " Tonic Sol-fa ... ... | 2d. |

ORGAN.

| | |
|---|---|
| Two Short Pieces, in F major and A major ... ... | 1 6 |
| Two Short Sketches ... ... ... ... ... | 1 6 |
| Introduction, Air with Variations, and Fugue Finale | 2 0 |

London: Novello and Company, Limited.


## SPECIAL NOTICE.

*To ensure insertion in their proper positions, Advertisements for the next issue should reach the Office, 160, Wardour Street, London, W.-1, not later than*

*TUESDAY, APRIL 23* (First Post.)

# ANTHEMS FOR ASCENSIONTIDE.

Above all praise and all majesty .. .. Mendelssohn 1½d.
*Achieved is the glorious work .. .. .. Haydn 1d.
*Achieved is the glorious work (2nd Chorus) .. Haydn 1½d.
All glory to the Lamb .. .. .. .. Spohr 1½d.
*Awake up, my glory .. .. .. .. M. Wise 3d.
Christ became obedient unto death .. .. J. F. Bridge 1½d.
Christ is not entered into the Holy Places .. Eaton Faning 1½d.
Come, ye children .. .. .. .. Henry John King 3d.
For it became Him .. .. .. .. Oliver King 1½d.
*God is gone up .. .. .. *Croft, 4d.; W. B. Gilbert 2d.
God, my King .. .. .. .. .. Bach 1½d.
Grant, we beseech Thee .. .. .. .. H. Lahee 1½d.
*Grant, we beseech Thee (Collect) .. .. A. R. Gaul 3d.
*Hallelujah unto God's Almighty Son .. .. Beethoven 3d.
*How excellent Thy Name, O Lord .. .. Handel 1½d.
If ye then be risen with Christ .. .. .. Ivor Atkins 4d.
If ye then be risen .. *F. Osmond Carr and J. Naylor, ea. 3d.
If ye then be risen (Two parts) .. .. .. Myles B. Foster 3d.
In My Father's house H. Elliot Button and J. Maude Crament, ea. 3d.
In that day .. .. .. .. .. George Elvey 4d.
In that day (Open ye the gates) .. .. .. F. C. Maker 3d.
It shall come to pass .. .. .. .. B. Tours 1½d.
*I will not leave you comfortless .. .. .. W. Byrd 3d.
King all-glorious .. .. .. .. .. J. Barnby 6d.
*King all-glorious (with Chorus arr. for four voices) J. Barnby 4d.
Leave us not, neither forsake us .. .. .. J. Stainer 1½d.
Let not your heart .. Eaton Faning and G. Gardner, each 3d.
Let not your heart be troubled (Double Chorus unac.) M. B. Foster 3d.
*Let not (Four-part arrangement, with organ) Myles B. Foster 3d.
*Let their celestial concerts all unite .. .. Handel 1½d.
*Lift up your heads .. Handel and J. L. Hopkins, each 1½d.
*Lift up your heads .. .. .. .. S. Coleridge-Taylor 3d.
Lift up your heads .. .. .. .. .. W. Turner 2d.
*Look, ye saints .. .. .. .. .. Myles B. Foster 3d.
O all ye people, clap your hands .. .. H. Purcell 3d.
*O clap your hands .. .. .. .. J. Stainer 6d.
O clap your hands .. .. .. .. T. T. Trimnell 3d.
*O O God, the King of Glory .. .. .. H. Smart 4d.
*O God, when Thou appearest .. .. .. Mozart 3d.
*O how amiable .. .. .. .. .. J. Barnby 3d.
*O Lord our Governour .. .. .. .. H. Gadsby 3d.
O Lord our Governour .. .. .. .. Marcello 1½d.
*O risen Lord .. .. .. .. .. J. Barnby 1½d.
*Open to me the gates .. .. .. .. F. Adlam 4d.
*Rejoice in the Lord .. .. .. .. J. B. Calkin 1½d.
*Sing unto God .. .. .. .. .. F. Bevan 3d.
*Ten thousand times ten thousand .. .. E. Vine Hall 3d.
The earth is the Lord's .. .. .. .. T. T. Trimnell 4d.
*The Lord is exalted .. .. .. .. John E. West 1½d.
The Lord is King .. .. .. H. Gadsby, 6d.; H. J. King 4d.
Thou art a priest for ever .. .. .. .. S. Wesley 3d.
*Unfold, ye portals .. .. .. .. Ch. Gounod 3d.
*Where Thou reignest .. .. .. .. Schubert 3d.
Who is this so weak and helpless .. .. Rayner 2d.

# ANTHEMS FOR WHITSUNTIDE.

And all the people saw .. .. .. .. J. Stainer 6d.
*And suddenly there came .. .. .. .. Henry J. Wood 3d.
And when the day of Pentecost .. .. .. C. W. Smith 3d.
*As pants the hart .. .. .. .. .. Spohr 1½d.
As the hart pants .. .. .. .. .. Mendelssohn 1½d.
*Behold, I send the promise .. .. .. J. Varley Roberts 4d.
Come, Holy Ghost .. .. .. .. T. Attwood 1½d.
Come, Holy Ghost .. Elvey and J. L. Hatton, each 2d.
Come, Holy Ghost .. C. Lee Williams and Palestrina, each 2d.
Come, Thou Holy Spirit .. .. .. .. J. F. Barnett 3d.
*Do not I fill heaven and earth .. .. .. Hugh Blair 3d.
Eye hath not seen (Two-part setting) .. .. Myles B. Foster 3d.
Eye hath not seen (Four-part setting) .. .. Myles B. Foster 3d.
Fear thou not .. .. .. .. .. Josiah Booth 1½d.
*Give thanks unto God .. .. .. .. Spohr 4d.
*Glorious and powerful God .. .. .. Orlando Gibbons 3d.
*God came from Teman .. .. .. .. C. Steggall 4d.
*God is a Spirit .. .. .. .. .. W. S. Bennett 1½d.
*Great is the Lord .. .. .. .. .. W. Hayes 4d.
*Grieve not the Holy Spirit .. .. .. .. J. Stainer 3d.
*Hail! breath of life .. .. .. .. Thomas Adams 1½d.
*Happy is the man .. .. .. .. .. E. Prout 8d.
He that dwelleth in the secret place .. .. Josiah Booth 4d.
Holy Spirit, come, O come (Ad Spiritum Sanctum) G. C. Martin 1½d.
I was in the spirit .. .. .. .. .. Blow 6d.
I will magnify Thee .. .. .. .. .. J. H. Parry 3d.
I will not leave you comfortless .. .. .. Bruce Steane 2d.
I will pray the Father .. .. .. .. G. W. Torrance 1½d.
If I go not away .. .. .. .. .. Thomas Adams 1½d.
If I go not away .. .. .. .. .. A. J. Caldicott 3d.
If ye love Me .. .. .. .. .. .. C. S. Heap 1½d.
If ye love Me W. H. Monk, Tallis, and R. P. Stewart, each 1½d.
If ye love Me .. .. .. .. .. Bruce Steane 2d.
If ye love Me Herbert W. Wareing and W. J. Westbrook, each 3d.
In My Father's house .. .. .. .. J. Maude Crament 3d.
It shall come to pass .. .. .. .. G. Garrett 6d.
*It shall come to pass .. .. .. .. B. Tours 1½d.
Let God arise .. .. .. .. .. Greene 6d.
Let God arise .. .. .. .. .. T. T. Trimnell 4d.
*Let not your heart be troubled .. .. .. H. G. Trembath 1½d.
Look down, Holy Dove .. .. .. .. B. Luard-Selby 3d.
*O all ye lands .. .. .. .. .. J. Stainer 6d.
*O give thanks .. .. .. .. .. G. Elvey 3d.
*O Holy Ghost, into our minds .. .. .. G. A. Macfarren 1½d.
*Oh! for a closer walk with God .. .. Myles B. Foster 1½d.
O taste and see .. .. .. *Goss; A. H. Mann, each 3d.
*O taste and see .. .. .. .. .. Sullivan 1½d.
O Thou, the true and only Light .. .. Mendelssohn 2d.
O where shall wisdom be found .. .. .. Boyce 6d.
*Our blest Redeemer .. .. .. .. E. V. Hall 3d.
*Praised be the Lord daily .. .. .. J. B. Calkin 1½d.
Sing to the Lord .. .. .. .. .. Smart 1s.
*Spirit of mercy, truth, and love .. .. B. Luard-Selby 1½d.
*Spirit of mercy, truth, and love .. .. H. A. Chambers 1½d.
*The eyes of all wait upon Thee .. .. .. Gibbons 4d.
*The Glory of the God of Israel .. .. .. T. Adams 3d.
*The Lord came from Sinai .. .. .. John E. West 3d.
The Lord descended .. .. .. .. .. Hayes 1½d.
The Lord is in His Holy Temple .. .. .. J. Stainer 4d.
The Lord is in His Holy Temple .. .. .. E. H. Thorne 1½d.
The love of God is shed abroad .. .. .. S. Reay 1½d.
There is no condemnation .. .. .. .. H. S. Irons 3d.
The Spirit of God .. .. .. .. Arthur W. Marchant 3d.
*The wilderness .. .. John Goss, 2d.; *S. S. Wesley 6d.
*When God of old came down from Heaven .. .. E. V. Hall 3d.
We will rejoice .. .. .. .. .. Croft 4d.
When the Day of Pentecost .. .. .. .. A. Kempton 3d.
Whosoever drinketh .. .. .. .. .. J. T. Field 1½d.

# ANTHEMS FOR TRINITYTIDE.

*Almighty and everlasting God .. .. .. Gibbons 1½d.
Almighty God, Who hast promised .. .. H. Elliot Button 1d.
Angel Spirits, ever blessed .. .. .. Tchaikovsky 2d.
Ascribe unto the Lord .. .. .. .. S. S. Wesley 4d.
*Behold, God is great .. .. .. .. E. W. Naylor 4d.
*Beloved, if God so loved us .. .. .. J. Barnby 1½d.
Beloved, let us love one another .. .. Gerard F. Cobb 1½d.
Be ye all of one mind .. .. .. .. Arthur E. Godfrey 3d.
Blessed is the man .. .. .. .. .. John Goss 4d.
Blessing and glory .. .. .. .. .. Boyce 1½d.
*Blessing, glory .. .. .. .. .. .. Bach 6d.
Come, ye children .. .. .. .. .. Josiah Booth 3d.
God came from Teman .. .. .. .. .. C. Steggall 4d.
God so loved the world .. .. .. .. Matthew Kingston 1½d.
*Grant, O Lord .. .. .. .. .. .. Mozart 1½d.
Grant to us, Lord .. .. .. .. .. H. Elliot Button 1d.
*Hail, gladdening Light .. J. T. Field, 2d.; *G. C. Martin 4d.
*Holy, holy, holy .. .. .. .. .. Crotch 3d.
*Holy, Lord God Almighty .. .. .. T. Bateson 4d.
*How goodly are Thy tents .. .. .. .. F. Ouseley 1½d.
*How lovely are Thy dwellings .. .. .. Spohr 1½d.
*Hymn to the Trinity .. .. .. .. Tchaikovsky 1½d.
*I am Alpha and Omega .. .. .. .. Ch. Gounod 3d.
I am Alpha and Omega .. .. .. .. J. Stainer 1½d.
I am Alpha and Omega .. .. .. .. J. Varley Roberts 3d.
I beheld, and lo! .. .. .. .. .. Blow 6d.
I know that the Lord is great .. .. .. F. Ouseley 1½d.
I saw the Lord .. .. Cuthbert Harris, 3d.; *J. Stainer 6d.
I will magnify .. .. .. .. .. J. Shaw 3d.
I will sing of Thy power .. .. .. .. Greene 4d.
*I will sing of Thy power .. .. .. .. A. Sullivan 1½d.
I will sing unto the Lord .. .. .. .. H. Wareing 3d.
*In humble faith .. .. .. .. .. G. Garrett 1½d.
*In Jewry is God known .. .. .. .. J. Clarke-Whitfeld 1½d.
In sweet consent .. .. .. .. .. E. H. Thorne 3d.
In the fear of the Lord .. .. .. .. J. Varley Roberts 3d.
Let the peace of God .. .. .. .. J. Stainer 4d.
*Let Thy merciful ears .. .. .. .. A. R. Gaul 1½d.
*Light of the world .. .. .. .. .. E. Elgar 3d.
Lord of all power and might .. .. .. E. T. Chipp 3d.
*Lord of all power and might .. .. .. William Mason 1½d.
Lord of all power and might (men's voices) .. J. Barnby 2d.
*Lord, we pray Thee .. .. .. .. J. Varley Roberts 1½d.
O Father blest .. .. .. .. .. J. Barnby 3d.
O God, Who hast prepared .. .. .. A. R. Gaul 2d.
O joyful Light .. .. .. .. .. B. Tours 4d.
*O Lord, my trust .. .. .. .. .. King Hall 1½d.
O taste and see .. .. .. *J. Goss and A. H. Mann, each 3d.
*O taste and see .. .. .. .. .. A. Sullivan 1½d.
O where shall wisdom be found? .. .. .. Boyce 6d.
Ponder my words, O Lord .. .. .. .. Arnold D. Culley 1½d.
*Praise His awful Name .. .. .. .. Spohr 2d.
Rejoice in the Lord .. .. .. .. .. G. C. Martin 6d.
*See what love hath the Father .. .. .. Mendelssohn 1½d.
Sing to the Lord .. .. .. .. .. Mendelssohn 8d.
*Stand up and bless .. .. .. .. .. J. Goss 4d.
Teach me Thy way W. H. Gladstone, 1½d.; Frank L. Moir 3d.
*The Lord hath been mindful .. .. .. S. S. Wesley 3d.
*The Lord is my Shepherd .. .. .. .. G. A. Macfarren 1½d.
*The Lord is my Shepherd .. .. .. .. J. Shaw 3d.
The Lord will comfort Zion .. .. .. .. H. Hiles 6d.
Thou art worthy, O Lord .. .. .. .. F. E. Gladstone 3d.
Thou shalt shew me the path of life .. .. Alan Gray 1½d.
We humbly beseech Thee .. .. .. .. H. Elliot Button 1d.
Whatsoever is born of God .. .. .. .. H. Oakeley 3d.
Who can comprehend Thee .. .. .. .. Mozart 3d.

*** *Anthems marked thus (*) may be had in Tonic Sol-fa, 1d. to 2d. each.*

London: NOVELLO AND COMPANY, Limited.

# NOVELLO'S
## Sunday School Anniversary Music
### ANTHEMS.

| | |
|---|---|
| *Sun of my Soul | J. H. Adams |
| †Thine for ever | H. Elliot Button |
| †I love to hear the story | Myles B. Foster |
| †Lord, Thy children guide and keep | J. H. Maunder |
| †Hosanna we sing | John E. West |

Price Threepence each.

† Tonic Sol-fa, price 1½d. each. * Tonic Sol-fa, price 2d.

## HYMNS AND TUNES.

| No. | Set I. | |
|---|---|---|
| 1. | Come, children, on and forward | George C. Martin |
| 2. | For the freshness of the morning | Lady Euan-Smith |
| 3. | I love to hear the story | Frederic Clay |
| 4. | Come, O come ! in pious lays | J. Stainer |
| 5. | Thine for ever ! God of Love | W. C. Harvey |
| 6. | Jesu, Whom Thy children love | H. Elliot Button |
| 7. | Sweetly o'er the meadows fair | F. A. Challinor |
| 8. | Would you gain the best in life | C. J. May |
| 9. | On our way rejoicing | Walter B. Gilbert |
| 10. | Now the daylight goes away | J. Adcock |

| | Set II. | |
|---|---|---|
| 1. | Again the morn of gladness | J. Stainer |
| 2. | The Angels' Song | Alberto Randegger |
| 3. | Forward, Christian children | Alfred Moffat |
| 4. | The Golden Shore | J. Stainer |
| 5. | Saviour, blessèd Saviour | John E. West |
| 6. | Enter with thanksgiving | F. H. Cowen |
| 7. | Man shall not live by bread | J. Varley Roberts |
| 8. | Stars, that on your wondrous way | J. Stainer |
| 9. | The day is past and over | Joseph Barnby |
| 10. | God will take care of you | Frances R. Havergal |

| | Set III. | |
|---|---|---|
| 1. | We march, we march, to victory | Joseph Barnby |
| 2. | Hark ! bark ! the organ loudly peals | George J. Bennett |
| 3. | O what can little hands do? | H. Elliot Button |
| 4. | While the sun is shining | T. Adams |
| 5. | I love to hear the story | H. J. Gauntlett |
| 6. | The roseate hues of early dawn | A. Sullivan |
| 7. | Lord, Thy children guide and keep | A. S. Cooper |
| 8. | In our work and in our play | F. Westlake |
| 9. | The Beautiful Land | J. Stainer |
| 10. | Gentle Jesus, meek and mild | J. Stainer |

| | Set IV. | |
|---|---|---|
| 1. | The boys and girls of England | J. Stainer |
| 2. | The crown is waiting | J. Stainer |
| 3. | The City of Light | E. J. Troup |
| 4. | He dwells among the lilies | Lady Euan-Smith |
| 5. | God is in Heaven ! Can He hear | H. Elliot Button |
| 6. | The Good Shepherd | J. Stainer |
| 7. | A little kingdom I possess | R. S. Newman |
| 8. | Raise your standard, brothers | E. J. Troup |
| 9. | Flowers | Alberto Randegger |
| 10. | Jesus, tender Shepherd, hear me | Horatio Parker |

Both Notations, price Fourpence per Set.
Words only, 5s. per 100.

London: Novello and Company, Limited.

## BATTLE HYMN.
### FOR CHURCH & GENERAL USE.
By R. H. ATKINS.

Verse 3 Shield, Lord, our men on land, in air, at sea,
Steel Thou their hearts to fight for liberty ;
Heal Thou the wounded, be with those who die,
Comfort all who mourn the fallen, still their cry.

One Penny. Words only, 2s. 6d. per 100.

London: Novello and Company, Limited.

# Compositions by Willem Coenen.

### PIANOFORTE SOLO.

| | s. | d. |
|---|---|---|
| Auld Robin Gray | 2 | 0 |
| Chant du Barde | 2 | 0 |
| Danse des Fantômes. Caprice | 2 | 0 |
| In Springtime. Allegretto in A flat | 2 | 0 |
| Le Papillon au Réveil | 2 | 0 |
| Les Etincelles. Capriccioso | 1 | 6 |
| Maud. Meditation | 2 | 0 |
| Meditation. Caprice | 2 | 0 |
| Melody | 1 | 6 |
| Memories. Nocturne | 2 | 0 |
| Now or Never. Galop | 2 | 0 |
| Octave Studies, Six | 3 | 0 |
| Serenade. Morceau de Concert | 2 | 0 |
| Souvenir d'Irlande. Caprice | 2 | 0 |
| The Warrior's Lament. Fantasia | 2 | 0 |
| Twilight. Andante | 1 | 3 |

### PIANOFORTE DUET, Etc.

| | | |
|---|---|---|
| Caprice Concertant | 3 | 0 |
| Ditto for Eight pianofortes | 40 | 0 |

### SONGS.

| | | |
|---|---|---|
| Beyond | 2 | 0 |
| Come unto Me. Three keys | each 2 | 0 |
| Father ! Forgive them | 2 | 0 |
| How can I tell | 2 | 0 |
| I shall see thee again | 2 | 0 |
| Lovely Spring. Two keys | each 2 | 0 |
| The Childlike Heart (Le Cœur d'Enfant) | 2 | 0 |
| The Kindly Stars | 1 | 6 |
| The Rainbow | 2 | 0 |
| The Rose | 2 | 0 |
| The Violet | 1 | 6 |
| Thou wilt remember us. Three keys | each 2 | 0 |
| True Love | 2 | 0 |
| Yes | 2 | 0 |

### ANTHEM.

| | | |
|---|---|---|
| Father, now Thy grace extending (Wedding) | 0 | 3 |

### HYMN.

| | | |
|---|---|---|
| O God of wisdom (Wedding) | 0 | 2 |

London: Novello and Company, Limited.

# OLD
# ENGLISH VIOLIN MUSIC
EDITED BY
## ALFRED MOFFAT.

### PREFATORY NOTE.

Although considerable attention has been given to the resuscitation of Church Music, Glees and Madrigals, Organ and even Harpsichord Music by the older English composers, very little has been done to make known the large mass of music for the Violin written by English musicians from the time of Purcell to the close of the eighteenth century. These works for the most part consist of Suites or Sonatas written for a solo violin with a figured bass, or for two violins and violoncello with a figured bass for the harpsichord or organ another favourite form was the *Concerto grosso*.

It is with the object of making known to the public a selection of the best of these compositions that the present series has been undertaken.

Alfred Moffat.

| No. | | s. | d. |
|---|---|---|---|
| 1. | SONATA in G major — James Lates | 2 | 0 |
| 2. | SONATA in D minor — Henry Eccles | 2 | 0 |
| 3. | SONATA in B flat major — William Babell | 2 | 0 |
| 4. | SONATA in G minor — John Stanley | 2 | 0 |
| 5. | SONATA in A major — John Collett | 2 | 0 |
| 6. | TRIO-SONATA in E minor — Thomas Augustine Arne | 3 | 0 |
| 7. | SONATA in D major — Richard Jones | 2 | 0 |
| 8. | TRIO-SONATA in D minor — William Boyce | 3 | 0 |
| 9. | THREE PIECES — William Boyce | 2 | 0 |
| 10. | SONATA in E major — Charles Macklean | 2 | 0 |
| 11. | SONATA in G minor — William Croft | 2 | 0 |
| 12. | SONATA in D minor — Joseph Gibbs | 2 | 0 |
| 13. | SONATA in D minor — John Humphries | 2 | 0 |
| 14. | SONATA in A minor — Thomas Vincent | 2 | 0 |

London: Novello and Company, Limited.

*JUST PUBLISHED.*

# HIAWATHA'S WEDDING-FEAST

(Op. 30, No. 1.)

AND

# THE DEATH OF MINNEHAHA

(Op. 30, No. 2.)

COMPOSED BY

S. COLERIDGE-TAYLOR.

ARRANGED FOR PIANOFORTE SOLO

BY

JOHN POINTER.

Price Three Shillings and Sixpence Each.

London: NOVELLO AND COMPANY, Limited.

# THE MONTHS

TWELVE SKETCHES FOR THE PIANOFORTE

BY

FREDERIC H. COWEN

IN FOUR BOOKS.

Price Two Shillings each.

CONTENTS:—

| Book 1. | | Book 3. | |
|---|---|---|---|
| January. | Lullaby for the New Year. | July. | Butterflies. |
| February. | (St. Valentine) Flirtations. | August. | Mid-day Rêverie. |
| March. | Boreas. | September. | Harvest Hymn. |
| **Book 2.** | | **Book 4.** | |
| April. | In Springtime. | October. | Autumn Evening Song. |
| May. | Italian Serenade. | November. | Civic Procession in the Olden Time. |
| June. | Birds. | December. | Christmas Morn. |

ARRANGEMENTS FOR SMALL ORCHESTRA BY THE COMPOSER.

| | | | | |
|---|---|---|---|---|
| No. 2. | February. | String Parts (5) ... 4s. 0d. | Wind Parts, &c. ... ... ... | 2s. 9d. |
| No. 6. | June. | String Parts (4) ... 1s. 0d. | Wind Parts, &c. ... ... ... | 2s. 6d. |
| No. 9. | September. | String Parts (5) ... 2s. 6d. | Wind Parts, &c. ... ... ... | 5s. 0d. |
| No. 12. | December. | String Parts (5) ... 2s. 3d. | Wind Parts, &c. ... ... ... | 4s. 6d. |

London: NOVELLO AND COMPANY, Limited.

Just Published.

# EVENING REST

FOR THE

## ORGAN

Composed for the opening of the Town Hall Organ, Johannesburg, March 4, 1916.

BY

ALFRED HOLLINS.

Price One Shilling and Sixpence.

London: Novello and Company, Limited.

Just Published.

# SCHERZO

FOR THE

## ORGAN

COMPOSED BY

ALFRED HOLLINS.

Price One Shilling and Sixpence.

London: Novello and Company, Limited.

Just Published.

# CHANSON D'ESPOIR

FOR THE

## ORGAN

COMPOSED BY

J. A. MEALE

Price One Shilling and Sixpence.

London: Novello and Company, Limited.

Just Published.

# SCHERZO

FOR THE

## ORGAN

COMPOSED BY

J. A. MEALE.

Price One Shilling and Sixpence.

London: Novello and Company, Limited.

# CHORALE PRELUDES FOR THE ORGAN

BY

C. HUBERT H. PARRY.

FIRST SET.

ORIGINAL COMPOSITIONS FOR THE ORGAN (New Series), No. 1.

Contents.

1. Chorale Prelude on "Dundee."
2. Chorale Prelude on "Rockingham."
3. Chorale Prelude on S. S. Wesley's "Hampton."
4. Chorale Prelude on the "Old 104th."
5. Chorale Prelude on "Melcombe." [omnium."
6. Chorale Prelude on "Christe Redemptor
7. Chorale Prelude on "St. Ann's."

SECOND SET.

ORIGINAL COMPOSITIONS FOR THE ORGAN (New Series), No. 45.

Contents.

1. Chorale Prelude on "Croft's 136th."
2. Chorale Prelude on "Martyrdom."
3. Chorale Prelude on "St. Thomas."
4. Chorale Prelude on "St. Mary."
5. Chorale Prelude on "Eventide."
6. Chorale Prelude on "St. Cross."
7. Chorale Prelude on "Hanover."

Price Three Shillings and Sixpence each Set.

London: Novello and Company, Limited.

# S. COLERIDGE-TAYLOR'S

INCIDENTAL MUSIC

TO

STEPHEN PHILLIPS'S DRAMA

# NERO.

| | s. | d. |
|---|---|---|
| PRELUDE: | | |
| Pianoforte Solo | 2 | 0 |
| Violin and Pianoforte | 2 | 0 |
| String Parts | 3 | 0 |
| Wind Parts MS. | | |
| PROCESSIONAL MARCH: | | |
| Pianoforte Solo | 2 | 0 |
| String Parts | 2 | 6 |
| FIRST ENTR'ACTE ("Nero"): | | |
| Pianoforte Solo | 2 | 6 |
| Violin and Pianoforte | 2 | 0 |
| Pianoforte Conductor | 1 | 6 |
| String Parts | 3 | 0 |
| Wind Parts | 9 | 9 |
| SECOND ENTR'ACTE ("Poppæa"): | | |
| Pianoforte Solo | 2 | 0 |
| Violin and Pianoforte | 2 | 0 |
| Pianoforte Conductor | 2 | 0 |
| String Parts | 2 | 6 |
| Wind Parts | 9 | 6 |
| INTERMEZZO ("Singing Girls' Chorus"): | | |
| Pianoforte Solo | 1 | 6 |
| Violin and Pianoforte | 2 | 0 |
| Pianoforte Conductor | 0 | 6 |
| String Parts | 2 | 3 |
| Wind Parts | 3 | 3 |
| EASTERN DANCE: | | |
| Pianoforte Solo | 2 | 0 |
| Violin and Pianoforte | 2 | 0 |
| Pianoforte Conductor | 1 | 0 |
| String Parts | 2 | 6 |
| Wind Parts | 6 | 3 |
| SUITE OF FOUR PIECES: | | |
| Pianoforte Solo | 4 | 0 |
| String Parts | 8 | 0 |
| Wind Parts | 28 | 9 |

London: Novello and Company, Limited.

# A Modern School for the Violin

BY

## AUGUST WILHELMJ AND JAMES BROWN.

THE purpose of this Work is to provide, in one systematic and comprehensive scheme, all that is necessary for the acquirement of the Art of Modern Violin Playing.

"A Modern School for the Violin" consists of Six Books devoted to Daily *Technical Practice*, Six Books of *Studies* for Violin alone, and a number of *Pieces* with Pianoforte Accompaniment, the Violin parts being specially edited for the purposes of teaching.

### SECTION A.—TECHNICAL PRACTICE. IN SIX BOOKS.

The foundation of "A Modern School for the Violin" is laid by means of a series of Six Books dealing exclusively with the important subject of Daily Technical Practice. The First Book of *Technical Practice* (Book 1A) is limited to the 1st Position; the Second Book (2A) to the 1st, 2nd, and 3rd Positions; the Third Book (3A) to the first five Positions; and so on. Bowings and other technical devices are introduced in a similarly progressive manner throughout. Each Book of *Technical Practice* is divided into "Lessons" (or Chapters), and each Lesson contains a number of *short repeating Exercises* on some definite point of Violin Technique—as Fingering, Bowing, &c., with the needful explanations. Included in each Book will be found a complete set of Scales and Arpeggi, arranged according to the particular stage of advancement reached.

Taken as a whole, this section is intended to facilitate, and to insist on, a *thorough*, *steady*, and *continuous* progress in the *mastery of the Instrument*, this being the only possible means of preparing the groundwork for artistic achievement with all its lasting delights.

### SECTION B.—STUDIES. IN SIX BOOKS.

Section B is formed of a series of original and selected *Studies*, in Six Books. Each Book of *Studies* (Section B) is carefully co-ordinated, in respect of difficulty and range of subject, with the correspondingly numbered Book of *Technical Practice* (Section A). Thus the First Book of *Studies* (1B) is written in the 1st Position; the Second Book (2B) in the 1st, 2nd, and 3rd Positions; the 3rd Book (3B) in all Positions up to and including the 5th; and so on. It should further be explained that the two Sections are designed to complement one another, and that the "School" must be practised, not in single Books of *Technical Practice* and *Studies* alternately, but in pairs. Thus, Books 1A and 1B are to be taken concurrently, then Books 2A and 2B, 3A and 3B, and so on, and the appropriate pairs are now issued bound together in cloth (see Cloth Bindings below).

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 1A. | TECHNICAL PRACTICE | (1st Position) | 2s. od. | 1B. | STUDIES ... ... ... | (1st Position) | 2s. od. |
| 2A. | Ditto | (1st, 2nd, and 3rd Positions) | 2s. od. | 2B. | Ditto | (1st, 2nd, and 3rd Positions) | 2s. 6d. |
| 3A. | Ditto ... | (1st to 5th Position) | 3s. od. | 3B. | Ditto ... ... | (1st to 5th Position) | 3s. od. |
| 4A. | Ditto ... ... | (all Positions) | 2s. 6d. | 4B. | Ditto ... ... | ... (all Positions) | 3s. od. |
| 5A. | Ditto ... ... ... | Do. | 2s. 6d. | 5B. | Ditto ... ... ... | Do. | 3s. od. |
| 6A. | Ditto ... ... ... | Do. | 3s. od. | 6B. | Ditto ... ... ... | Do. | 3s. od. |

### CLOTH BINDINGS.

| | | | |
|---|---|---|---|
| Book 1. | (1A and 1B, bound together) in Cloth ... ... ... ... | | 5s. od. |
| ,, 2. | (2A and 2B, bound together) | Do. ... ... ... ... | 5s. 6d. |
| ,, 3. | (3A and 3B, bound together) | Do. ... ... ... ... | 7s. od. |
| ,, 4. | (4A and 4B, bound together) | Do. ... ... ... ... | 6s. 6d. |
| ,, 5. | (5A and 5B, bound together) | Do. ... ... ... ... | 6s. 6d. |
| ,, 6. | (6A and 6B, bound together) | Do. ... ... ... ... | 7s. od. |

### PIECES.

In completion of the scheme of "A Modern School" a number of *Pieces* are published, in a form designed to fulfil the requirements of Violin Teachers and Students. In each number the Violin part is furnished with complete Fingerings and Bowings, besides remarks as to the methods of rendering, &c.

| | | | |
|---|---|---|---|
| No. 13. | TWELVE FOLK DANCES FROM DENMARK | (1st Position) | 2s. od. |
| No. 14. | SONATA IN G MINOR. G. Tartini | (All Positions) | 2s. od. |
| No. 15. | OVERTURE TO SAMSON. G. F. Handel | (1st, 2nd, and 3rd Positions) | 2s. od. |
| No. 16. | SONATINA IN D. Franz Schubert | (1st, 2nd, and 3rd Positions) | 2s. od. |
| No. 17. | EIGHT HYMN TUNES. Various Composers | (1st Position) | 1s. 6d. |
| No. 18. | STYRIAN DANCES (LANDLER) (Op. 165). Josef Lanner | (1st to 5th Position) | 2s. od. |
| No. 19. | PRELUDE AND FUGUE IN G MINOR. J. S. Bach | (Advanced) | 2s. od. |
| No. 20. | SONATA IN G (No. 8). Joseph Haydn | (1st to 6th Position | 2s. od. |
| No. 21. | CONCERTO IN A MINOR. J. S. Bach | (1st to 6th Position) | 2s. od. |
| No. 22. | CONCERTO IN A MINOR. Pierre Rode | (Op. 9). (All Positions) | 2s. 6d. |
| No. 23. | TWELVE CAROLS .. .. .. | (1st Position) | 2s. od. |
| No. 24. | SONATA IN A. W. A. Mozart | (1st to 5th Position) | 2s. od. |
| No. 25. | RÊVERIE. Henri Vieuxtemps (Op. 22, No. 3). | (Advanced) | 2s. od. |
| No. 26. | FOUR LITTLE PIECES. (From Op. 8) Ignaz Pleyel | (1st Position) | 2s. od. |
| No. 27. | SARABANDE AND TAMBOURIN. Jean-Marie Leclair | (1st to 5th Position) | 2s. od. |
| No. 28. | BOURRÉE AND GIGUE. J. S. Bach | (1st and 3rd Positions) | 1s. 6d. |
| No. 29. | BALLADE AND POLONAISE. Henri Vieuxtemps (Op. 38) | (Advanced) | 2s. od. |

London: NOVELLO AND COMPANY, Limited.

London:—Printed by Novello and Company, Limited, at Novello Works, Soho, and published at 160, Wardour Street, Soho, W. 1. Sold also by Simpkin, Marshall, Hamilton, Kent and Co., Ltd., Paternoster Row, E.C.4.— Monday, April 1, 1918.

# IN HEAVENLY LOVE ABIDING

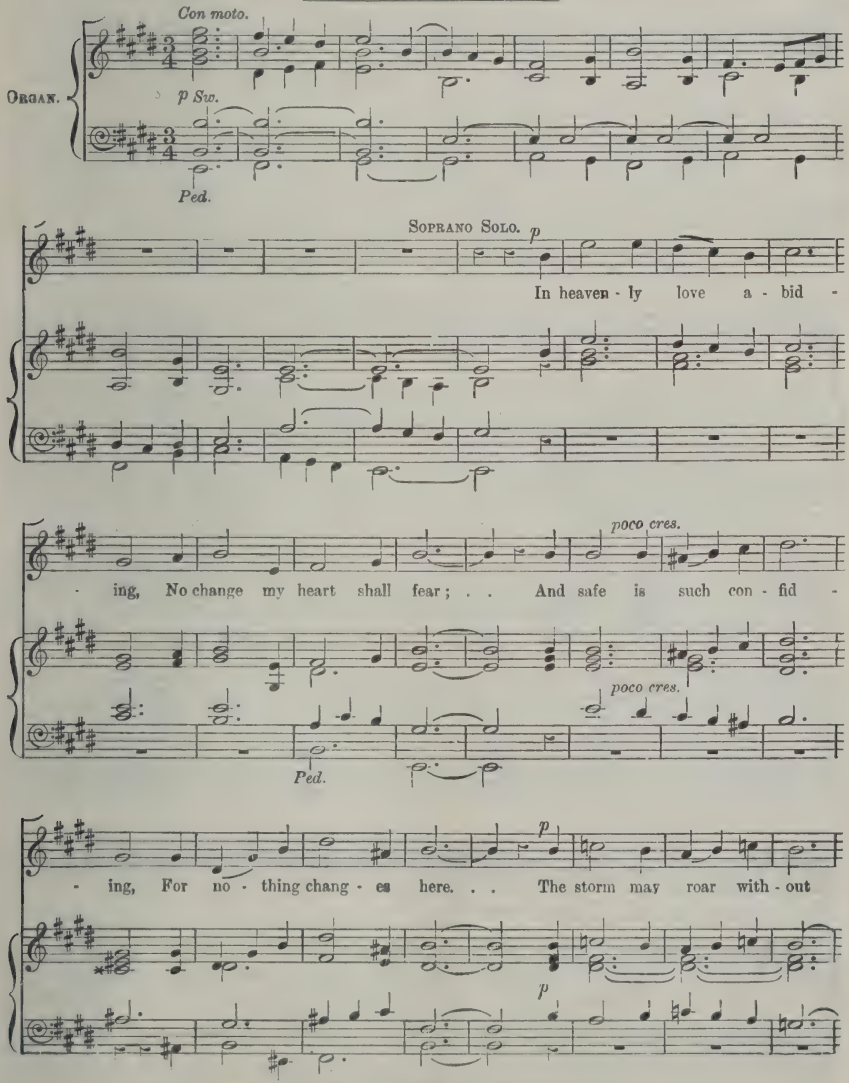
ANTHEM FOR SOPRANO SOLO AND CHORUS

THE WORDS WRITTEN BY ANNA L. WARING

THE MUSIC COMPOSED BY

## HORATIO PARKER.

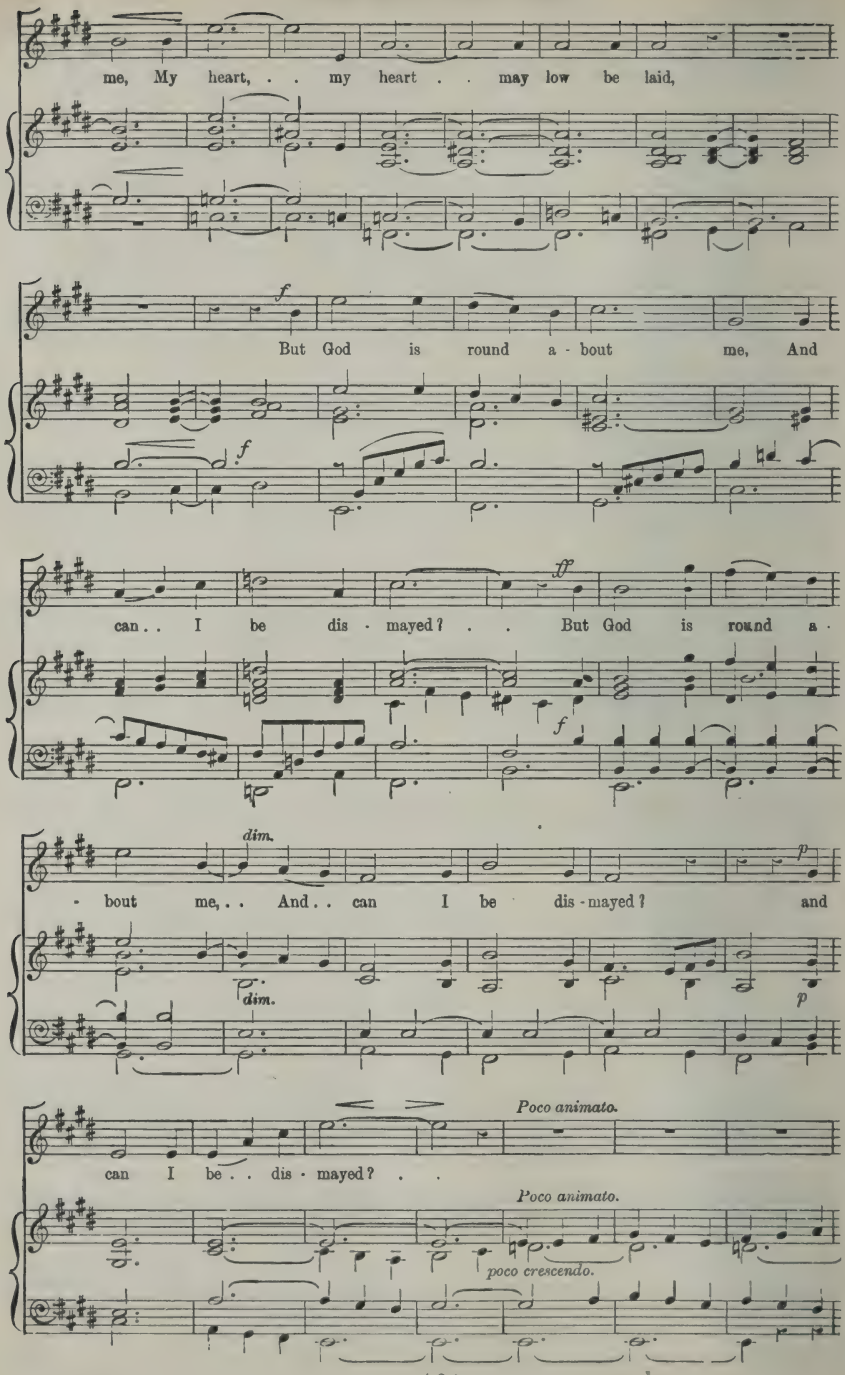
LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.


Con moto.
Organ.
p Sw.
Ped.
Soprano Solo. p
In heaven - ly love a - bid -
poco cres.
- ing, No change my heart shall fear; . . And safe is such con - fid -
poco cres.
Ped.
p
- ing, For no - thing chang - es here. . . The storm may roar with - out
p

*Copyright*, 1900, *by Novello and Company, Limited.*



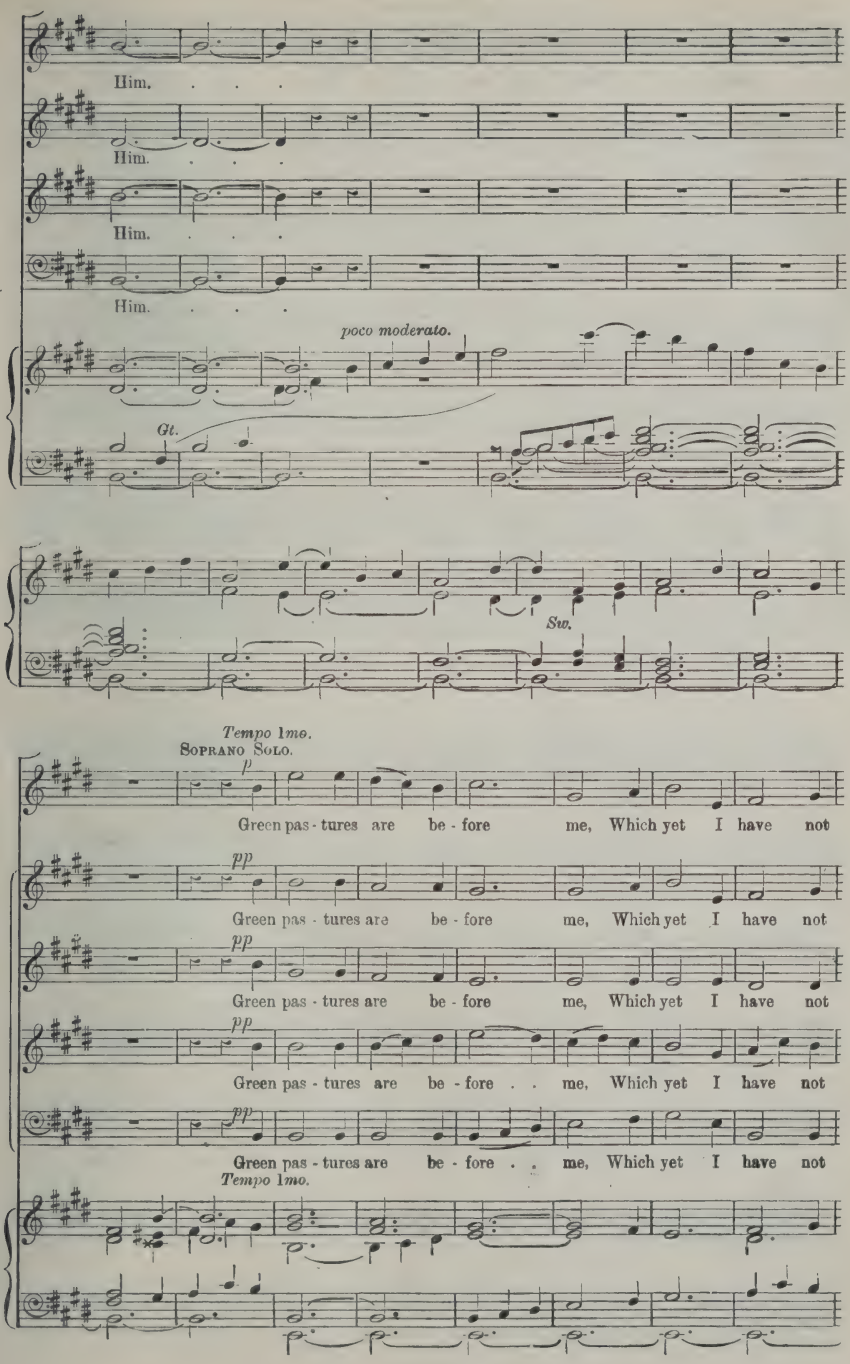
MADE IN ENGLAND.

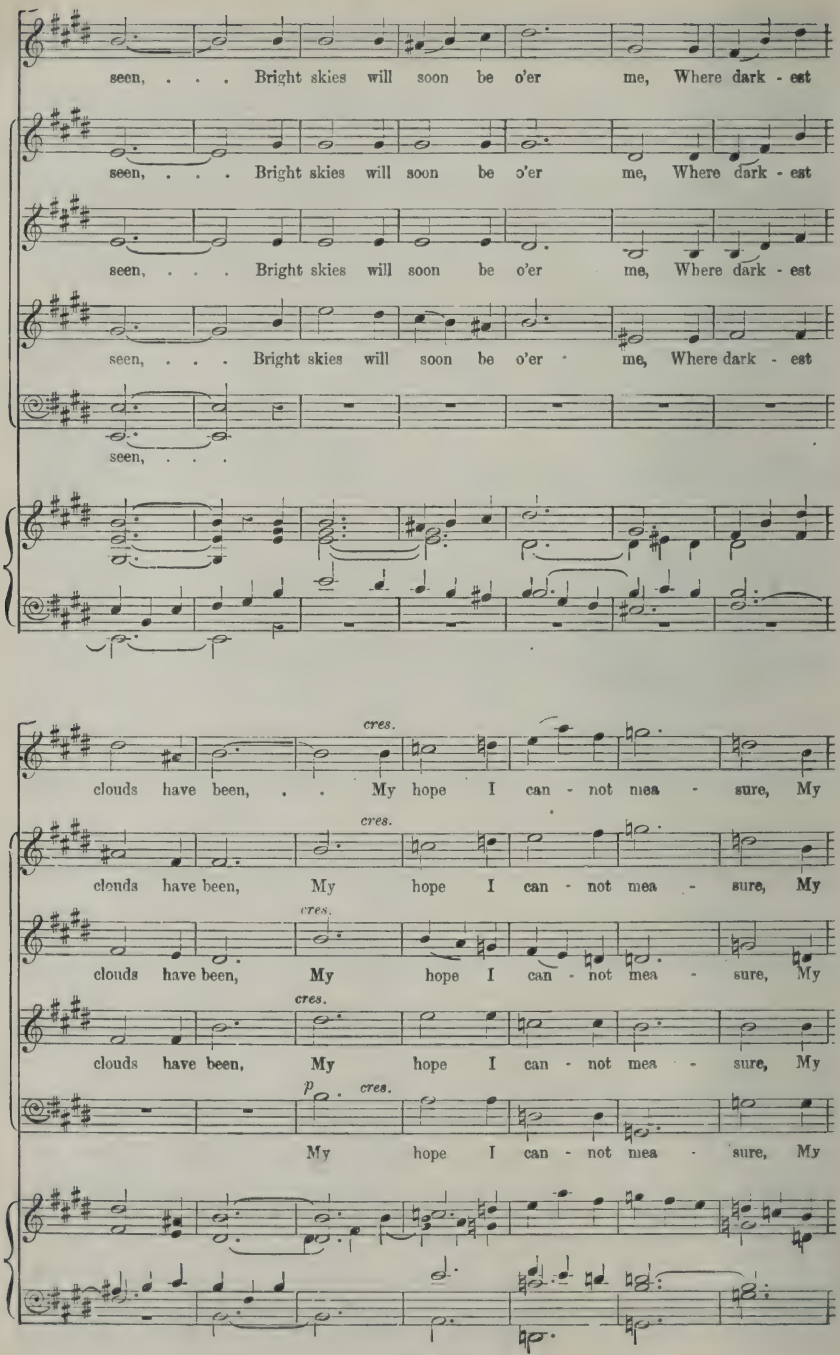

me, My heart, . . my heart . . may low be laid,
f
But God is round a - bout me, And
f
f
can . . I be dis - mayed? . . But God is round a -
f
dim.
- bout me, . . And . . can I be dis - mayed? and
dim.
p
p
Poco animato.
can I be . . dis - mayed? . .
Poco animato.
poco crescendo.

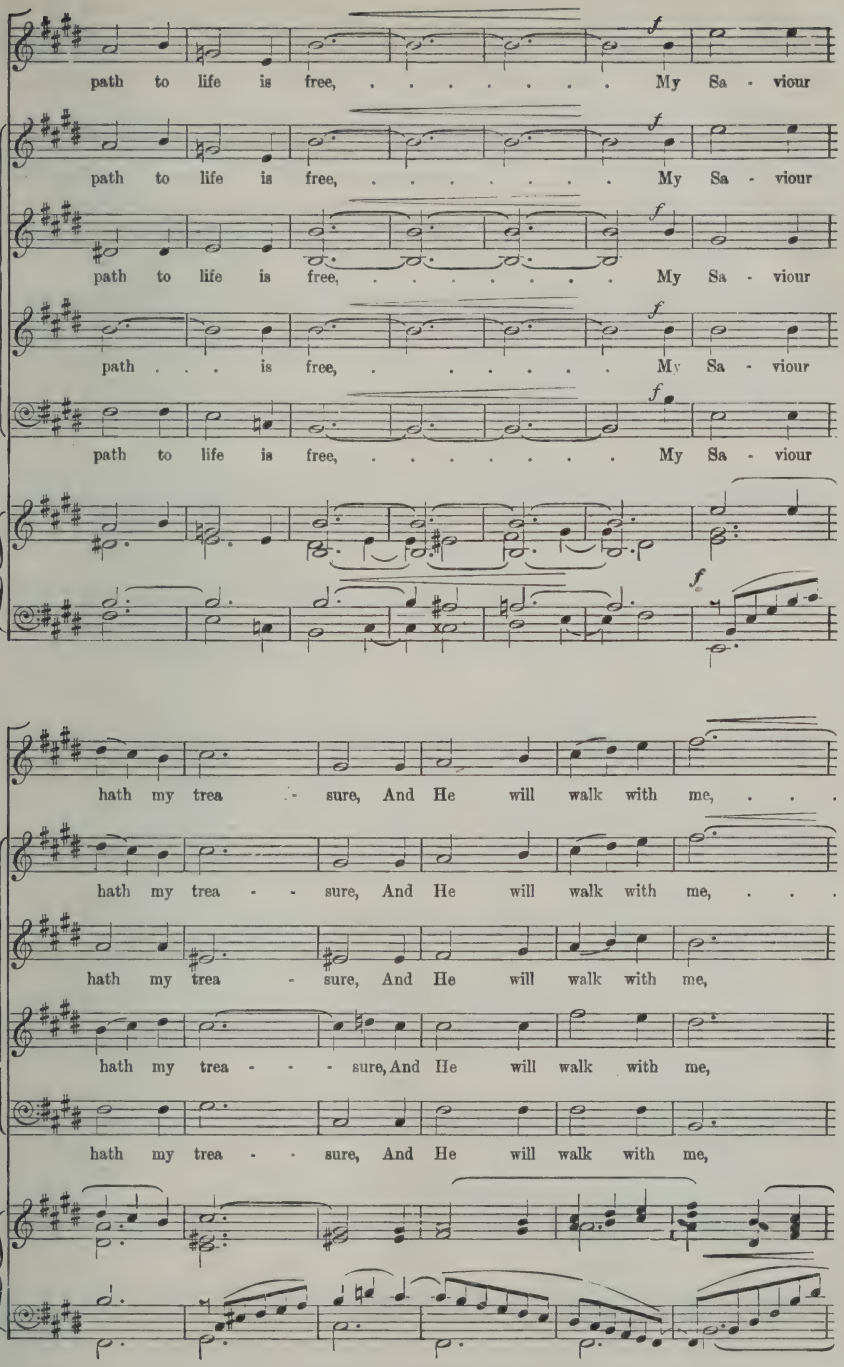
## IN HEAVENLY LOVE ABIDING.

Soprano.
Alto.
Tenor.
Bass.
Wher - ev - er He . . may guide me, No want shall turn me
Wher - ev - er He may guide me, No want . . . shall
Wher - ev - er He may guide . . me, . . No want shall turn me
Wher - ev - er He may guide me, No want . . . shall
back: . . . My Shep - herd is be - side me, And no - thing can I
turn me back: My Shep - herd is be - side me, And no - thing can I
back: . . . My Shep - herd is be - side me, And no - thing can . I
turn me back: My Shep - herd is be - side . . me, And no - thing can I
Man.
Ped.
lack. . . . . His wis - dom ev - er wak - -
lack. His . . wis - - - - dom . . . ev - -
lack. His . . wis - dom ev - er wak - eth, His sight is
lack.
senza Ped

cres.
eth, His sight ne'er dims, He knows the way He tak - eth, And
- - er wak - eth,
nev - er dim, . .
cres.
He . . knows the way He
cres.
Ped.
I will walk with Him, . . He knows the way He tak - eth, And
mf
He knows the way He tak - eth, And
mf
He knows the way He tak - eth, And
tak - eth, And I will walk with Him, . . with Him, . . And
I . . . will walk with Him, will walk . . with
I . . . will walk with Him, will walk . . with
I . . . will walk with Him, will walk . . with . .
I . . . will walk with Him, will walk . . with . .


Him.
Him.
Him.
Him.
poco moderato.
Gt.
Sw.
Tempo 1mo.
Soprano Solo.
p
Green pas - tures are be - fore me, Which yet I have not
pp
Green pas - tures are be - fore me, Which yet I have not
pp
Green pas - tures are be - fore me, Which yet I have not
pp
Green pas - tures are be - fore . . me, Which yet I have not
pp
Green pas - tures are be - fore . . me, Which yet I have not
Tempo 1mo.


seen, . . . Bright skies will soon be o'er me, Where dark - est
seen, . . . Bright skies will soon be o'er me, Where dark - est
seen, . . . Bright skies will soon be o'er me, Where dark - est
seen, . . . Bright skies will soon be o'er me, Where dark - est
seen, . . .
cres.
clouds have been, . . My hope I can - not mea - sure, My
cres.
clouds have been, My hope I can - not mea - sure, My
cres.
clouds have been, My hope I can - not mea - sure, My
cres.
clouds have been, My hope I can - not mea - sure, My
p cres.
My hope I can - not mea - sure, My


path to life is free, . . . . . My Sa - viour
path to life is free, . . . . . My Sa - viour
path to life is free, . . . . . My Sa - viour
path . . . is free, . . . . . My Sa - viour
path to life is free, . . . . . My Sa - viour
f
hath my trea - sure, And He will walk with me, . . .
hath my trea - - sure, And He will walk with me, . . .
hath my trea - sure, And He will walk with me,
hath my trea - - - sure, And He will walk with me,
hath my trea - - sure, And He will walk with me,

ff
. . . My Sa - - viour hath my trea - - sure,
ff
. . . My Sa - - viour hath my trea - - sure,
ff
My Sa - viour . . hath . . my trea - sure, . .
ff
My Sa - - viour hath my trea - - - - -
ff
My Sa - - viour hath my trea - - sure,
no 16 ft.
ff
poco rit.
And He . . . . will walk . . with . . me.
poco rit.
And He . . . . will walk . . with . . me.
poco rit.
And He . . . . will walk . . with . . me.
poco rit.
sure, And He . . . . will walk . . with . . me.
poco rit.
And He . . . . will walk . . with . . me.
ff 16 ft.
poco rit.
32

# THE MUSICAL TIMES

*AND SINGING-CLASS CIRCULAR.*

FOUNDED IN 1844.

PUBLISHED ON THE FIRST OF EVERY MONTH.

*No. 903.—Vol. 59.*
*Registered at the General Post Office for Canadian Postage.*

MAY 1, 1918.

*Price 4d.; Postage 1½d.*
*Annual Subscription, Post-free, 5s.*



## ROYAL ACADEMY OF MUSIC.

YORK GATE, MARYLEBONE ROAD, LONDON, N.W.-1

Instituted 1822. Incorporated by Royal Charter, 1830.
Patron: HIS MAJESTY THE KING.
President: H.R.H. THE DUKE OF CONNAUGHT, K.G.
Principal: Sir A. C. MACKENZIE, Mus. Doc., LL.D., F.R.A.M.

Fortnightly Concert, May 18th, at 3.
Chamber Concert, May 29th, at 3.
Prospectus can be obtained on application.
P. QUARRY, Acting-Secretary.

## THE ROYAL COLLEGE OF MUSIC.

PRINCE CONSORT ROAD, SOUTH KENSINGTON, S.W.-7
(Incorporated by Royal Charter, 1883.)
Telegrams—"Initiative, Southkens, London." Telephone—"1160, Western."

Patron: HIS MAJESTY THE KING.
Director:
Sir C. HUBERT H. PARRY, Bart., C.V.O., D.C.L., M.A., Mus. Doc.
Honorary Secretary: M. MUIR MACKENZIE, Esq.

The MIDSUMMER HALF-TERM will commence on Monday, June 10th, 1918.
A Junior Department is established for Pupils under 16 years of age.
Syllabus and Official Entry Forms may be obtained from The Registrar.
THE ROYAL COLLEGE OF MUSIC PATRON'S FUND (Founded by Sir S. Ernest Palmer, Bart.). For the encouragement of British Composers and Executive Artists.
Particulars may be obtained from the Registrar of the College.
CLAUDE AVELING, Registrar.

## ROYAL MANCHESTER COLLEGE OF MUSIC.

Patroness: HER MAJESTY QUEEN ALEXANDRA.
President: Sir THOMAS BEECHAM, Bart.
Principal: Dr. ADOLPH BRODSKY.

Special Houses of Residence recommended for Students.
Students are required to enter upon a complete course of Musical instruction, and are not admitted for a shorter period than one year.
Fee for the year, £30. Special fee for Organ Course, £20, and for Wind Instrument Course, £15.
Systematic Course for the Training of Teachers included in the curriculum.
The Prospectus, with Scholarship information, Diploma Regulations, and Entry Forms, on application.
Opera Class—Miss MARIE BREMA.
STANLEY WITHERS, Registrar.

## THE ROYAL COLLEGE OF ORGANISTS.

Examination Regulations, List of College Publications, Lectures, &c., may be had on application.
H. A. HARDING, Hon. Sec.
Kensington Gore, S.W.-7

## MANCHESTER SCHOOL OF MUSIC.

FOUNDED 1892.
Principal: ALBERT J. CROSS, A.R.A.M.
All Branches of Music taught. Day and Evening Lessons.
Full Orchestral Class, Intermediate and Elementary String Orchestras, Opera, Ensemble, Elocution, Choral, and Harmony, &c., Classes.
Dates of School Performances (Second Series):—
Musical Afternoons (School)—Saturdays, April 13, 27, and May 11.
Chamber Concert (Memorial Hall)—Wednesday, May 8; (Houldsworth Hall)—Orchestral Concert, Thursday, June 27.
Single Subjects taught. Prospectus from 16, Albert Square.

## GUILDHALL SCHOOL OF MUSIC.

PRINCIPAL . .. .. LANDON RONALD.
COMPLETE MUSICAL EDUCATION at inclusive fee.
PRIVATE LESSONS in all musical subjects. STAGE TRAINING, in Elocution, Gesture, Stage Dancing, Fencing.
Special complete Training for Grand Opera by SIR FREDERIC COWEN and M. CORYN (Director of Antwerp Opera House).
Weekly Orchestral Practices.
Prospectus and Syllabus of Local Centres and Local Schools Examinations (open to general public), free.
H. SAXE WYNDHAM, Secretary.
Victoria Embankment, E.C.-4.

## BIRMINGHAM & MIDLAND INSTITUTE.

SCHOOL OF MUSIC.

Visitor.. .. .. Sir EDWARD ELGAR, O.M., Mus. Doc., LL.D.
Director .. .. GRANVILLE BANTOCK, M.A.
SESSION 1917-1918.
The Session consists of AUTUMN TERM (September 24 to December 22); WINTER TERM (January 21 to April 13); SUMMER TERM (April 15 to June 29).
Instruction in all branches of Music, Students' Choir and Orchestra, Chamber Music, Students' Rehearsals, and Concerts.
Prospectus and further information may be obtained from—
H. M. FRANCIS, *Secretary.*

## UNIVERSITY OF DURHAM.

Examinations for degrees in Music are held as follows: Matriculation, January, July, and October; First Mus. B., March and September; Mus. B. and Mus. D., September only.
For particulars, apply Secretary of Examinations, University Offices, Durham. Copies of former Examination Papers, 1s. 6d. per set.

COUNTY BOROUGH OF HUDDERSFIELD.

## "MRS. SUNDERLAND" MUSICAL COMPETITIONS.

### PRIZES FOR ORIGINAL MUSICAL COMPOSITIONS.

Adjudicator, GRANVILLE BANTOCK, Esq., M.A.

UNACCOMPANIED CHORAL NUMBER for MIXED VOICES (mainly in four parts)—1st Prize, £5 5s. and £5 towards cost of publication; 2nd Prize, £2 2s.
TENOR or CONTRALTO SOLO—1st Prize, £5 5s. and £5 towards cost of publication; 2nd Prize, £2 2s.
Compositions to be forwarded to the Secretary not later than July 1.
For further particulars apply
THOS. THORP, Secretary,
Technical College, Huddersfield.

## WIGMORE HALL STUDIOS

(Late BECHSTEIN HALL).

THE best Accommodation in London for MUSIC TEACHERS, providing every possible convenience. Magnificent Entrance Hall, Electric Lift, Waiting Lounges and Lavatories on each floor. Luxuriously furnished, lighted by Electricity, and Horizontal Grands in every Studio. Moderate inclusive charges.
WIGMORE HALL STUDIOS, 32-40, Wigmore St., London, W.-1


## ADVANCE IN PRICES.

With the exception of folio songs, all the Novello publications were increased in price on January 1, but the charges quoted in the advertisement columns have not been altered.

## THE LONDON COLLEGE FOR CHORISTERS.

6 and 7, Blomfield Crescent, Paddington, W.-2
Founder and Director: Mr. James Bates.

Solo Boys and Chorus Boys supplied at short notice for Church Services, Concerts, &c. Telephone Paddington, 5990. Sec., E. B. GOLDING.

## VICTORIA COLLEGE OF MUSIC,

LONDON
Under the direction of the Victoria College Corporation, Ltd.)
INCORPORATED 1891.
18, Berners Street, Oxford Street, London, W.-1
President: The Most Hon. The Marquis of Anglesey.
Board of Examination:
Principal: J. H. Lewis, D.C.L., F.E.I.S., Mus. Doc.
Chairman: J. M. Bentley, Mus. Doc., Cantab., Hon. F.R.A.M.
Hon. Director of Studies: Churchill Sibley, Mus. Doc., F.I.G.C.M.
Robert Fox Frew, Mus. Doc. Dunelm.
Rev. Noel Bonavia-Hunt, M.A. Oxon.
Secretary: H. Portman Lewis.

Metropolitan Examinations in all subjects, including the Diplomas of A.V.C.M., L.V.C.M., F.V.C.M., also for the Teachers' Professional Diploma in the Art of Teaching, April, July, and December.

Local Theoretical Examinations, July and December.

Practical Examinations are now being held at the various Centres.

Gold, Silver, and Bronze Medals are offered for Competition.

Local Secretaries required for towns not represented.

Dr. Churchill Sibley gives personal lessons at the College.

All communications to be addressed to The Secretary, Registered Office, 11, Burleigh Street, Strand, W.C.-2

## INCORPORATED GUILD OF CHURCH MUSICIANS.

Founded 1888.

Incorporated pursuant to Act of Parliament XXX. and XXXI. Victoria, Cap. cxxxi., § 23.

*President:* The Rt. Rev. Bishop J. E. C. WELLDON, D.D., Dean of Manchester.

ASSOCIATE (A.I.G.C.M.), LICENTIATE (L.I.G.C.M.), FELLOWSHIP (F.I.G.C.M.) EXAMINATIONS in London and at approved Provincial Centres in April, July, and December.

COMPETITIONS, 1918.

SILVER MEDALS are awarded for the best Andante for the Organ, and a Short Anthem with Bass Solo.

BRONZE MEDALS for the best Vesper Hymn, Double Chant, and Kyrie.

Organists (Members) have the free use of the Register of Vacant Appointments.

Calendar (*gratis*) and further information of Dr. LEWIS, Warden, 18, Berners Street, London, W.-1

## COLLEGE OF VIOLINISTS, LIMITED,

91, ST. MARTIN'S LANE, LONDON, W.C.-2.

EXAMINATIONS

In VIOLIN, VIOLA, VIOLONCELLO, and THEORY of MUSIC held in June and December.

Syllabus on application to E. E. JACKSON, Hon. Secretary.

THE CENTRE FOR MODERN MUSIC.

Extensive Stock of English, French, Italian, Russian, and Spanish Modern Music.

Publishers of Wassili Safonoff's New Formula for the Piano Teacher and Piano Student.

## J. & W. CHESTER

11, GREAT MARLBOROUGH STREET, LONDON, W.-1.
(First Floor).

## PIANO PEDALS with Octave Coupler

This wonderful invention supersedes all Piano Pedals, and is a Master Patent.

The Cathedral, Manchester
Nov. 8, 1910.

Dear Mr. Malkin,

I think your Patent Pedal Attachment, which you have fitted to my Steinway, is simply splendid. I find the action absolutely silent and its touch beautiful.—Yours truly,

R. H. P. COLEMAN, F.R.C.O., Sub-Organist.

Terms:—Cash, or instalments of 20s. per month.

*Write for Lists, Prices, and Clients' Opinions, and References to*

THE MALKIN PATENT PEDAL CO., Ltd.,
Works—Hanley, Staffs. NEWCASTLE-UNDER-LYME.

## LONDON COLLEGE OF MUSIC.

GREAT MARLBOROUGH STREET, LONDON, W.-1

Patron: His Grace The Duke of Leeds.

Board of Examination.

Dr. Horton Allison, Mus. D. Dublin; Mus. B. Cantab.; F.R.A.M.
Dr. Arthur S. Holloway, Mus. Doc. Oxon.; F.R.C.O.
Dr. F. J. Karn, Mus. Bac. Cantab., Principal.
G. Augustus Holmes, Esq., Director of Examinations.

EXAMINATIONS—LOCAL AND HIGHER.

The NEXT EXAMINATION for Certificates in Pianoforte, Violin, Singing, Elocution, Organ, Theory of Music, &c., will be held at Scotch and Irish Centres in JUNE, and at all other Local Centres in JULY.

SYLLABUS, and Forms of Entry, may be had on application to the Secretary.

The HIGHER EXAMINATIONS for the Diplomas of Associate (A.L.C.M.) and Licentiate (L.L.C.M.) take place in April, June, July, and December, and for the Diplomas of Associate in Music (A. Mus. L.C.M.), Licentiate in Music (L. Mus. L.C.M.), and Fellowship (F.L.C.M.), in June, July, and December.

LOCAL CENTRES may be formed in districts unrepresented, either in the United Kingdom or abroad; particulars on application. SCHOOL CENTRES may also be arranged.

In the Educational Department students are trained under the best Professors at moderate fees. Lessons may commence from any date. For full information apply,

A. GAMBIER HOLMES, Secretary.

Telegrams: "Supertonic, Reg. London." Telephone: 3870 Central.

## THE TECHNIQUER

(The Master Key to Technique).

*Copy of testimonial from*

OSCAR BERINGER, Esq., Hon. R.A.M.
*Professor and Examiner, R.A.M.*

March 2nd, 1918.

"After thoroughly testing your invention the 'Techniquer,' I have much pleasure in stating that I consider it will materially help students in overcoming technical difficulties, especially with regard to extensions, flexibility, and for developing the finger muscles.

"It will be particularly useful for those who have stiff fingers with close tendons. It will undoubtedly save much time over technical work at the pianoforte."

Send for "Hand Development" (Second Edition) by Mr. R. J. Pitcher, 7d. post-free. Secretary: 33, Orchard Street, W.-1.

## You need not "practise" to BECOME A GOOD PIANIST

My "From Brain to Keyboard" System, recommended and used personally by Sir Frederick Bridge, C.V.O., other prominent musicians, and hundreds of professional pianists and teachers, applies to all pianists.

*The System enables*

THE AVERAGE PLAYER to improve very rapidly with a small amount of practice and no drudgery.

THE GOOD PLAYER to keep up a very high standard and to improve without any keyboard practice at all.

*SEND FOR MY ILLUSTRATED BOOK:*

*"Light on Pianoforte Playing."*

The Book explains fully how I teach the System by a series of Postal Lessons, and the fee I charge. The lessons are adapted to the requirements of pianists of all grades of proficiency. Apply for Booklet to-day, but do not omit to state whether average or advanced player. Send 3d. for part war-time cost and postage.

## M. MACDONALD SMITH,

19, Bloomsbury Square, London, W.C. 1

## "From Brain to Keyboard"

There is ONLY ONE "From Brain to Keyboard" System, the ORIGINAL one in every sense.

## PROFESSIONAL NOTICES.


GLADYS E. PARRIS (Soprano).

Open for engagements for Concerts, Dinners, Masonics, &c. Thoroughly trained voice.

81, Barcombe Avenue, Streatham Hill. S.W.-2.

MR. SAMUEL MASTERS

(TENOR).

Address—164, Bank Buildings, Ewell Road, Surbiton.

MR. W. H. BREARE

VOCAL ADVISER AND TEACHER OF SINGING

TO STUDENTS AND THE PROFESSION.

Author of "Vocalism." "Elocution: Its First Principles," "Vocal Faults and their Remedies." Now Published: "Vocal Technique: How it feels to Sing." 3s. 6d. each, post 3s. 10d.

"The most complete guide to singing in English."—"Lancelot," in the *Referee*.

"One of the sanest of sane expositions."—*Musical Courier, N.Y.*

"Is a reliable expert in all branches."—*Gentlewoman*.

"A magnificent guide to both teachers and students."—*Eastern Morning News*.

"Do not hesitate to commend."—*Glasgow Herald*.

"His technical knowledge is minute, wide and accurate: what he has to say is well worthy of consideration by public singers and music teachers."—*Aberdeen Free Press*.

"Common-sense in all he utters."—*Leeds Mercury*.

"Is an acknowledged authority. . . ."—*Western Morning News*.

"I have not the slightest fear of contradiction when I say that no one knows more about the voice and vocal production than Mr. W. H. Breare."—"Counterpoint," in the *Newcastle Journal*.

Address: "Herald" Buildings, Harrogate.

Musical Reviser to Messrs. Novello for Thirty-Three Years.

COMPOSERS' MSS.

REVISED AND PREPARED FOR PRINTING.

H. ELLIOT BUTTON, "Harewood," Ardwick Road, N.W.-2

Reference to the following composers kindly permitted:—

Sir C. Hubert H. Parry, Bt., C.V.O., Sir Edward Elgar, O.M.
Sir Frederick Bridge, C.V.O., Dr. Walford Davies.

DR. ALLISON instructed by Post Candidates who OBTAINED DEGREES OF MUS.D. and MUS.B. at Oxford, Cambridge, Dublin, London, and Durham Universities, Diplomas of F.L.C.M., L.Mus.L.C.M., A.R.C.M., F.R.C.O. (1916), and L.R.A.M. Gold Medals, Silver Medals, Scholarships, Prizes, "Honours," and Pass Certificates (of the Colleges of Music) to the number of *eight hundred and eighty*. Dr. Allison is willing to teach those who neither require nor desire to pass examinations. Harmony, Counterpoint, Orchestration, and Analysis of Composition by Post, to correspondents anywhere. Personal instruction in Theory, Singing, Organ, and Piano. 24 Park Range, Victoria Park, Manchester.

REVISION OF MUSICAL COMPOSITIONS.
Dr. Horton Allison, 24, Park Range, Victoria Park, Manchester.

SPECIAL CORRESPONDENCE COURSES:—
(1.) L.R.A.M. Paper Work.
(2.) A.R.C.M. Paper Work.
(3.) Interesting Courses of Study in Rudiments, Harmony, Form, &c.

L.R.A.M. Exams. 1910-17 .. 121 Correspondence Pupils successful.
A.R.C.M. „ 1914-17 .. 23 „ „ „

Mr. E. H. BIBBY, Mus. Bac., L.R.A.M., A.R.C.M.,
c/o Forsyth Bros., Deansgate, Manchester.

DR. CUTHBERT HARRIS, Mus. Doc. Dunelm., F.R.C.O. SPECIALIST IN CORRESPONDENCE TUITION. 357 Successes in Mus. D., Mus. B., F.R.C.O. and A.R.C.O., &c. MSS. revised and arranged for publication. 3, De Burgh Park, Banstead, Surrey. Telephone, Burgh Heath, 346.

MISS H. HEALE COACHES for all EXAMINATIONS in MUSIC (at private residence or at West-End studio), in Pianoforte, Harmony, Counterpoint, Fugue, Form, Orchestration, "Teaching," Modulation, Transposition, &c. For Terms, &c., apply Dunraven House, 41, Albert Bridge Road, S.W.-11

ENGAGEMENTS Accepted and POSTAL LESSONS given by Mr. C. T. HEAVISIDE, Solo Pianist, Cellist, &c., 27, Torwood Street, Torquay.

DR. F. J. KARN (Mus. Bac. Cantab.; Mus. Doc. Toronto) continues to give lessons in Harmony and other Theoretical subjects, and prepares for all Musical Examinations. Compositions revised and Analyses written. Candidates prepared by Dr. Karn have gained the Mus. Bac. and Mus. Doc. degrees at the Universities and diplomas from the Musical Colleges.
Address 106, Haverstock Hill, London, N.W.-3

DR. ARTHUR S. HOLLOWAY, Mus. D. Oxon., 13, Roseleigh Avenue, Highbury, N.-5, continues to PREPARE CANDIDATES for the various Theoretical Examinations. Music of any description revised or arranged. LESSONS in COMPOSITION by post if desired.

MADAME LARKCOM, F.R.A.M., Professor of Singing, R. A. Music. Private Pupils received at the Wigmore Hall Studios, 40, Wigmore Street, W.-1

DR. LEWIS, Mus. Doc., F.E.I.S., Warden, Incorporated Guild of Church Musicians, gives LESSONS, Personally or by Post, in HARMONY and COUNTERPOINT. 18, Berners Street, Oxford Street, W.-1

DR. LEWIS' TEXT-BOOKS:

Harmony. (2 vols.) 5s. each, net.
Counterpoint. 5s. net.
Double Counterpoint and Canon. 5s. net.
Fugue. 1s. 6d. net.
Elements of Music. 2s. 6d. net.
Development of Anglican Church Music. 2s. net.
Pronouncing Vocabulary of Musical Terms. 6d. net.
Dictionary of Musical Terms. 6d. net.
Material of Melody. 3d. net.
Improvisation. 1s. 6d. net.

The above, complete, will be forwarded (carriage paid) for £1.

ARTHUR MANGELSDORFF, L.R.A.M., A.R.C.M., Pianist (Specialist), coaches for Pianoforte Diplomas. Paper Work by Correspondence. 497, Coventry Road, Birmingham.

L.R.A.M.—ARTHUR MANGELSDORFF has had September, 1917, Successes. He begs to state that he is a British-born subject. Address as in other advertisement.

MISS F. HELENA MARKS PREPARES for L.R.A.M. and other Examinations. Pianoforte, Harmony, "Form and Teaching," &c. Lessons (oral or by correspondence). Pupils received and visited for the Pianoforte. Many recent successes, L.R.A.M., &c. Pianoforte Classes, 10, Matheson Rd., West Kensington.

DR. H. H. L. MIDDLETON, Mus. Doc., F.R.C.O. L.R.A.M., A.R.C.M. Twenty-five years' experience in Private Tuition and Coaching for Degrees. More than 500 of Dr. Middleton's Pupils have obtained Degrees at the Universities, R.A.M., R.C.M., and R.C.O. Address, 60, Berners Street, W.-1

MISS MARGARET YOUNG, L.R.A.M., A.R.C.M (Pianoforte Teacher), A.T.C.L. (Pianoforte and Vocal Teacher). Correspondence Lessons, Theory, Harmony, Form, Art of Teaching. Successes at R.A.M. and T.C.L. Metropolitan Examinations. Compiler, Musical Terms (English first), Novello, 4d. Bawburgh Vicarage, Norwich.

CLIFTON COLLEGE.—Classical, Mathematical, Modern Language, Natural Science, and Music SCHOLARSHIPS, value from £25 to £100 a year. Also a Percival Scholarship and SCHOLARSHIPS for ARMY CANDIDATES. Examination in June. There are also some "War Exhibitions" of £60 a year. Particulars from the Secretary, Clifton College, Bristol.

ALTO, disengaged, desires APPOINTMENT.—Good recommendation. State salary offered. "S. P.," c/o Novello & Co., Ltd., 160, Wardour Street, W.-1.

TENOR SOLOIST REQUIRED for St. Anne's, Soho, W.1 Salary £30 per annum. Write in first instance, R. M. Armitage, 57a, Dean Street, Soho, W.-1.

ORGANIST AND CHOIRMASTER WANTED 1st May. Earnest churchman and capable musician. Excellent organ; three-manuals. £40 per annum. Ladies may apply. Rector, Brasted, near Sevenoaks.

SCHOOL OF SINGING. PARTNERSHIP.

Well-known Professor of Singing and Voice-Production, established thirty years, desires a younger partner with some knowledge of singing. Could be trained in the special work. Musician with a degree preferred, and an organist could have in addition a good church appointment. Situation, centre of a busy North-Western City. Address in first instance, "G. W.," c/o Novello & Co., Ltd., 160, Wardour Street, W.-1

FOR IMMEDIATE DISPOSAL.—An excellent Practice in the Midlands (PIANOFORTE, ORGAN, AND SINGING), with possibility of obtaining Organ and Choirmastership at important Parish Church Beautiful organ, fine choir, ideal services and position. Real Churchman desired. Apply, "H. R." c/o Novello & Co., Ltd., 160, Wardour Street, W.-1.

A STUDENT MUSIC-MISTRESS (Non-resident) WANTED in September. For full particulars, apply to the Head-Mistress, Skinners' School, Stamford Hill, London, N.-16.

WANTED, A JUNIOR ASSISTANT, Male or Female, for music department of Foyles, 121, Charing Cross Road, London, W.C.-2.

ORGANS (New and Second-hand) for SALE.—Electric and pneumatic action up-to-date. Built or reconstructed. Bedwell & Son, The Cambridge Organ Works, Cambridge.

SEVERAL TWO-MANUAL ORGANS, with pedals, various sizes, suitable for CHURCHES, COLLEGES, &c., built on entirely new principles of specially constructed action, recently introduced, at minimum of cost. Apply W. E. Richardson & Sons, Organ Builders, Manchester, S.W.

FOR SALE, CHAMBER PIPE ORGAN.—Two Manuals and Pedals, with electric blower. New condition. Cash bargain. "J.," c/o Novello & Co., Ltd., 160, Wardour St., W.-1.

VIRGIL CLAVIER FOR SALE, in oak case, in perfect condition. Thoroughly renovated like new. Warranted. Open to offers. Messrs. Attwells, Binfield & Co., Reading.

BLUE AMBROL RECORDS WANTED for Edison Phonograph. Write Box 53, Novello & Co., Ltd., 160, Wardour Street, W.-1.

TE DEUM IN F. MAGNIFICAT AND NUNC DIMITTIS IN F. 3d. each. By A. Toase, Novello & Co., Ltd.

CHURCH MUSIC by B. Luard-Selby, published by Winthrop Rogers, Limited, 18, Berners Street, London, W.-1. Magnificat No. 1, 3d. Anthem, "The Lord hear thee," 2d.

COMMUNION SERVICE (8d.).—"A nice Church-like setting; complete, attractive, melodious, and congregational."—*Organist and Choirmaster.* Also,

TE DEUM (4d.). Free Chant and Quadruple sets. —"Easy, singable; the whole thing shows nice feeling. We can thoroughly recommend it."—*Musical News.* (Weekes & Co.)

VESPER.—"Lord, keep us safe."—On Cards. 1½d. (Novello & Co.). Specimens from J. J. Jones (Private, 2nd Battn. B. V. Regt.). 4, Temple Street, Bristol.

RESPONSES and a Setting of THE LORD'S PRAYER, by C. T. Heaviside. 4d. net. Copies may be obtained of the Composer, at 27, Torwood Street, Torquay.

BASS VOCALISTS should buy descriptive song, "THE VOICE OF THE DEEP" (Oakley). Compass G (or low E♭) to E♭. Price 1s. 6d. Weekes & Co., 14, Hanover Street, W.-1

*PUBLISHED SHORTLY. ILLUSTRATED.*

"STERNDALE BENNETT & SHEFFIELD."

Part I., 4s., Bennett Family, Derbyshire, Cambridge, and Sheffield. Part II., 3s. Wm. Sterndale Bennett and Associations with his Native City. By W. T. FREEMANTLE, Barbot Hall, Rotherham, to whom subscribers' names solicited without delay.

TWOPENCE EACH.

CHOIR CARDS. BY DR. BELLAIRS.

1. Singing Exercises for Choir Boys.
2. Tallis's Responses, rhythmically arranged.
3. Te Deum and Benedictus, chant form.

London: NOVELLO AND COMPANY, Limited.

WEBSTER'S
CHILD'S PRIMER OF THE THEORY OF MUSIC.
27TH THOUSAND.
REVISED PRICE, 1s. 3d.

London: NOVELLO AND COMPANY, Limited.

MELODIOUS TECHNIQUE
FOR THE PIANOFORTE
COMPOSED BY
J. A. O'NEILL.
IN TWO BOOKS:
Price Two Shillings each.

These Pianoforte Studies have been highly praised by M. VLADIMIR DE PACHMANN, who has expressed his intention of playing some of them during his Recital Tour in the United States. His testimonial is published with the Work, which consists of Twelve Numbers, specially designed to develop power and skill in the fourth and fifth fingers. The importance of trying to equalize these weaker fingers with the stronger ones is unquestionable, as defective execution is more often traceable to this inequality of the fingers than to any other cause.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

DEAR GOLDEN DAYS
SONG
THE WORDS BY
P. J. O'REILLY
THE MUSIC BY
FRANK JEPHSON.

Price Two Shillings.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

CHARMING CHLOE
THE WORDS BY
ROBERT BURNS.
THE MUSIC BY
EDWARD GERMAN.
In three Keys, D flat, E flat, and F.
Price Two Shillings Each.

"A delightful song . . . treated as only Mr. German knows how.—*Queen.*

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

ALANNAH
SONG
THE WORDS BY
COUNTESS BARCYNSKA.
THE MUSIC BY
EATON FANING.
IN TWO KEYS.
Price Two Shillings Each.

"Is one of the best love songs come across of late."—*Queen.*

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

HEART'S BLOSSOM
SONG
THE WORDS BY
ETHEL M. DE FONBLANQUE
THE MUSIC BY
EATON FANING.

Price Two Shillings.

London: NOVELLO AND COMPANY, Limited.

TWO
SOUTHERN SLAV SONGS
1. SHEPHERD ON THE HILL SIDE.
2. THOUGHTS OF MINE.
The Words and Melodies Collected by
SRGJAN TUCIĆ.
The Words translated from the Serbian by
FANNY COPELAND.
The Melodies arranged by
PERCIVAL GARRATT.

Price Two Shillings.

London: NOVELLO AND COMPANY, Limited.

# KING EDWARD EDITION
OF THE
# CATHEDRAL PRAYER BOOK.

MESSRS. NOVELLO & Co. beg to announce that they have a few copies of the above in stock which they are prepared to dispose of at

*Half the Published Prices given below.*

No. 1. Demy 8vo, 628 pp., large type. With Canticles and Psalter pointed for Chanting :—

| | s. | d. |
|---|---|---|
| Cloth bevelled, red edges | 7 | 6 |
| Paste grain, limp, gilt edges | 12 | 0 |
| Paste grain, limp, round corners, &c. | 14 | 0 |
| Morocco, limp | 17 | 0 |
| Morocco, boards, gilt roll | 19 | 6 |
| Morocco, limp, round corners | 19 | 6 |

No. 2. Demy 8vo, 600 pp., large type. With Canticles and Psalter pointed, set to appropriate chants (Cathedral Psalter Chants) :—

| | s. | d. |
|---|---|---|
| Paste grain, limp, gilt edges | 12 | 0 |
| Paste grain, limp, round corners, &c. | 14 | 0 |
| Morocco, limp | 17 | 0 |
| Morocco, boards, gilt roll | 19 | 6 |
| Morocco, limp, round corners, &c. | 19 | 6 |

No. 3. Imperial 32mo, 696 pp., Pocket Edition. With Canticles and Psalter pointed for Chanting :—

| | s. | d. |
|---|---|---|
| Cloth bevelled, red edges | 4 | 6 |
| Red Basil, red edges | 6 | 6 |
| Paste grain, limp, gilt edges | 7 | 0 |
| Paste grain, limp, round corners, &c. | 8 | 6 |
| Morocco, limp | 11 | 0 |
| Morocco, boards, gilt roll | 12 | 0 |
| Calf, limp, round corners | 11 | 0 |
| Morocco, limp, round corners | 11 | 6 |

London: NOVELLO AND COMPANY, Limited.

# OLD
# ENGLISH VIOLIN MUSIC
EDITED BY
ALFRED MOFFAT.

## PREFATORY NOTE.

ALTHOUGH considerable attention has been given to the resuscitation of Church Music, Glees and Madrigals, Organ and even Harpsichord Music by the older English composers, very little has been done to make known the large mass of music for the Violin written by English musicians from the time of Purcell to the close of the eighteenth century. These works for the most part consist of Suites or Sonatas written for a solo violin with a figured bass, or for two violins and violoncello with a figured bass for the harpsichord or organ another favourite form was the *Concerto grosso*.

It is with the object of making known to the public a selection of the best of these compositions that the present series has been undertaken.

ALFRED MOFFAT.

| No. | | | s. | d. |
|---|---|---|---|---|
| 1. | SONATA in G major | JAMES LATES | 2 | 0 |
| 2. | SONATA in D minor | HENRY ECCLES | 2 | 0 |
| 3. | SONATA in B flat major | WILLIAM BABELL | 2 | 0 |
| 4. | SONATA in G minor | JOHN STANLEY | 2 | 0 |
| 5. | SONATA in A major | JOHN COLLETT | 2 | |
| 6. | TRIO-SONATA in E minor | THOMAS AUGUSTINE ARNE | 3 | 0 |
| 7. | SONATA in D major | RICHARD JONES | 2 | 0 |
| 8. | TRIO-SONATA in D minor | WILLIAM BOYCE | 3 | 0 |
| 9. | THREE PIECES | WILLIAM BOYCE | 2 | 0 |
| 10. | SONATA in E major | CHARLES MACKLEAN | 2 | 0 |
| 11. | SONATA in G minor | WILLIAM CROFT | 2 | 0 |
| 12. | SONATA in D minor | JOSEPH GIBBS | 2 | 0 |
| 13. | SONATA in D minor | JOHN HUMPHRIES | 2 | 0 |
| 14. | SONATA in A minor | THOMAS VINCENT | 2 | 0 |

London: NOVELLO AND COMPANY, Limited.

# POPULAR MARCHES
FOR THE
# ORGAN.

VOLUME 1.

| No. | | |
|---|---|---|
| 1. | Marche Triomphale | F. Archer |
| 2. | The Bride's March, from "Rebekah" | J. Barnby |
| 3. | Harvest Thanksgiving March | J. B. Calkin |
| 4. | March for a Church Festival | E. T. Driffield |
| 5. | Imperial March | E. Elgar |
| 6. | March to Calvary, from "The Redemption" | Ch. Gounod |
| 7. | Religious March | G. A. Macfarren |
| 8. | March, from "Abraham" | B. Molique |
| 9. | March in B flat | E. Silas |
| 10. | Festive March in D | Henry Smart |
| 11. | March in G | B. Tours |
| 12. | March in D minor | Agnes Zimmermann |

VOLUME 2.

| No. | | |
|---|---|---|
| 1. | March for a Church Festival | W. T. Best |
| 2. | Processional Wedding March | H. R. Bird |
| 3. | Festal March | J. B. Calkin |
| 4. | Solemn March, from "The Black Knight" | E. Elgar |
| 5. | Festal March | G. Elvey |
| 6. | Marche Solennelle | Ch. Gounod |
| 7. | March, from "St. Polycarp" | F. A. G. Ouseley |
| 8. | March, with Pastoral Trio | B. Luard-Selby |
| 9. | March in G | H. Smart |
| 10. | Jubilant March | J. Stainer |
| 11. | March in F | J. H. Wallis |
| 12. | Commemoration March | John E. West |

VOLUME 3.

| No. | | |
|---|---|---|
| 1. | Festal March | George Calkin |
| 2. | Festal March | C. S. Heap |
| 3. | Triumphal March | Alfred Hollins |
| 4. | Secular March | G. A. Macfarren |
| 5. | Solemn March ("Story of Sayid") | A. C. Mackenzie |
| 6. | Pilgrims' March (Symphony No. 4) | Mendelssohn |
| 7. | Marche Religieuse | G. Merkel |
| 8. | Bridal March and Finale | C. Hubert H. Parry |
| 9. | Marche Serieuse | B. Luard-Selby |
| 10. | Grand Solemn March | Henry Smart |
| 11. | March and Chorus ("Tannhäuser") | R. Wagner |
| 12. | Festival March | Herbert W. Wareing |

VOLUME 4.

| No. | | |
|---|---|---|
| 1. | Marche Religieuse | J. Baptiste Calkin |
| 2. | Wedding March | William Faulkes |
| 3. | Marche Triomphale | Alex. Guilmant |
| 4. | March in E flat | Lefèbure-Wely |
| 5. | Funeral March ("Dream of Jubal") | A. C. Mackenzie |
| 6. | Solemn Processional March | C. J. B. Meacham |
| 7. | Schiller-March | G. Meyerbeer |
| 8. | March in E flat | R. Schumann |
| 9. | Nuptial March | B. Luard-Selby |
| 10. | Marche Funèbre | P. Tschaïkowsky |
| 11. | Grand March (Introduction to the 3rd Act of "Lohengrin") | R. Wagner |
| 12. | Bridal Chorus ("Lohengrin") | R. Wagner |

Price Four Shillings and Sixpence each.

Cloth, Six Shillings and Sixpence each.

LONDON: NOVELLO AND COMPANY, LIMITED.

# TRINITY COLLEGE OF MUSIC

(INSTITUTED 1872.)

President:
THE RT. HON. THE EARL OF SHAFTESBURY, K.P.
Chairman of Board:
SIR FREDERICK BRIDGE, C.V.O., M.A., MUS. D.
Director of Studies: C. W. PEARCE, MUS. D.
Director of Examinations: E. F. HORNER, MUS. D.

*May 1st, at 3 p.m.*—Recital by Messrs. A. Beckwith and Charlton Keith.

*May 8th, at 3 p.m.*—Inaugural address by Sir J. D. McClure, M.A., LL.D., MUS. D., and distribution of awards, followed by a Students' invitation Concert.

*May 15th and 20th, at 3 p.m.*—Students' Invitation Concerts.

*May 16th, at 4 p.m.*—First of a course of Musical History Lectures by Dr. C. W. Pearce. Subject: "The state of Musical Art in England during the second half of the 19th century."

*May 22nd, at 3 p.m.*—Organ Recital by Mr. E. Stanley Roper, B.A., MUS. B.

The College provides INSTRUCTION and TRAINING in all Musical Subjects: Instrumental, Vocal, and Theoretical. The lessons are arranged to meet the convenience of both day and evening students. Any number of subjects—from one to the Full Course—may be entered for. The College is open to beginners as well as to the more proficient student.

Approved complete Courses for the University of London Degrees in Music under recognised Teachers of the University.

Students are prepared also for the Degrees of other Universities, the Examinations of the Royal College of Organists, Trinity College of Music, &c.

The ORCHESTRAL, CHORAL, the OPERATIC, and CHAMBER MUSIC CLASSES are open also to sufficiently competent persons who are not College students for other subjects.

All modern systems of Technique (whether for the Pianoforte, Violin, or other instrument) and of Vocal Training are taught by qualified professors.

The Class for Training Boys for Cathedral Choirs is held on Saturday mornings.

Tuition in the Rudiments of the Theory of Music, Harmony, Counterpoint, Form, Instrumentation, Composition, and the Art of Teaching is also given by Correspondence.

Students not older than 16 years are admitted to the JUNIOR SCHOOL at reduced fees.

There are Thirty Scholarships tenable at the College and open to all British subjects up to certain age limits, and the Bambridge Pianoforte Scholarship, value £100 per annum; also Eighteen Scholarships which provide complete preparation for the Degree of Bachelor of Music of the London University and are open only to Students who have satisfied the Matriculation requirements of that University.

Particulars of the Teaching Department, with list of Professors, Fees, Scholarships regulations, &c., Admission Cards to Concerts, and the Syllabuses of the Higher and Local Examinations, on application to the undersigned.

C. N. H. RODWELL, Secretary.

Mandeville Place, Manchester Square, London, W. 1.

"The name of ELKIN has now acquired a world-wide association with musical publications of standard worth."—*The Business World.*

NEW COMPOSITIONS
By GRANVILLE BANTOCK.

SONGS.

TWO CHINESE SONGS.

FROM THE TOMB OF AN UNKNOWN WOMAN.

In G minor, A minor (B to F), and B minor.

A FEAST OF LANTERNS.

No. 1 in B♭ (D to F). No. 2 in D.

Price each 2s. net.

PIANO SOLOS.

QUICK STEP. REEL.

Price each 2s. net.

TWO SHORT PIANO ALBUMS
By HAROLD WALLIS

"LYRIC FANCIES." "EVENING SKETCHES."

Price 2s. 3d. each; 2s. 4d. per post.

"We would crave particular consideration for the two Suites—'Lyric Fancies' and 'Evening Sketches'—by Harold Wallis. The composer evinces a strong lyrical and imaginative turn of mind, and he possesses the aptitude for presenting his thoughts and ideas in an attractive shape. We cannot help a touch of inward pride in knowing that these albums are out-and-out British productions."—*Musical Opinion.*

ELKIN & CO., LIMITED,
8 and 10, BEAK STREET, REGENT STREET, LONDON, W.-1.

# BROADWOOD PIANOS

## BOSWORTH EDITION.

BRITISH COMPOSERS.

SIXTY MODERN PIANO ALBUMS.
(Very easy to Middle Grade.)
Recreative and Instructive.

| | No. | | No. |
|---|---|---|---|
| Albanesi, C. | 318 | Ree, L. | 741 |
| Bainbridge, L. | 991 | Rosenbloom, S. | 993 |
| Bantock, Granville | 358, 481, 762-3 | Sachs, E. | 983, 935 |
| Beaupuis, E. de | 931, 932 | Schafer, C. | 847 |
| Beringer, Oscar | 853 | Stanislaus | 994 |
| Burnell, J. | 981 | Somervell, A. | 605-9, 1000 |
| Corbett, Felix | 990 | Strelezki, A. | 995 |
| Dawson, M. | 564 | Sturdy, L. | 979, 980, 984, 998-9 |
| Dubois, H. | 813 | | |
| Dupont, M. | 579 | Smallwood, W. | 989 |
| Esipoff. | 927 | Sullivan, A. | 211 |
| Godfrey, Percy | 933, 996, 1001 | Seppings, A. | 437, 459 |
| Harford, G. | 977 | Swinstead, F. | 976, 997 |
| Harris, C. | 992 | Taylor, E. W. | 558, 542, 560-3 |
| Lemon, L. | 985 | Thorpe, S. B. | 925, 974 |
| Macfarren, C. N. | 988 | Travers, M. | 917, 949 |
| Moore, G. P. | 162, 1002 | Venn, M. | 971 |
| Nunn, C. | 772 | Wickins, F. | 925, 934 |

May be seen or ordered at all Music Sellers.

BOSWORTH & CO.,
8, HEDDON STREET, REGENT STREET, LONDON, W.-1.

Publishers of the Five Great Piano Methods:
"BERINGER'S TUTOR," "WARD'S PROGRESSIVE TUTOR," "HEMY'S TUTOR," "WICKINS' RAPID METHOD," "MOORE'S FIRST PRINCIPLES," "MARCHANT'S RAPID VOICE METHOD," and the SEVCIK VIOLIN WORKS.

*JUST PUBLISHED.*

# ANDANTINO

(Song of the Soul)

COMPOSED BY

EDWIN H. LEMARE.

ARRANGED FOR

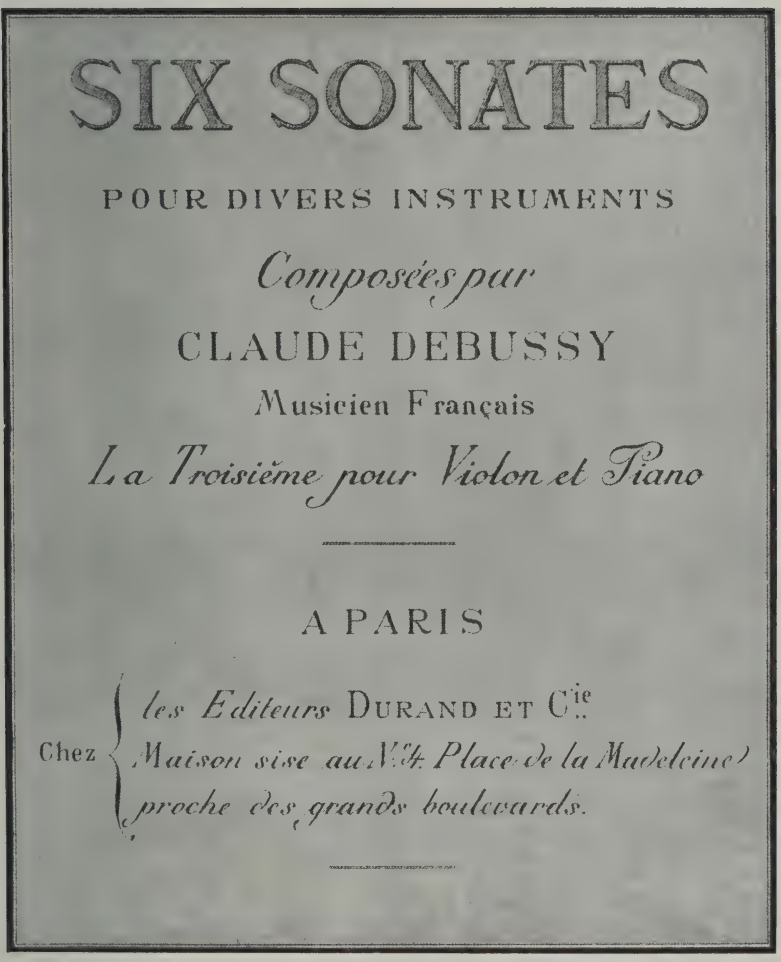
VIOLONCELLO AND PIANOFORTE

BY

W. H. SQUIRE.

Price Two Shillings.

London: NOVELLO AND COMPANY, Limited




*Facsimile (reduced) of Debussy title-page.*

*Reprinted by permission from a photograph by Otto, of Paris.*

CLAUDE ACHILLE DEBUSSY.

The Musical Times

*AND SINGING-CLASS CIRCULAR.*

MAY 1, 1918.

## CLAUDE ACHILLE DEBUSSY,

BORN AUGUST 22, 1862,

DIED MARCH 26, 1918.

The death of this distinguished composer has occasioned widespread and profound regret. He made his own world and language, and whatever niche posterity may assign to him at least it must be a tribute to his independence and originality. In our issue for February, 1908, we gave a sketch of his career from the pen of M. D. Calvocoressi, accompanied with a portrait of the composer, reproduced from the oil-painting by Jacques Blanche. We now recapitulate briefly the leading incidents of his career.

Claude Achille Debussy was born at St. Germain-en-Laye, near Paris, on August 22, 1862. At the Paris Conservatoire he studied the pianoforte under Marmontel, harmony with Lavignac, counterpoint and composition with Massenet and Guiraud.

In 1884 he was awarded the 'Prix de Rome' for his cantata 'L'Enfant Prodigue.' Amongst the works he sent from Rome to the Paris Institut was the setting for soprano solo and female chorus of the French translation of Rossetti's 'Blessed Damozel,' but he refused to consent to the customary performance, which would have been given, because the Institut had previously declined to allow his symphonic suite 'Printemps' to be performed on the ground that the music was 'erratic and infected with modernism.' In 1893 the first performance of his now well-known Quartet in G minor (Op. 10) was given in Paris by the Ysaye Quartet. The celebrated orchestral Prelude 'L'Après-midi d'un Faune' was first performed at a concert given in Paris by the Société Nationale on December 23, 1894. The opera 'Pelléas et Mélisande' was produced at the Paris Opéra-Comique on April 30, 1902. It was first performed in this country on May 21, 1909, at Covent Garden. Debussy visited London in 1908, and conducted the 'Prelude' and 'La Mer' on February 1, the Queen's Hall Symphony Orchestra being the performers. He came again to London on February 27, 1909, when the orchestral 'Nocturnes' and the 'Prelude' were performed by the same orchestra under his direction.

We are glad to give an instalment of a critical estimate of Debussy's music contributed by Ernest Newman, and a more personal tribute to the composer's memory by his friend Jean-Aubry. As very few copies of the portrait given in 1908 are available, we provide with our present issue another portrait reproduced from a photograph taken by Otto, of Paris.

## THE DEVELOPMENT OF DEBUSSY.

BY ERNEST NEWMAN.

I.

Few people, I imagine, who are not blinded by partisanship will deny that the Debussy of the last years has been a great disappointment. From one of the most original composers in Europe he degenerated into one of the least original. One charm of his earlier work was its incalculability; the great defect of his later work was that it rarely held a surprise for us. The man who set out with the resolve to be beholden to nobody became the slave of his own mannerisms. The apostle of a new naturalness in music settled down into the dandy and the poseur, and a rather faded dandy at that, trying to impress his older contemporaries with the costumes and the tricks of manner of a musical generation that we had almost forgotten. The circle of his intellectual and emotional interests, never a very wide one, became more and more restricted in his middle-age. With all sympathy and with all respect, we can only say that the works of his last few years showed many signs of something like collapse: I can recall no case in musical history in which a composer of unquestionable genius has so grievously failed to grow with the years, to distil from them a new beauty, a new wisdom, a new humanity. Even in the matter of style there was a lamentable restriction of resource, instead of the expansion we are familiar with in the later styles of the men of genius.

One touches with regret upon this aspect of his work in the hour of his death, for one does not yet know to what extent the comparative failure of the last few years may have been due to bodily suffering I have always held that a probable explanation of the commonplace with which Strauss's later music is so plentifully strewn is the simple one that for years Strauss has been physically and mentally overworked: the remarkable brain can still function with something like its old energy, but the energy is largely mechanical. The indefinable something that makes the difference between energetic talent and infallible genius, if it has not quite disappeared, now makes its appearance at relatively rare moments. Physical exhaustion will often give this lack-lustre quality to the work of an artist: the tree produces what seems to be, so far as size and texture are concerned, the same fruit as of old; but the fruit has neither its old bloom nor its old sweetness or subtlety of savour. Mr. George Moore hit off all differences of this kind in an immortal phrase when he described Siegfried Wagner's head as 'a deserted shrine.' One seems to be looking at the real Wagner, and yet the thing that made the real Wagner is not there. The altar stands, but the god no longer visits it. It is possible that something of the same sort may have happened in Debussy's case; his gradual settling into a small rut may have been in part due to a mere failure of physical energy as a result of his long illness. But no one can survey his work as a whole without suspecting that the withdrawal of his mind in upon itself, the obstinate exploitation of ideas and effects that had long since served their turn and outstayed their welcome, were in large part deliberate. He was not only, like every man of genius, something apart and distinct from the crowd. He consciously specialised in aloofness. In two or three little ways, apart from his music, we detect the fastidious aristocrat—I will not say Pharisee—anxious to show that he is not as other men are. The rule has always been to put the title of a work at the head of it. He, Debussy, not being as other men are, will put the title at the end, as in the two books of Preludes. The rule has always

been to show a change of time in the course of a piece by placing the new time-signature at the front of the bar; so he, Debussy, will show his originality by placing it over the bar. He has been told, and believes it, that he is especially French; so he has to emphasise publicly not only his Debussyism but his Gallicism. Thus we get the charming little affectation of the title-pages of what he intended to be a series of six sonatas,—the make-believe engraving in place of printing, the imitation of the type of the old French title-pages, and the pseudo-archaic wording. (*See* the photographic reproduction on back of separate portrait.)

Isolated little affectations of this sort would mean next to nothing in the case of another composer. But in Debussy they are obviously part of the same self-centred mentality that we find in his music; they throw a small but at the same time significant light on certain obstinate affectations in the music,—affectations of Debussyism, affectations of Gallicism. They are a very tiny key to his mind, but they certainly help us to unlock one or two of the smaller doors of it. We who had not the honour of being of his personal circle cannot as yet see all the interactions of the man and the musician; and candour compels us to say that in this point French criticism has so far failed us. Modern French criticism, for all its acuteness, has two striking defects. It runs too much either to the personal sentimentality of friendship, or to national sentimentality. It is too propagandist to be thoroughly critical. Some day no doubt we shall know Debussy, through his correspondence and the reminiscences of his friends, as intimately as we know Beethoven or Wagner. It will then be possible to discover precisely how much of conscious self-centredness, of personal and national vanity, went to the making of the singularly restricted artistic personality he showed us all his life, indeed, but especially in his later years.

II.

It would be hardly too much to say that Debussy spent a third of his life in the discovery of himself, a third in the free and happy realisation of himself, and the final third in the partial, painful loss of himself. We are so accustomed to think of him in terms of some half-dozen great works, and as a composer of the very latest day, that it is with a little shock that we realise that 'L'Après-midi d'un Faune' was written as long ago as 1894; that is to say, he had produced his most perfect orchestral work—or, if we admit the 'Fêtes' of the 'Trois Nocturnes' to share that title with 'L'Après-midi d'un Faune'—an orchestral work of a quality that he never afterwards surpassed, in the same year that Strauss *began* his great orchestral career with 'Till Eulenspiegel.' Juxtaposing the two records in this way, we see how limited was Debussy's growth after he had once found himself. Born in 1862, he begins his real work with the cantata 'L'Enfant Prodigue' (1884). In 1886-87* came 'Le Printemps,' in 1887 'La Damoiselle Elue,' in 1888 the 'Deux Arabesques' and the 'Ariettes Oubliées,' in 1890 the 'Valse Romantique' and the 'Suite Bergamasque,' the five Baudelaire songs and some other small works, and in 1892 the first collection of 'Fêtes Galantes.' In 1892 he began work upon 'Pelléas et Mélisande,' the composition of which occupied him until 1902. Within that period and a couple of added years came the other great works of his artistic prime—the Quartet (1893), 'L'Après-midi d'un Faune' (1894), the 'Trois Nocturnes' (1899), 'Pour le Piano' (1890), the 'Estampes' (1903), the 'Masques' (1904), 'L'Isle Joyeuse,' the first book of the pianoforte 'Images' (1904-5), and 'La Mer' (1903-5). The third period is one of mixed achievement; it includes the second set of 'Images' (1907), 'Children's Corner' (1908), the 'Images' for orchestra that include the 'Iberia' (1909), the first book of 'Preludes' (1910), 'Le Martyre de Saint-Sébastien' (1911), the second book of 'Preludes' (1913), the 'Jeux' (1913), 'La Boîte à Joujoux' (1913), the 'Berceuse héroïque' (1914), the 'Douze Etudes' (1915), the Violoncello Sonata (1915), the Sonata for flute, viola, and harp (1916), and the Violin Sonata (1917).

It is not too fanciful, perhaps, to see in his very earliest work a foreshadowing of that dubiety of style that was to hamper him all his life. In 'L'Enfant Prodigue' there are suggestions of three styles. The bulk of the cantata is in the current French idiom of its day. Lia's aria represents the youthful genius's improvement upon this; and the attempts at Orientalism in the prelude and elsewhere are probably reminiscences of the gipsy and other music that Debussy had heard in Russia a few years earlier; they are an exotic that he has not been able to assimilate with his style in general. In 'La Damoiselle Elue' of three years later we see him submitting to the first of those external influences that were to play so large a part in shaping him. In England, Pre-Raphaelitism, owing in part to the feebleness of our music at that time, had come and gone without leaving any trace on it. In France, where the relationship between literary culture and musical culture has for some time been much closer than it has ever been in England, the Pre-Raphaelite ideals filtered through from the men of letters to Debussy. Rossetti's poem evokes new moods in the musician, and to some extent a new style, but still without taking such complete possession of him as to endow him with a consistent style. Parts of the score, such as the 12-8 melody in the prelude immediately before the voices begin, throw back to 'L'Enfant Prodigue.' There is a good deal of Wagner, especially of 'Tristan,' in the idiom. But the work as a whole is distinctive, and the first in which we get a hint of the Debussy we were to know later—the lover of vague outlines, of half-lights, of mysterious consonances and dissonances of colour, the apostle of languor, the exclusivist in thought and in style. Twice there occurs in the harmony a chordal sequence in which he seems to be on the verge of the discovery of his famous 'whole-tone' system; but he is as yet unconscious of its possibilities.

The work of the next three or four years shows Debussy developing freely and naturally. The independence of his thinking is unmistakable; but as yet it does not run to wilfulness. The style of the 'Arabesques' and the more successful of the 'Ariettes oubliées' is perfect. There is no violent break with the past, but simply the quickening of certain delightful French qualities by the infusion of a new personality. It looks as if a new and charming miniaturist is appearing, who will do, both in the pianoforte piece and in the song, something that has never been done before. The music is at once *imprévue* and logical. Even in the songs there is at yet on the whole no sign of the theorist dragging the practician at his chariot wheels, though he is obviously not quite at home in such an idiom as that of 'Spleen,' where the music is *voulue* rather than *sentie*. Out of the languours and gentlenesses of his own soul and of a certain type of French poetry he makes some charming little pictures, in a style that grows naturally out of the poetic moods and is fully equal to expressing them. It is noticeable that in his gayer and quicker music—the song 'Chevaux de bois,' for example—he

* These dates refer to composition, not performance, and in some cases, of course, can be only approximative.

has to adopt a much simpler harmonic idiom than in the slower and more reflective songs; to the end of his days he never quite succeeded in bringing the more emotional side of him and the childlike, heart-free side into the same focus of style. All this time the harmony is original without singularity, unprecise without weakness. Here and there the whole-tone chord (not the scale) seems to poke its hand out at us, but not obtrusively, only for a moment, and apparently unperceived by the composer. The 'Valse romantique' has to this day a touch of strangeness about it, but there is nothing wilful or angular in the strangeness. The harmony, melody, and rhythm are perfectly mated, which is more than can be said of them in some of the later works. The peculiar colour of the harmony comes largely from the lavish use of chords of the seventh and ninth, but these are not as yet an obsession with the composer; and always the common-chord arpeggios come in to keep the tonality steady. There is a faint hint at one point of that mixing of tonalities in separate registers that Debussy was so often to put to remarkable use in later years; but, as with the whole-tone chord, it remains no more than a hint. The style of the 'Suite Bergamasque,' again, is perfect; the freshness of the ideas is not more welcome than the easy mastery in the ordering of them. There is no sign of the whole-tone system, but the harmony derives a peculiar colour from its use of seconds and the sudden juxtaposition of remote keys. A liberator seems indeed to have come into music, to take up, half-a-century later, the work of Chopin,—the work of redeeming the art from the excessive subjectivity of German thought, of endowing it with not only a new soul but a new body, swift and lithe and graceful. And that this exquisite, pellucid style could be made to carry not only gaiety and whimsicality but emotion of a deeper sort is proved in the lovely 'Clair de Lune.'

A contemporary would have felt justified in building the highest hopes upon the young genius who could manipulate thus easily and certainly the beautiful new shapes his imagination conjured up. The composer was plainly a stylist of the first water; he had the two sure marks of style, infallibility of touch combined with simplicity of means. The question might have suggested itself, 'How far can this economy of material and soft transparency of substance be made to go in the expression of profounder feelings?' That is the question that Debussy seems to have put to himself in the five Baudelaire songs which are the weightiest products of his first period. We cannot turn these pages over to-day without a new respect for the young composer. He seems to have had an instinct that both his thought and his style were in need of expansion; and he made a brave attempt to achieve that expansion by assimilating what could be of service to him in German music. Not only do the Baudelaire songs touch depths of expression beyond anything that Debussy had reached before; not only is their harmony of a new richness and variety; they have a melodic freedom and interest that is too often lacking in his later music, and above all they reveal a rather remarkable faculty for continuous, spacious design. One would put them, as regards form, in the same category as the greater songs of Strauss—the 'Hymnus' and the 'Pilgers Morgenlied'—were one not afraid of wrongly suggesting a Straussian influence. As a matter of fact, these songs of Debussy anticipated those of Strauss by about seven years. The *provenance*, however, is the same in each case; it is the Beethoven-Wagner system of continuous symphonic development applied to the song. One can only vaguely speculate as to what might have happened had Debussy continued to develop along this line. But the system as a whole soon proved to be alien to him. His revulsion against Wagner about this time was no doubt only the outward visible sign of an inward change in him that had a wider and deeper significance than merely Wagnerism or anti-Wagnerism. M. Louis Laloy tells us that up to 1889 Debussy was still a perfect Wagnerite. He had been to Bayreuth in that year, and had been 'moved to tears' by 'Parsifal,' 'Tristan,' and the 'Meistersinger.' If he did not actually make the acquaintance of 'Boris Godounov' just after this, it was apparently then that he became penetrated by Moussorgsky's new and drastically economical style. 'In comparison with Moussorgsky,' says M. Laloy, 'Wagner seemed to him sophisticated: he returned in the following year, however, to the holy city, came back disabused, and undertook to demonstrate to his old friend* that one could not like at the same time two forms of art so opposed to each other. The friend, a fervent Wagnerian, would not hear of this; and the two men parted company.'

It was about this time that Debussy became intimate with Mallarmé and his circle. He had already shown his affinities with the insubstantial mental world—so remote from the heroic world of Wagner and the German myths—of the vaguer Pre-Raphaelites and of Verlaine; and he may have already known something of Maeterlinck, whose 'La Princesse Maleine' had been published in 1889, and 'L'Intruse' and 'Les Aveugles' in 1890. Mallarmé's theories did not make a wholly new Debussy; but they led him to attach more importance to the elements in himself that were unconsciously making for the same ideals in music as the Mallarmé circle were trying to realise in poetry,—the revolt against Romanticism, the avoidance of rhetoric, over-emphasis, and false eloquence, and the need for the evocation of emotion by suggestion rather than direct statement. The whole ideal could not be more succinctly phrased than in Mallarmé's remark that what the poet should give us is 'the horror of the forest, or the silent thunder afloat in the leaves; not the intrinsic, dense wood of the trees.'† That, of course, is an ideal of another kind than Wagner's, whose genius always ran to over-copiousness. Debussy exhausted his interest in the German ideal in the Baudelaire songs, where, to fill the big canvas, he is obviously energising more laboriously than was his wont; and the theories of Mallarmé and the symbolists harmonized so perfectly with the real bent of his own genius that it is not surprising that his mind now took a new orientation. The harmonic texture of the songs is unusually full and compact. Once more, though now with increasing frequency, we see him reaching out semi-consciously to the whole-tone system. Though it is still far from being anything like an obsession with him, he is obviously becoming alive to the more extended possibilities of it. Again the harmonies of the seventh and ninth tempt him by their richness and melting sweetness. Whether it be really so, or whether it only seems so in comparison with the works that preceded and followed these songs, the style of them strikes us as rather overloaded. Debussy is trying to carry a heavier pack than he is really built for. That, apparently, was the conclusion he himself came to; for in the next collection of songs, the first

* The old gentleman, a professor of music in Paris, who had initiated him into 'Boris Godounov.' The score was the original one, not the later version with Rimsky-Korsakov's retouchings.

† Mr. Arthur Symons, in his essay on Mallarmé in his book 'The Symbolist Movement in Literature,' has given us a sympathetic and penetrating study of this ideal both in theory and in practice.

set of 'Fêtes galantes,' the texture again becomes one of exquisite simplicity and transparency.

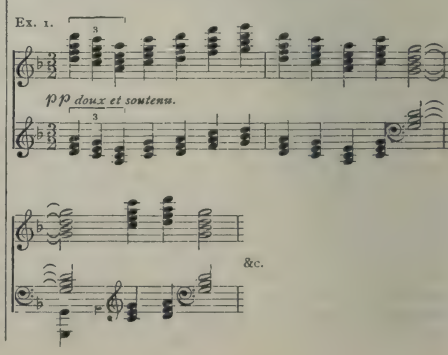
This brings us to the critical year (1892) of Debussy's career. It was in that year that he discovered and was fascinated with Maeterlinck's 'Pelléas et Mélisande,' and set himself to make that drama the evoker of his real personality and the generator of what he felt to be his real style. He worked in quiet seclusion at the opera for ten years. That fact is in itself, I think, significant. He did not so much work at it, as M. Laloy says, as 'dream upon it during these ten years, interrupting his meditations to write when he felt that the moment had come for fixing his thought. It was a process of slow condensation of dreams, a capturing of mystery, a revelation of hidden feelings, a long and marvellous exploration of the darknesses of consciousness.' The style of the opera fully bears this out; it is a style that has been discovered by search rather than one that came unbidden. It is a mistake, it is true, to speak of its style as if that were one. 'Pelléas et Mélisande' shows not one but several styles. Much of it is of no higher order than recitative, supported by an occasional chord. A good deal of it consists of vocal recitative over an illustrative orchestral figure or two that is sometimes reiterated with extraordinary effect. And there are pages of admirably sustained flow, in a style at once lyrical and dramatic. Now that the novelty of the work has passed off, it is seen that long stretches of it consist only of tricks that any ordinarily capable musician could perform equally well. It is doubtful, too, whether the style can profitably be put to any further use. The opera owes some of its success to various coincidences that are hardly likely to occur again. In most operas, the genius of the musician has to make up for what the 'book' lacks in force and style. But Maeterlinck's drama is a striking piece of literary work apart from the music; and it can quite well bear the main burden of the stage action on its own shoulders in the episodes where Debussy's music amounts to next to nothing. For all its mysticism, again, it is a first-rate melodrama, full of the kind of 'thrills' that orchestral music can so easily underline. In the third place, there was the luckiest, rarest coincidence between the general mental world of the poet and that of the composer. The delicate, tenuous, mournful musical style that Debussy had been developing in his vocal works was the predestined counterpart of Maeterlinck's style and of no other. The musical method was suited to none but shadowy characters, all of them—even Golaud—rather under life-size, and all carrying about with them a sort of aura of plaintive melancholy. It is significant that Debussy produced no other opera after this. He is said to have been engaged for some years on a 'Tristan.' If that should ever appear, we shall be interested to see whether he had found a new dramatic style for the new subject, or whether, relying on the 'Pelléas' style, he had been able—which one would *à priori* be strongly inclined to doubt—to make it cover quite another field of psychology and to draw characters of quite another stature.

'Pelléas et Mélisande,' I need hardly say, is a wonder-work. It is extraordinary that a composer should have aimed at something so entirely different from anything that anyone had thought of writing before: it is still more extraordinary that he should have succeeded as he has done in the more distinguished portions of the score, for the sake of which we gladly forgive him the less distinguished and more mechanical portions. The purpose of this article, however, is not a detailed exposition of the beauties even of Debussy's greater works, but a study of the broad development of his thought and style. As regards thought, 'Pelléas' obviously makes no attempt to cover much wider ground than that of the earlier vocal works. And as regards style, while the composer has now attained a remarkable mastery of one or two implements, on the whole he is beginning to show a failure of general resource. His harmony is by now decidedly manneristic. Devices that were once his servants have overgrown into formulæ that are now his masters. He repeats himself again and again. His music often becomes unrhythmically stiff; it is like a garment of heavy brocade that makes the wearer of it seem ungraceful because as he walks it does not 'give' with the body, and cannot fall into the infinity of changeful little folds that 'rhythm' means in tissues as in music. And the style has become disjointed: the music lives from hand to mouth, from bar to bar: there is no steady organic flow of blood through the body of it. Everything in the way of logic that music had painfully conquered in two or three hundred years is put aside as of no account. The miracle is that with so many glaring weaknesses the opera should be the striking, fascinating thing it is.

The twelve years or so that ran from the commencement of 'Pelléas et Mélisande' saw the production of most of the other works that give Debussy his place as one of the masters of our time. 'L'Après-midi d'un Faune' and the 'Fêtes' of the 'Nocturnes' are the two outstanding masterpieces of this period, completely original in idea, absolutely personal in style, and logical and coherent from first to last, without a superfluous bar or even a superfluous note. In the Quartet, free as is the general style, and exquisite as it mostly is in idea, we cannot resist the impression that small as the form is it is too large for him. Mere repetition sometimes takes the place of development; which of us does not feel that the *Andantino* would have been all the better if the entrancing conception of the opening could have been maintained to the end, and that the *Finale* is little more than German academicism masquerading in a French professorial robe?

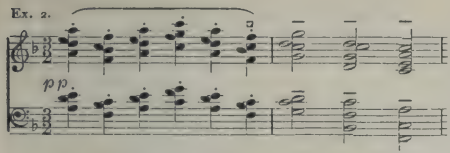
His harmony, too, shows some signs of that stiffening into solid blocks that was later to become a mannerism with him that often broke the wing of his rhythm. Elsewhere, too, we see the theorist overriding the artist, the manufacturer and vendor of a new article placing it in front of his window under any pretext, or without any pretext at all. The 'Danse sacrée' and 'Danse profane' are in large part merely cheap and clumsy exploitations of a few harmonic oddities. How well one knows some of the more wooden of them—this, for instance:

Ex. 1.



and this :

Ex. 2.



He is like a child with a new toy that he persists not only in playing with in the nursery but in dragging into the drawing-room and out on the lawn and into the street. The novel resonances fascinate him for their own sake : he does not know how to make music of them, how to build them up into living constituents of a continuous idea. To vary the simile, he is a child with a tube of paint the colour of which delights him and which he dabs upon the drawing-paper with painful, irrelevant iteration. But in the work of this period there are also the admirable 'Masques,' 'L'Isle Joyeuse,' 'Pour le Piano,' 'Estampes' ('Pagodes,' 'La Soirée dans Grenade, 'Jardins sous la Pluie '), and the first set of 'Images' ('Reflets dans l'eau,' 'Hommage à Rameau,' 'Mouvement'). In all of these, except the 'Hommage à Rameau,' where he lapses into the unrhythmic stiffness of the 'Danse Sacrée,' he is at his very best, moving with perfect ease and freedom along the most unaccustomed ways, drawing new resonances from the pianoforte, capturing all sorts of phases of light and water and aerial vibration that had never been recorded in music before. The 'Chansons de Bilitis' are a new and curiously successful experiment in song-writing. If the second set of 'Fêtes Galantes' is not quite so successful, that is because the calculation is a little more obvious at times ; Debussy is too plainly bent on showing that he is Debussy. The songs of this period, indeed, are on the whole more sophisticated than the pianoforte pieces and the orchestral works, because here he is more intent on realising the Mallarmé ideal. An interesting sidelight on his mind is thrown by the 'Proses Lyriques,' the words of which are his own. We see him manipulating the stock formulæ of the symbolists with a sad lack of humour. Some of the phrases are the usual facile French *clichés*, such as the description of ladies, 'les Frêles, les Folles,' who have in times gone by wandered among the trees of the scene, 'semant leur rire au gazon grêle, aux brises frôleuses la caresse charmeuse des hanches fleurissantes.' That may pass : but we cannot repress a smile to-day as we read of a 'white shiver,' of the waves 'chattering like mad little girls coming out of school, amid the frou-frous of their dresses,' of the 'naughty shower of rain' that has the effect on the little waves of creating 'frou-frous of flying skirts,' of the 'white kiss' of the moon, of the Sunday in the country, when everyone in his best makes for the outskirts of the town, and the trains go fast, devoured by insatiable tunnels,' and 'the good signals along the line exchange mechanical expressions with their solitary eye'! It is hardly to be wondered at that these facile falsities of poetry should generate, at times, a musical style equally facile and equally false.

[*The work of Debussy's third period will be dealt with by Mr. Newman in our June issue.*]

## SOME RECOLLECTIONS OF DEBUSSY.

By G. Jean-Aubry.

Leaving Paris for London a few months ago, I visited Claude Debussy on the morning of my departure. His health at that time was much improved ; so much so that he was projecting plans for the future. I was able, without any effort, to make him believe that I thought their realisation possible ; but for almost a year I had known him to be doomed, and had never entered his door in the Bois de Boulogne without a feeling of deep sadness, which had to be concealed. One day I had found him after a long and painful attack of his illness, spent and scarcely recognisable, without his usually keen perception, and smiling weakly and pitiably. I tried to resign myself to the thought of never seeing him again ; but then there came one of those deceptive improvements that mocked fears and revealed him again so alive, so restored in verve and quickness of intellect, that I cherished a hope that he would live, and that the doctors had been wrong.

The last time I was to see Debussy we spoke at great length of his coming to England. I undertook negotiations for his conducting and playing the pianoforte parts in his two Sonatas. On his saying that he did not yet feel well enough to take up composition again, but that he would gladly write an article, I begged him to send me one for publication in England. I did my best that day to awaken in him the sense of renewed life—that life which I had already believed lost, but for which, as I have said, I began to hope again. As he accompanied me to his door, and shook hands, he said (and these were the last words I heard from his lips) : 'How I should like to go back to England with you.' And that day, indeed, he had spoken of the time when we had come here together in 1908. He ardently desired to revisit London, for he had many charming recollections of his first visit. But now I shall never hear that voice again, except in the tender remembrances I hold of him—that voice, mordant and passive by turns—and I shall no longer see those piercing eyes gazing so ironically and, at the same time, seemingly under the spell of an indefinite dreaminess.

His death is an irretrievable loss to French music ; and for me, personally, is the loss of a friend whom I deeply admired, one who during more than ten years had given me many proofs of affectionate interest. To-morrow no doubt many of those who never did anything for him or his work will assert that they had been his ardent friends ; yet of friends he had but few, for he was scarcely sociable and seldom communicative. I myself had indeed for a long time avoided his acquaintance, having been warned against his misanthropy. Yet from the day I knew him I felt that I had found an admirable man of balanced outlook, able to weigh the great and the little, jealously guarding his solitude, despising gossip and impulsiveness, avoiding the inquisitive journalist who is one of the drawbacks to fame, but full of confidence in—and even intimacy with—a chosen few.

To have found and held his friendship I consider one of the most memorable incidents of my career. To me it had been given to know and appreciate his work long ere the public acclaimed it. Debussy seemed to feel how my admiration for his individual art ignored circumstance, and was independent even of our common friendship. I remember his strange satisfaction when once I declared that there was one of his works I did not like, although it was one for which he had a certain attachment. He loved liberty as much for others as for himself. There is abundant

proof of his intense dislike of, or at least indifference to, a certain uncritical admiration without judgment, a kind of fashion dictated by the 'Debussy snobs' which was entirely foreign to his nature, and perhaps more repugnant to those who admired the composer than the indifference once shown to his work by the greater public.

In a letter dated March 25, 1910, referring to a certain remembrance very precious to me, he said, in a significant postscript: 'In any case, my dear friend, one of my best recollections of that time when I was not yet pestered with "Debussyism."'

I met Claude Debussy for the first time in 1906. Living in a provincial town, I had for several years known and greatly admired the 'Cinq Poèmes de Baudelaire,' the 'Chansons de Bilitis,' and 'Pelléas et Mélisande,' and I made each of my short visits to Paris a welcome opportunity of improving my acquaintance with these works. I made friends with artists like Ricardo Viñes and Madame Jane Bathori-Engel, who, almost alone at that time, interpreted his pianoforte music and his songs. The young composer André Caplet, with whom I had long been on terms of intimacy, proposed to introduce me to Debussy; but the rumours I had heard concerning the composer's seclusion, and at the same time the feeling that I would have no interest for him, always made me refuse, notwithstanding my great desire to know him. Permeated as I was by the marvellous qualities of his work and by the moving and fascinating originality of his inspiration, I began to feel a desire to express the feelings awakened in me and to communicate to others, by means of articles and lectures, my admiration for and my belief in the composer. The result was that one day, in 1906, Debussy let me know through a friend that he would like to see me. I relate this occurrence because it shows the artist in a light different from that in which he has usually been viewed. At that time I was simply a young man with but few intimate friends, a unit in the population of a large commercial town; my literary beginnings as yet contained hardly anything of note, and were rich only in enthusiasm and artistic zeal. Claude Debussy, on the other hand, had already known the adverse criticisms and the dawn of glory which 'Pelléas et Mélisande' brought to him, and had already won the twofold distinction of a remarkable composer and an unsociable man. And yet he showed uncommon interest in an unknown young man who had a predilection for his work. Afterwards I had several opportunities—rare enough, for I did not wish to importune him—to introduce or commend friends to him, and he invariably showed them great kindness and cordiality. I can call to mind here, in London, my friend Frank Liebich.

In 1907, when Mr. T. J. Guéritte founded the Société des Concerts Français and gave his first concerts in London, Newcastle, Sheffield, and Leeds, I told Debussy of our intentions, for I had some share in the making of those programmes. Guéritte and I share the honour of giving the first performance in England of the String Quartet, in December, 1907. But the following translation of an extract from the letter Debussy wrote to me some little time before, on October 26, 1907, may be of more particular interest to English readers:

> Please forgive my not having replied sooner to your kind letter and thanked you for your activity. If my name can be of any use to you, do not hesitate to avail yourself of it, and may England deal kindly with you. By the way, it always seemed to me that English people have a merely 'official' taste for music, the exigencies of which have, so far, been quite sufficiently met by Handel and Sullivan. I do not see Cardiff on the list of towns you are going to visit. Surely that town is an important musical centre where French music would be cordially received?

To tell the truth, this allusion to Cardiff is attributable to the fact that his brother lived there at that time. But already he had shown a desire to know how the British public would judge his music, and to come to England himself to ascertain how his works would be received.

I might perhaps quote here the following passages from another letter written at the same period (December 11, 1907), to show the interest he took in the first efforts to make his works, and particularly his chamber music, known in this country:

> I received the programme of your concerts in England; it is perfect, and I have no doubt that English people will appreciate its elegant concision. Very often, through absence of care or taste in the making of programmes, the result resembles a badly-framed picture. It is a pity! And is it not preferable to cater for the good taste of a few, even at the risk of not pleasing the bad taste of the many?
>
> This is indeed admirable propaganda, above any kind of personality, a thing for which one must be grateful to you. I rely upon seeing you in London. Your presence will be encouraging among so many strangers, whether hostile or friendly.

It was, in fact, at that moment that Debussy was invited to appear at one of the Queen's Hall Symphony Concerts, on Saturday, February 1, 1908. The works to be conducted by him were the 'Prélude à l'Après-Midi d'un Faune' and 'La Mer' (first performance in England).

I was most anxious to see Debussy conduct, and particularly before an English audience. His cordial wish that I should accompany him to London, or that we should at least find each other there, would have conquered any possible resistance. However, I feared for a moment that the state of my health might not permit the journey which I desired with all my heart to make. He wrote to me on January 22, 1908:

> My dear Friend,—I assure you that I heard with the greatest regret that you have been ill. I thought of you on Sunday, and hoped that I might see you. The London concert is fixed for February 1, and I shall stay at the Grosvenor Hotel (Victoria Station).
>
> I trust that you have had time to recover sufficiently to embark on a journey which I fear will be strenuous, considering you will have to cross the sea to hear 'The Sea' and then to return by the sea.
>
> Believe me, My dear friend,
> Yours affectionately,
> Claude Debussy.

I was present at that concert. We lunched together—the composer, Madame Debussy, T. J. Guéritte, and myself—and I must say that in spite of the fact that he was greatly pleased with the orchestra after that morning's rehearsal, yet he was extremely nervous and uncomfortable. We did our best to reassure him, and told him that he was no stranger to the London public, that he would be sure of the warmest reception, and that there was no cause for any apprehension. But, sensitive and nervous as he was, this first encounter made him restless.

The ovation he received from the English public at that concert was like nothing else I can remember. I can still see him in the lobby of Queen's Hall (where I went to shake hands with him immediately after the performance), trying to hide his emotion, and saying repeatedly, 'How nice they are, how nice they are!'

And the *Daily Telegraph*, on February 4, 1908, was quite right in making the following report, due I think to Mr. Robin H. Legge:

> Musical London has always a goodly welcome to offer the distinguished strangers within its gates, and

probably no one present at Queen's Hall on Saturday afternoon was more surprised at the warmth of the greeting extended to M. Claude Debussy on his first professional visit to this country than the French composer himself.

The London papers—I kept the cuttings, and they lie before me as I write—were unanimous in emphasising two facts, neither of which displeased Debussy: the enthusiasm of the public and the physical resemblance of the composer to Dante Gabriel Rossetti, which some of the papers went so far as to designate as 'striking.'

At the door of Queen's Hall, and even to the door of his carriage, Debussy, fatigued by all his emotions, was the victim of the avidity of autograph-collectors, who thrust threatening fountain-pens at him from every point of vantage. Shrinking into the corner of the carriage to escape a kind of enthusiasm to which he was anything but partial, he yet repeated again with a tired patience, 'How nice they are!'

I saw him fairly frequently in those years, and he often spoke to me with great satisfaction of the reception accorded to him in London; moreover, the fame of his work began to spread at that period. Musical England awoke, and while in 1906 Debussy was scarcely known (only the 'Prélude à l'Après-Midi d'un Faune' had been played at a Ballad Concert in 1904), at the beginning of 1909 lectures on Debussy and performances of his works began to multiply in the large provincial towns as well as in London. Before we had any work of that kind in France, a little book on 'Claude Debussy,' by Mrs. Liebich, appeared in the series of 'Living Masters of Music,' edited by Mrs. Rosa Newmarch. In the course of the same year I was invited to lecture on Debussy at Æolian Hall, but it had then become almost unnecessary to rouse the enthusiasm of British musical circles for our composer, who had already sufficiently stimulated the interest of certain critics and the imagination of the public.

I kept Debussy informed of all these activities, and of the propaganda work of Edwin Evans in London, W. G. Whittaker and T. J. Clark at Newcastle, and T. J. Guéritte, whenever it was practicable. In a lengthy article I published in 'S.I.M.' I endeavoured to appreciate duly the evidences of an awakened English interest in French music, particularly in Debussy, and the early enthusiasm of the British public for his work.

Debussy was himself interested in this subject, and he wrote to me on March 30, 1909, what he felt concerning English criticism and English musical audiences:

> What you have called 'Le Bilan du Debussysme en Angleterre' is all the more interesting—even leaving Debussy out—on account of the tendency of those young people which is revealed. It is far superior to what is manufactured over here, where people who write bad press-notices imagine themselves to be critics.

All that keen interest, and the memory of his visit in 1908, made it an easy matter to persuade him to come to London once more and to conduct the Queen's Hall Orchestra on Saturday, February 27, 1909, when the 'Nocturnes' and 'L'Après-Midi d'un Faune' were presented. On this occasion he was asked to go not only to London, but also to Manchester and Edinburgh, and he wrote to me on February 24, 1909, in jocose vein:

> I hope to see you in London and to tell you of the wiles of your friend Guéritte, who is trying to coax me into stopping at Manchester on my return from Edinburgh. That man has no pity.

But the state of the composer's health prevented him from going anywhere but to London. The 'Nocturnes' were received with great warmth, and the public even insisted on a repetition of 'Fêtes,' this piece having been slightly compromised by an oversight on the composer's part. The Society of British Composers, the Playgoers', and the Concert-goers' Clubs joined in a reception given to the composer at Æolian Hall on the night of February 27. On his return to France he told me of the great kindness shown to him, which, owing to the precarious state of his health, he was unable fully to enjoy.

I am able to give further proof of Debussy's interest not only in the efforts made in England on behalf of French music, but in those made in France for English music. The French public is often accused abroad of showing little interest in foreign art, while the French papers are said to contain every day articles (particularly in war-time) wherein people set themselves up—often in the wrong way—as defenders of French art. Debussy, who was as thoroughly French as it is possible to be, held views infinitely more correct than those 'jingoists,' wherever they hail from, and however reluctant he was to lend his name to any enterprise whatever, he wrote the following letter to T. J. Guéritte on September 10, 1909:

[*Translation.*]

> My dear Guéritte,—You may be assured of my greatest sympathy with your plan to establish a Society for British Music in Paris, and you may certainly make use of my name in whatever way you please.
>
> In spite of my native indifference to all that resembles an undertaking of any kind, my slight means of assisting you are at your disposal.
>
> Madame Debussy and myself send you our kindest remembrances. Claude Debussy.

Had any distinguished British composers shown a similar interest in the foundation of the Société des Concerts Français in 1909? This question is merely intended as a reply to certain groundless reproaches which we have occasionally to suffer.

On May 21, 1909, the first Covent Garden performance of 'Pelléas et Mélisande' was given. Debussy was to have directed the rehearsals, but I think I remember that he did not do so, though I do not know the reason. I always regretted his inability to be present at that first performance, which the *Daily Telegraph* called, in the headline to the report published on May 22, 1909, 'an artistic triumph.'

Since that year, in spite of all my efforts, Debussy never visited England again. Last year I had hoped to realise the plan that was so dear to him, but illness intervened. Never did he fail, however, to hold strongly to his inclination, and by way of gratitude to his English friends he gave English titles to the little Suite, the 'Children's Corner,' which he wrote for his little daughter. He also devoted a page of his 'Boîte à joujoux' to the 'English Soldier,' and in his Preludes appear the 'Minstrels,' 'Puck,' and 'Pickwick,' like remembrances of that regard for England of which he often spoke to me. This natural inclination was perhaps enhanced by earlier recollections of the time when he, still unknown and striving after artistic influence, set a poem of Rossetti, 'The Blessed Damozel.'

I have repeatedly stated elsewhere my opinion of Debussy's work, and I propose to do so more exhaustively still in a book which I have planned for a long time and for which my articles were merely sketches. Debussy has often teased me in his friendly way about this book, for which he accused me of collecting the smallest details with a patience that he always designated by the one epithet—'redoubtable.'

To-day, in the sadness I feel when I remember the past and when I look over those letters, one by one,

which a distressing presentiment made me carry with me when I last left France, I can only think of the master and of the friend I have lost, the one who wrote to me, in his touching simplicity:

> The fact that you were not present at the performance of 'Iberia' made me almost think, at first, that you might be a little vexed with its author. You must never be that. I not only forget nothing, but you know all the reasons you have given me to make it impossible for me to harbour any such ugly feelings for you.

To me he was not only the author of 'Pelléas et Mélisande,' the inimitable interpreter of the musical afterthoughts of Mallarmé, Baudelaire, or Verlaine, and the innovator of contemporary French music; he has been the object of even deeper admiration. I owe him so many joys—those contained in the beauty, the spirit, and the emotion of his works; those I have found in France and elsewhere during the last ten years in the endeavour to make others understand more and more all the message contained in his music, and the reasons why it is reminiscent of the purest and rarest qualities of our race.

To me he was not merely a great composer: he was a representative figure, a symbol of all that is dearest to me in France. He was a friend with whom I had often discussed, in that bright studio of his, amidst those simple ornaments and the books he loved, questions of French music and literature, and during these last years we spoke about all that the War had awakened in him who had been so deeply national. He had always striven most earnestly to find again our real traditions, and to fight ever against those like Wagner's, which he admired, but at the same time considered it dangerous to our art to follow.

I think of that singular face which I shall never see again except in closing my eyes and gazing upon the wall, dark and yet shining, which is the past, and I still hear his voice, his last words: 'How I should like to go back to England with you!'

---

## Full List of the Works of Claude Debussy.

In 1907 I undertook to compile a complete list of Debussy's works, giving particulars of the dates of composition and of first performances, as well as of first and present editions. After having completed that list, I submitted it to Debussy, who made several additions and corrections, and it was with his approval that it was published in the programme of a concert given by the 'Cercle de l'Art Moderne,' at Havre, on April 22, 1908. In 1909 M. Louis Laloy reproduced this list, with due acknowledgment, in his book on Debussy. All subsequent lists published on similar lines were based on my compilation of 1908. Since then I have added to it all the more recent works of the composer. The list here given, for the first time in its final and complete form, is unhappily now closed for ever by the hand of death.

I have adopted the method followed in my first list, *i.e.*, the division of the works into sections according to the instruments for which they are written. Within these sections the works are arranged chronologically.

The dates in brackets indicate so far as possible the year in which the work was composed. But the dates attached to the earlier works, and especially to the pianoforte pieces, may only be approximately correct, the composer having informed me in 1907 that he fonnd it impossible to supply exact particulars on this point.

It is, consequently, possible that the pianoforte works bearing the date of 1890 may have been composed somewhat earlier, but certainly in no case later.

To avoid repetition an asterisk (*) is placed against the works published by Messrs. Fromont & Co., of Paris, and a dagger (†) against those published by Messrs. Durand & Co., of Paris, the two principal publishers of Debussy's works. Other indications refer either to casual publishers or to original publishers who no longer exist.

The list includes not only Debussy's musical compositions, but also his literary criticisms contributed to various French reviews and journals It may add to the interest of this catalogue if I reproduce here a letter written by the composer at the time of the first compilation:

[*Translation.*]

Friday, January 3 1908.

My dear Friend.—I am returning to you the catalogue which you have compiled with so much patience. As regards the dates of composition, I am sorry to say that I cannot remember them.

Concerning my literary work, I have also contributed during 1903 to *Gil Blas*. That was an adventure to which I owed the acquaintance of some extraordinary people and a good many bad quarters-of-an-hour, having been obliged to report on all kinds of music.

With many thanks and best wishes,

Yours affectionately,

Claude Debussy.

I trust that this authoritative list of the compositions of Debussy may help to induce performers and amateurs to expand their repertory of the composer's works instead of confining their attention to a few only; and that thereby they may be enabled to appreciate more fully the attraction, refinement, and genius of the Art of one of the most remarkable composers of any period, and at the same time its logical method and diverse variety.

It should be stated that this catalogue comprises only the original versions and does not include the numerous arrangements that have been made.

### PIANOFORTE SOLO

(1888) 'Arabesques' †. (Nos. 1 and 2).
(1890) 'Rêverie.' *
,, 'Ballade,' *
,, 'Danse.' *
,, 'Valse Romantique.' *
,, 'Suite Bergamasque' * (Prélude—Menuet—Clair de lune—Passepied).
,, 'Nocturne' * (Figaro Musical).
(1891) 'Mazurka.' *
(1901) Pour le Piano* (Prélude—Sarabande—Toccata)
(1903) 'Estampes' † (Pagodes—Soirée dans Grenade—Jardins sous la pluie).
,, 'D'un cahier d'Esquisses' (Schott, Brothers, ub., Brussels).
(1904) 'Masques.' *
,, 'L'Isle joyeuse.' †
(1905) 'Images' † (Set 1) (Reflets dans l'eau—Hommage à Rameau—Mouvement).
(1907) 'Images' † (Set 2) (Cloches à travers les feuilles—Et la lune descend sur le temple qui fut—Poissons d'or).
(1908) 'Children's Corner' † (Doctor Gradus ad Parnassum—Jumbo's Lullaby—Serenade for the Doll—The Snow is dancing—The little Shepherd—Golliwog's Cake-walk).
(1909) 'Hommage à Haydn.' †
(1910) 'La Plus que lente' † (Valse).
,, Twelve Preludes† (Set 1) (Danseuses de Delphes—Voiles—Le vent dans la plaine—Les sons et les parfums tournent dans l'air du soir—Les Collines d'Anacapri—Des pas sur la neige—Ce qu'a vu le vent d'ouest—La fille aux cheveux de lin—La Sérénade interrompue—La Cathédrale engloutie—La Danse de Puck—Minstrels).
,, Twelve Préludes † (Set 2) (Brouillards—Feuilles mortes—La Puerto del vino—Les Fées sont d'exquises danseuses—Bruyères—Général Lavine, eccentric—La Terrasse des audiences du clair de lune—Ondine—Hommage à S. Pickwick, Esq., P.P.M.P.C.—Canope — Les Tierces alternées—Feux d'artifice).
,, 'La Boite à joujoux' † (Children's Ballet).
(1914) 'Berceuse héroïque' † (King Albert's Book).
(1915) Twelve Etudes † (dedicated to the memory of Frederic Chopin): Vol. i.—(Pour les cinq doigts—Pour les tierces—Pour les quartes—Pour les sixtes—Pour les octaves—Pour les huit doigts); vol. ii.—(Pour les degrés chromatiques—Pour les agréments—Pour les notes répétées—Pour les sonorités opposées—Pour les arpèges—Pour les accords).

### PIANOFORTE DUET.

(1904) Petite Suite * (En bateau—Cortège - Menuet—Ballet).
(1915) Six Epigraphes antiques † (Pour invoquer Pan, dieu du vent d'été—Pour un tombeau sans nom—Pour que la nuit soit propice—Pour la Danseuse aux crotales—Pour l'Egyptienne —Pour remercier la pluie au matin).

### TWO PIANOFORTES (FOUR HANDS).

(1915) 'En blanc et noir' (Three pieces).

### SONGS.

(1876) 'Nuit d'étoiles' (Th. de Banville) (Coutarel, pub.).
(1878) 'Beau soir' * (Paul Bourget), (Veuve Girod, pub.).
,, 'Fleurs des blés' (Girod), (Veuve Girod, pub.).
(1880) 'Mandoline' † (Paul Verlaine).
(1887) Three melodies (Belle au bois dormant—Voici que le printemps —Paysage sentimental (Société Nouvelle, pub.).
,, 'Les Cloches' † (Paul Bourget).
,, 'Romance' † (Paul Bourget).
(1890) 'Cinq Poèmes de Baudelaire' † (La Balcon—Harmonie du soir —Le Jet d'eau—Recueillement—La Mort des amants), (Librairie de l'Art indépendant, Paris).
(1891) 'Dans le jardin' (Paul Gravollet), (Hamelle, pub.).
,, 'Les Angelus' (C. le Roy), (Hamelle, pub.).
,, Three melodies (Paul Verlaine), (Le Mer est plus belle—Le Son du cor s'affligе—L'Echelonnement des haies), (Hamelle, pub.).
(1892) 'Fêtes galantes' * (Paul Verlaine), (En sourdine—Fantoches—Clair de lune).
(1894-95) 'Proses lyriques' * (Claude Debussy), (De rêve—De grève—De fleurs—De soir).
(1898) 'Chansons de Bilitis' * (Pierre Louys), (La Flûte de Pan—La Chevelure—Le Tombeau des Naiades).
(1888-1903) 'Ariettes oubliées' * (Paul Verlaine), (C'est l'extase—Il pleure dans mon cœur—L'Ombre des arbres dans la rivière—Paysages Belges: Chevaux de bois; Aquarelles: (1.) Green, (2.) Spleen).
(1904) 'Fêtes galantes,' † Set 2 (Paul Verlaine), (Les Ingénus—Le Faune—Colloque sentimental).
,, Trois Chansons de France,† Rondel (Charles, Duc d'Orléans)—La Grotte (Tristan l'Hermite)—Rondel (Charles, Duc d'Orléans).
(1910) Trois Ballades de François Villon† (Ballade de Villon à s'amye—Ballade que feit Villon à la requeste de sa mère pour prier Nostre Dame—Ballade des femmes de Paris).
, 'Le Promenoir des deux amants' † (Tristan l'Hermite), (Auprès de cette grotte sombre—Crois mon conseil, chère Climène—Je tremble en voyant ton visage).
(1915) 'Noel des enfants qui n'ont plus de maison' † (Claude Debussy).

### VOCAL QUARTETS.

(1908) Trois Chansons† (Charles, Duc d'Orléans), (Dieu qu'il l'à fait bon regarder—Quand j'ai ouï le tabourin—Yver vous n'estes qu'un villain).

### VOICE AND ORCHESTRA.

(1907) 'Le Jet d'eau' † (Baudelaire).
Deux Proses lyriques (Claude Debussy), (De grève—De soir) (unpublished).

### CHAMBER MUSIC.

(1893) First String Quartet (Op. 10).†
(1910) First Rhapsody for Clarinet and Pianoforte.†
(1915) Sonata for Violoncello and Pianoforte.†
(1916) Sonata for Flute, Viola, and Harp.†
(1917) Sonata for Violin and Pianoforte.†

### ORCHESTRAL MUSIC.

(1886) 'Almanzor,' Symphonic-Poem after Heine (unpublished).
(1887) 'Printemps,' † Symphonic Suite.
(1889) Fantaisie, for Pianoforte and Orchestra, (unpublished).
(1891) 'Marche Ecossaise sur un thème populaire.' *
(1892) 'Prélude à l'Après-Midi d'un Faune,' * Eglogue, after a poem by Stéphane Mallarmé.
(1897-99) 'King Lear,' Incidental music (unpublished).
,, 'Nocturnes' * (Nuages—Fêtes—Sirènes).
(1904) Danses,† for Chromatic Harp or Pianoforte with String accompaniment (Danse sacrée—Danse profane).
(1903-05) 'La Mer,' † three Symphonic Sketches (De l'aube à midi sur la mer—Jeux de vagues—Dialogue du vent et de la mer).
(1909) 'Images,' † (Set 1) (Gigues—Iberia—Rondes de printemps).
(1911) 'Le Martyre de Saint-Sébastien,' † Incidental music.
(1912) 'Jeux,' † Ballet.
,, 'Khamma,' † Légende dansée.

### LYRICAL WORKS.

(1884) 'L'Enfant prodigue,' † Cantata.
(1887) 'La Damoiselle élue' † (Dante Gabriel Rossetti), for Women's voices and Orchestra (Librairie de l'Art Indépendant).
(1892-1902) 'Pelléas et Mélisande,' † Lyric Drama in five Acts and twelve Scenes (Maurice Maeterlinck), (Fromont).

### ARRANGEMENTS.

Transcription for pianoforte solo, 'A la Fontaine' (Schumann, Op. 35).
Transcription for pianoforte duet, Caprice sur les airs de Ballet de 'l'Alceste' de Gluck (Saint-Saëns).
Transcription for two pianofortes, Introduction et Rondo Capriccioso (Saint-Saëns).
Arrangement for two pianofortes, Ballet music from 'Etienne Marcel' (Saint-Saëns).
Ditto, second Symphony, in A minor (Saint-Saëns).
Ditto, Overture to 'The Flying Dutchman.'
Ditto, Six Studies in Canon (Schumann, Op. 56).
Transcription for orchestra of 'Gymopédies' Nos. 1 and 3 (Erik Satie).

### LITERARY WORKS.

*Revue Blanche:*
(April 1, 1901.)—Concerts Colonne; Concerts Lamoureux; Société Nationale.
(April 15, 1901.)—'La Chambre d'enfants de Moussorgsky'; 'Une Sonate pour Piano de Paul Dukas'; Concerts Symphoniques du Vaudeville.
(May 1, 1901.)—Vendredi Saint: 'La neuvième Symphonie.'
(May 15, 1901.)—Opéras: 'Le Roi de Paris'; 'L'Ouragan.'
(June 1, 1901.)—Concerts Nikisch: 'La Musique en plein air'; 'A ceux qui ne peuvent pas tout entendre.'
(July 1, 1901.)—'Entretien avec M. Croche.'
(November 15, 1901.)—'De quelques superstitions et d'un opéra.'
(December 1, 1901.)—'D'Eve à Griselidis.'

*Gil Blas:*
(January 12, 1903.)—Théâtre Royal de la Monnaie, 'L'Etranger' de Mr. Vincent d'Indy (first performance, January 7, 1903).
(January 19, 1903.)—Considerations sur la musique de plein air; Les Concerts; le Prince L. de Bavière.
(January 21, 26, 1903.)—Opéra-Comique, 'Titania' (drame musical en trois actes de Louis Gallet et Andre Corneau, musique de M. Georges Hué.
(February 2, 1903.)—A la Schola Cantorum, audition des 1ers et 2eme Actes de 'Castor et Pollux,' musique de J. P. Rameau (1683-1764), sous la direction de M. Vincent d'Indy.
(February 16, 1903.)—F. Weingartner, Reprise de la 'Traviata' à l'Opéra-Comique.
(February 26, 1903.)—Lettre ouverte à Monsieur le Chevalier C. W. Gluck; à la Société Nationale.
(March 2, 1903.)—Pour le peuple; Siegfried Wagner; aux Concerts Lamoureux.
(March 9, 1903.)—De l'Opéra et de ses rapports avec la musique; à la Société Nationale.
(March 16, 1903.)—Au Concert Colonne; MM. Saint-Saëns, Alfred Bachelet.
(March 19, 1903.)—'Muguette' d'Edmond Missa.
(March 23, 1903.)—Musique, 'Les Huguenots'; à propos de 'Muguette'; aux Concerts Lamoureux.
(March 30, 1903.)—Le Mozart de St. Maur; Richard Strauss.
(April 6, 1903.)—'Parsifal' et la Société des Grandes Auditions de France.
(April 13, 1903.)—Musique; César Franck ('Les Beatitudes').
(April 20, 1903.)—Edward Hagerup Grieg.
(April 25, 1903.)—Opéra-Comique; 'Werther' de M. J. Massenet (reprise).
(April 27, 1903.)—Une renaissance de l'Opéra-Bouffe ('Le Sire de Vergy'); reprise de 'Werther' à l'Opéra-Comique.
(May 5, 1903.)—La Tétralogie de Wagner à Londres.
(May 19, 1903.)—'"Henry VIII." de M. Saint-Saëns.'
(June 1, 1903.)—'Impressions sur la Tetralogie à Londres.'
(June 6, 1903.)—'La Petite Maison de W. Chaumet.'
(June 10, 1903.)—'Les Impressions d'un Prix de Rome.'
(June 28, 1903.)—'Le Bilan musical en 1903.'
*Musica* (May, 1903).—Considerations sur le Prix de Rome au point de vue musical.
(July, 1906).—A propos de Charles Gounod.
*Musica* (October, 1902).—Sur l'Orientation Musicale.
*Mercure de France* (January, 1903).—Sur l'Influence Allemande.
*Revue Bleue* (March 26 and April 2, 1904).—Sur l'Etat Actuel de la Musique Française.
*Figaro* (May 8, 1908).—A propos d' 'Hyppolite et Aricie.'

LITERARY WORKS—(*contd.*).

*Figaro* (February 14, 1909).—'Que faire au Conservatoire?' (conversation avec M. Claude Debussy).

*Comedia* (November 4, 1909).—'La Musique d'Aujourd'hui et de demain.'

*Comedia* (January 31, 1910).—'La Musique Moderne Italienne.'

*Paris-Journal* (May 20, 1910).—'Une Renaissance de l'Ideal Classique.'

*S.I.M.* (1912-14.)—Concerts Colonne.

Prefatory-Letter, 'Pour La Musique Française' (douze causeries), (G. Crés, pub., Paris, 1917). (The letter has been dated 'December, 1916.')

(TO BE PUBLISHED SHORTLY.)

'Monsieur Croche anti-dilettante.' One vol. (Paris, Les Bibliophiles fantaisistes. Dorbon Aîné).

(The book the proofs of which Claude Debussy transmitted to M. Jean-Aubry, has been compiled from some of the *Revue Blanche* and *Gil Blas* articles, put in a new order, amended and revised.)

See June number, p. 363 for additions.

## THE FRENCH PRESS AND CLAUDE DEBUSSY.

Our Paris correspondent says:

A composer who has occasioned so much controversy in his own country and elsewhere, has died almost unnoticed, since everything unconnected with war has been thrust into the background by the grave events through which we are passing.

A few papers have, nevertheless, rightly judged that the death of one of the greatest artists of our day could not be left to pass without the publication of some articles of adequate length, if not revealing real understanding of the place of the composer of 'Pelléas et Mélisande' in the musical history of his time. The *Courrier Musical* has seen fit to ask M. Alfred Mortier, a dramatic author, to write on Claude Debussy. In a more than extraordinary article, this author discloses that, in spite of the fact of his acquaintance with Claude Debussy since about 1890, he could make nothing of his music at that time, and scarcely more ever since, and that his intercourse with the composer had been most spasmodic during the last twenty years. One is really impelled to wonder what can induce the editors of reviews to entrust such apparently unqualified persons with the task of writing an obituary notice on a great artist. Surely men like M. Vincent d'Indy, who published a very clever study of 'Pelléas et Mélisande' in 1902, or M. Gabriel Fauré, who so sincerely wished to see Claude Debussy at the Institut, or M. Maurice Ravel, who knows the composer's work most intimately, would have given us more valuable contributions concerning this great musician.

It is curious to note how little it is understood in France that Debussy played so important a part not only in the evolution of French music, but also in its dispersion and in the influence exercised by it abroad.

Nevertheless, M. Henri Quittard, in the *Figaro* of March 20, publishes an article worthy of its subject, and containing the following passages:

[*Translation.*]

The loss is all the more irreparable because of the great originality of Claude Debussy's art. As his genius developed, it became more and more apparent that all the novelty of his work was for ever personal to him. However exquisite, those works were not, perhaps, of the order of those which may develop into a lasting tradition. They do not appear, in fact, to have engendered any imitators or direct disciples. Among the admirable floresence of French music during the last fifty years, he remains unique and, in a manner, isolated. . . .

In a very different form, appertaining to him alone, he always retained something of the voluptuous softness and feminine grace of these two masters [Gounod and Massenet]. Chopin, Moussorgsky and Chabrier no doubt bred in him that marvellous extension of harmonic conception which will remain his greatest glory. He was not insensible to the subtle and penetrating art of Gabriel Fauré, nor to the moving and smiling grace of our 18th century music, nor perhaps to some hesitating essays of more obscure composers. But it must be understood, above all, that he has succumbed to these various influences only within the limits which even the greatest musician cannot escape. Between what he has received and what he has left us there is an enormous difference, and it marks the extent of his genius. . . .

As much of Debussy's work as remains known, is rich enough to preserve his name for ever. As time goes on, his place among the master-musicians will become clearer, but even now it can be confidently stated that it is side by side with the greatest.

From a long and scarcely deeply appreciative article in the *Journal des Débats* of March 28, by M. Adolphe Jullien, who is attached to older forms of art than those of Claude Debussy, the following may nevertheless be quoted:

[*Translation.*]

Among the French composers which the last few years have seen to grow and establish themselves in the favour of the public, M. Debussy was no doubt, together with M. d'Indy, one whose influence and lustre were of the greatest. The latter, by the strength and solidity of his erudition and the masterly power of his works, attracted a number of pupils who came to be formed or transformed by his teaching; the former, without teaching connection, but through his novel charm, the fluidity and even the vagueness of his sonorities, the suave sensibility and vaporous poetry flowing from his highly individual music, had seduced, together with a few refined amateurs, a number of composers, many of whom were not afraid to become his rivals. Debussy was therefore, strictly speaking, not the leader of a school, but he lent to his art a touch of such originality and found such novel musical expression, that he could not help becoming, against his will, a kind of master, surrounded by so many satellites—not pupils, but imitators.

[The difference of this view from that of M. Henri Quittard, quoted above, will be noted.—ED., *M.T.*]

The excellent article by M. Paul Landormy in *La Victoire* (April 2) should be reproduced in its entirety. But it is impossible to refrain from publishing at least the following, which is so true and so rarely understood:

[*Translation.*]

All the resources acquired by musical art in earlier days are used by Debussy at their proper time. He rejects some of them, and does not break with tradition. He enriches them with new, chiefly harmonic, designs, but he retains all that the centuries have left to his art.

However, he does not deliberately show the traces of his knowledge, and he does not care if he appears to have forgotten the past. He hates the exhibition of any encyclopædic erudition which makes a work look like the summary of the whole history of musical technique. He makes a choice of his resources, and does not thrust them forcibly on his hearers.

It was in this sense that he said he disliked musical theory, the art of undue development and of extracting more from a theme than it contains, and more than is admissible. But he has his theory, or rather his eloquence. He does not strain it. Nothing in his music is strained. He limits our pleasure in order to make it more complete. He always fears to try one's patience. He is discreet and concise.

The most curious of all the articles published in the French Press on the occasion of Debussy's death, is perhaps the one written by, not strictly speaking a musical critic, but that excellent and courageous writer M. Laurent-Tailhade, who says in *La Vérité* (April 2):

[*Translation.*]

Claude Debussy is among the greatest musicians of modern times, along with César Franck and Richard Wagner. No doubt Vincent d'Indy and Gabriel Fauré (who was his master) also occupy a place of equality with the composer whose career has now been closed by a premature and cruel death, but neither of them perhaps is equal in freshness, elegance, originality, and supple and robust vigour to the enchanter who gave such appropriate utterance to the 'Romances sans paroles' and 'L'Après-Midi d'un Faune,' and who reached the height of Verlaine and surpassed Mallarmé.

And after having rated M. Saint-Saëns, who, in defending French music, never mentioned in his articles either César Franck, Gabriel Fauré, or Claude Debussy,—M. Laurent-Tailhade goes on to say :

> Those who have not heard Ricardo Viñes conjure up at the pianoforte, with his profound and melancholy touch, such things as 'Jardins sans la pluie,' 'Arabesques,' and 'Nocturnes' do not know what a subtle, unexpected, and delicious charm there is in the pieces written by Claude Debussy for Chopin's instrument. The Polish master, the gentle consumptive, has never revealed in all his work greater charm, greater mysticism, and greater strangeness than the author of 'Pelléas' has infused into those 'marginalia' which he wrote as a pastime between his larger works.

Claude Debussy's death having occurred at a moment when the monthly reviews are going to press, we are obliged to wait until next month to notice the interesting contributions which will no doubt appear to swell the literature connected with the great musician, who will never be replaced and whose loss will be still more keenly felt as time goes on.

## Occasional Notes.

THE PROBLEM OF MUSIC EDUCATION IN WALES.

We give elsewhere (p. 225) the report of the Royal Commission on University Education in Wales so far as it deals with music. The situation of music in Wales has never before been so authoritatively and thoroughly probed. We do not doubt that the recommendations made will receive the careful consideration of all parties concerned. The chief proposal, which is made by some of the members of the Commission, is that a central conservatorium should be established; but one of the commissioners (Prof. Lloyd Williams) thinks it would be better to associate the teaching with the University Colleges rather than have a separate establishment. It is difficult to imagine that the latter plan could accomplish much, seeing that the high culture of the art of music demands constant contact with kindred spirits, and facilities for hearing the finest orchestral and other music adequately performed. Surely a gifted young Welsh musician would starve at Aberystwyth or Bangor. Moreover, the necessary special teachers could not be got by this means.

HOW NOT TO DO IT.

At a service recently held at a City Church 'in memory of our brave soldiers,' the chief item was Brahms's 'Requiem.' The proceedings included an organ recital, of which the following was the programme :

| | |
|---|---|
| 'Dead March' ... ... ... (For our Soldiers.) | ... *Handel* |
| 'Ave Maria' ... ... ... ... | *Arcadelt-Liszt* |
| Fantasia on 'Sicilian Mariners' Hymn' (For our Sailors.) | ... ... *Lux* |
| 'Contemplation' ... ... ... | ... ... *Gaul* |
| 'O for the wings of a dove' (For our Airmen.) | ...*Mendelssohn* |

The last item was evidently chosen in all seriousness, though at first sight it looks like an indifferent joke. The rest of the music consisted of the 'Hallelujah' Chorus and Tchaikovsky's Funeral March. Our only comment on this extraordinary choice of music in memory of British soldiers is in the form of a question : Can we imagine in any other country than England such a service at which of the eight compositions used seven should be from foreign sources against one native composition,—and that from a composer not in the front rank?

B

THE CARNEGIE TRUST AND MUSIC.

The anonymous musical adjudicators of the Carnegie Trust state their opinion that the Music Publication scheme has during its first year of trial achieved a remarkable success. A hundred and thirty-six works were submitted, and the seven selected for publication are said to be such as would do honour to the music of any country in Europe. Other compositions are commended, but as the scheme contemplated the publication of only six works each year, the remainder are perforce left to find a market elsewhere. We gave the list of selected compositions last year, and we now repeat it :

E. L. Bainton, 'Before Sunrise' (a Symphony for contralto solo, chorus, and orchestra).
Granville Bantock, 'Hebridean' Symphony.
Rutland Boughton, 'The Immortal Hour.' Opera.
Frank Bridge, 'The Sea.' A Symphonic Suite.
Herbert Howells, Pianoforte Quartet in A minor.
C. V. Stanford, 'The Travelling Companion.' Opera.
R. Vaughan Williams, 'London' Symphony.

It is stated that arrangements have been made for the early publication of all but one of these works, the exception being Mr. Boughton's opera, in connection with which, unexplained 'certain difficulties' have arisen.

HATCH THE EGG.

All this is gratifying, and we hope the generously-conceived scheme of the Trust will ultimately have important results on the future of British musical art. But the real crux of the existing situation as regards modern native music is *performance* and the attitude of the concert-going public. We have to bear in mind the unpleasant fact that already there are in print numerous works by British composers which, if offered in manuscript, would probably take prizes at the Trust competitions and would be lauded as 'such as would do honour to the music of any country in Europe,' but which, notwithstanding their complete availability, are rarely performed. As we had occasion to point out recently, the right stuff makes a successful appeal to all concerned, and in that category we do not include merely music of the popular type, but works such as 'The Dream of Gerontius.' Whether the Carnegie Trust prize pieces have the touch of genius that makes the whole world kin remains to be discovered. We can only find out by the test of performance. We do not doubt that the Trustees are alive to this necessity, but are they prepared to support concert-givers in what to them is a dubious speculation? There are many efficient musical organizations in the country which would be willing to make the venture if they were assisted financially. We hope the Trustees will see their way to devote a substantial portion of their funds to this missionary purpose, and so hatch the egg laid by their publication scheme.

Mr. Edwin Evans announces a Summer season of his Concert-Causerie, to be held at Æolian Hall on six successive Friday afternoons, at 3.15, commencing May 31. Among the artists to assist will be Mr. John Ireland, Mr. Eugène Goossens (both of whom will perform some of their own music), Miss Mignon Nevada, Madame Guilhermina Suggia (violoncello), and Mr. Theodore Byard. The beginnings of Opéra-Comique and the 'Young Italian Composers' are among the subjects to be discussed and illustrated. A further scheme contemplated is the giving of a series of 'twilight hour' causeries on musical history 'in the light of actuality' and not from the point of view of the antiquarian, in some convenient studio in the West-End. The series is intended to appeal to the ordinary concert-goer. In connection with this Mr. Evans invites suggestions, which should be addressed to him at 31, Colteno Road, S.W.-10. The agent for the Concert-Causerie is Mr. L. G. Sharpe, 61, Regent Street, W.-1.

# Church and Organ Music.

## THE R.C.O. DEPUTATION TO THE ARCHBISHOP OF CANTERBURY.*

We have received a report of the proceedings in connection with the above. In acknowledging the receipt of the petition, his Grace expressed his fullest sympathy with the objects thereof, and invited a deputation to meet him at Lambeth Palace, in order that the views of the petitioners might be more fully laid before him. The executive committee invited the following to form the deputation: Dr. Percy Buck, Dr. C. Harford Lloyd, Mr. Charles Macpherson, Dr. H. W. Richards, Dr. F. G. Shinn, Mr. S. W. Pilling, and the hon. secretary, Dr. H. A. Harding.

The case for the petitioners was very fully and ably set forth by Dr. Shinn. He said the committee felt it was an important point that the Archbishop realised and admitted that the present conditions resulted in hardship. But of the many hard cases, only a few were likely to come to his Grace's ears, and even in these instances he was unlikely to hear of the serious results on the future career of the sufferer. The not infrequent cases where a new incumbent created an atmosphere hostile to the organist, who, feeling his position insecure, and anxious to avoid dismissal, took the initiative in making a change, were very unlikely to become known outside the locality in which they occurred. Because the committee knew the evil to be serious and far-reaching, they suggested the remedy in the fourth paragraph of the petition, viz., that organists who think they are wrongfully dismissed should have the right of appeal to the Bishop of the Diocese, or to some recognised judicial body empowered by the Archbishops to act in conjunction with the Bishop. Dr. Shinn combated the suggestion that such right would give the organist a position of exceptional privilege. He pointed out that every curate has a corresponding safeguard, but so far nobody had suggested that such a safeguard had been abused. He went on to say:

> The relations which exist between a vicar and his curate are frequently more intimate in character than between a vicar and his organist. This naturally arises out of the nature of their respective work and duties. But for this very reason a curate retained in a parish against the wish of the vicar could do far more harm than an organist so retained. If, therefore, trouble does not arise owing to the curate having this safeguard against unjust dismissal, why should difficulties arise if the organist were to have a like safeguard? There is no reason to believe that a Bishop would favour an unsuitable organist, rather than an unsuitable curate, or insist on the retention of the former while permitting the dismissal of the latter.

The speaker showed that the organist had formerly a fair security of tenure owing to his appointment and salary being chiefly in the hands of the vestry. This security had been lost owing to the control having gradually lapsed entirely into the hands of the vicar and churchwardens, which gave the vicar undue power owing to one of the wardens being elected by him. Latterly even this limited check had been lost, and most of the clergy now claimed the right to appoint or dismiss the organist without consulting the churchwardens.

Dr. Shinn reminded the Archbishop that the parish clerk and sexton were protected by Act of Parliament, and could not legally be dismissed save for some kind of misconduct, the Bishop, not the vicar, being the judge as to whether the misconduct was of a character to justify dismissal. The committee merely asked that the organist should be given a safeguard similar to that extended by Parliament to the sexton.

Dr. Shinn then alluded to specific cases of wrongful dismissal, and pointed out the hardships to which an organist was particularly liable in such circumstances.

After Dr. Richards, Mr. Pilling, and Prof. Buck had spoken, the Archbishop asked several questions, and replied to the deputation at some length.

On November 8, the Archbishop wrote to Dr. Harding suggesting that the security of tenure of the organist should be obtained through the medium of Parochial Councils rather than by means of a right of appeal to the Bishop of the Diocese.

The committee, in reply, stated that they had come to the conclusion that this suggestion would not only fail to give the desired security, but would tend to bring about other difficulties. After giving reasons for this adherence to their original request, they submitted the following clause for insertion in the forthcoming Bill dealing with Church Administration:

> That an organist, on being dismissed by the incumbent of a church, shall, before such dismissal can take effect, have a right of appeal to the Bishop of the Diocese, or to an authority or tribunal constituted by the Bishop for the purpose.
>
> In this clause 'an organist' means any person who is paid a salary for playing the organ at Church services, and 'the incumbent of a church' means the rector, the vicar, or the curate-in-charge.

There the matter rests at present. We hope the Royal College of Organists will maintain a firm stand, and that its efforts on behalf of a hardworking section of the musical profession will be successful.

## PROGRAMME MUSIC FOR THE ORGAN.

By Harvey Grace.

Prof. Niecks's book on 'Programme Music' seems exhaustive until we turn to it for information about organ music. Then we draw blank. Either the author thought the amount of programme music for the organ was too small to deserve mention, or (like practically all writers of books on music) he regarded the instrument and its repertory as being unworthy of consideration.

If the second hypothesis seems far-fetched, its soundness may be proved by an examination of any history of music. For example, the Mendelssohn article in 'Grove' consists of more than a hundred columns—a very liberal allowance. But you will search in vain for any reference to the composer's organ music—almost the only works of Mendelssohn played frequently to-day. You may or may not be compensated in finding a column devoted to the 'Songs without Words.'

Again, the Stanford-Forsyth 'History of Music' makes no mention of Rheinberger save in a list of composers at the end of the book, though his twenty sonatas and hundred detached pieces deserve notice both on the ground of their excellence, and because they are by far the most important contribution to the repertory of the instrument since Bach's day. If space permitted, it would be easy to multiply examples of this curious neglect of a branch of the art that since its early Italian days has generally been well abreast of its rivals, has counted among its practitioners some of the greatest of musicians, and is to-day not only very much alive, but rapidly growing in importance and influence. We organists must wait—not too patiently—for the day when our instrument will no longer be cold-shouldered. Meanwhile, the organ repertory contains enough programme music to justify—even call for—a stocktaking.

Prof. Niecks's omission is the more remarkable because at one stage he got very near the subject. After pointing out the emotional intensity of much of Bach's music compared with Handel's, he goes on:

> What could not Bach have accomplished in the nature of expression if the fugal form and the close contrapuntal texture had not restrained him? For although this form and this texture are favourable to the expression of some states and ideas, they are unfavourable to a much greater number of others. They hamper the freedom of movement, even in one who, like Bach, plays with the greatest contrapuntal difficulty. Was not John Sebastian Bach a clandestine cultivator of programme music? Such a suspicion might easily be justified by strikingly speaking instances from his purely instrumental work, but it could still more easily be

* The original petition, which was addressed to the Archbishops of Canterbury and York, appeared in our August issue, 1917, and an article upon it, by Mr. Harvey Grace, entitled 'The Organist's Position,' was published in the *Musical Times* for November, 1917.

justified by the instrumental portions of his vocal work—the overtures, incidental symphonies, preludes, interludes, and postludes, and the accompaniments.

After alluding to some of these examples, he describes the 'Capriccio on the departure of a beloved brother,' and says:

> Delightful and amusing as this *jeu d'esprit* is, it will be readily admitted that an immense deal of the master's instrumental music without published programme has more significance; is, in short, of a higher order and of a more genuine kind of programme music than this Capriccio.

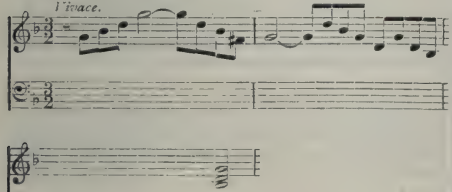
This volume appeared in 1906, too soon for the author to incorporate some of the results of two remarkable books on Bach—Schweitzer's 'J. S. Bach, le musicien Poète' (Leipzig, 1905) and Pirro's 'L'Esthétique de Jean-Sébastien Bach' (Paris, 1907). Thanks to these two works, we now see that much of Bach's organ music was avowedly of a programmatic character; indeed, we are in some danger of going too far, and reading into his work meanings that are doubtful, to say the least. Before giving examples of some of these false scents, I should like to allude to another misconception. There seems to be an idea that in making his Choral Preludes illustrate the text of the hymn, Bach was a pioneer. Reference to similar works of earlier German writers shows him to have been merely following a well-established custom.

An early example is Froberger (1610-67), who used to play organ music descriptive of events, his pet subject being a military occurrence at which he was present—the crossing of the Rhine by Count Thurn during the Thirty Years' War. Pirro* tells us of one Christoph Raupach, a Stralsund organist, who in 1710 was wont to play after the Sunday service descriptive pieces founded on chorals, distributing explanatory programmes among the audience. In fact, it is obvious that from the first organists must have made attempts at musical illustration, even during the service. Old Titelouze, a French organist who was born in 1615 (seventy years before Bach), makes his interludes to 'Magnificat' suit the verses to which they are attached. 'Deposuit potentes,' for example, is always loud. The difference between this simple illustrative method and that of the modern organist who runs riot during the psalms is merely one of degree.

A very interesting collection of 'Choral Preludes by Old Masters,' edited by Straube, contains some striking examples of programme music as clearly defined as anything in Bach. The volume is, or should be, fairly well known in England, so I need do no more than refer to a few of the more obvious instances.

George Bohm (1661-1740) ends a setting of 'Allein Gott' with upward scale-passages, to depict the angelic flight, the means employed by Bach in several Preludes—*e.g.*, 'Vom Himmel hoch,' 'O lamm Gottes,' and 'Vom Himmel kam der Engel Schar.'

Johann Heinrich Buttstedt (1666-1727) gives us a descending flight at the beginning of a piece on 'Vom Himmel kam der Engel Schar':—




The counterpoint throughout is a suggestive mixture of scale- and arpeggio- passages.

Buxtehude's 'Wie Schön leuchet der Morgenstern' is clearly a setting of the five verses.

In a Prelude by Johann Nicolaus Hanff (1630-1706) on 'Ein' feste Burg,' we find a decorative treatment that has become traditional, and is exemplified to-day in Preludes on the same melody by Reger and Karg-Elert.

A touching piece on 'Embarm dich mein' shows Hanff using a chromatic phrase of a type made familiar to us in many of Bach's Choral Preludes.* A piece by Hanff on a metrical version of Psalm 124 ('If the Lord had not been on our side') ends with a long demisemiquaver passage that must surely be intended to illustrate the third verse of the text: 'Our soul is escaped even as a bird out of the snare of the fowler: the snare is broken and we are delivered.' Straube evidently intends the point not to be missed, for he marks the preceding bar, ending with a shake, *rit.* and *crescendo*, and then bids us go on *fff vivace*. In case the *vivace* is not sufficiently explicit, he adds in another part of the stave *precipitando*.

I mention only two more examples, a setting by Vincent Lubeck (1654-1740) of a six-verse hymn, and a particularly fine piece by Franz Tunder (1614-67) on 'Jesus Christus, unser Heiland,' with a daring and tremendously energetic setting of the third verse. The more we compare these works with Bach's the more clearly we see that here, as in some other matters, Bach did not lead the way, but gathered up the principles already in use, and developed their possibilities to the full.

But granted that Bach is among the greatest of descriptive composers, we must beware of putting too many programmes to his credit. Mistakes of this kind, of course, occur most frequently in connection with the Choral Preludes, but the Preludes and Fugues are sometimes identified with schemes that we may be sure old Bach never dreamt of. Perhaps the worst example is the following extract from a recent recital programme:

> Prelude and Fugue in A minor. This Prelude represents the crowd armed with swords and staves, coming to take Christ from Gethsemane. The arguments that ensued, and Peter striking off the priest's ear. Eventually they lead Him away, Peter alone following to the judgment hall. The Fugue theme represents the cock-crowing phrase, heard also in the Passion music; later, the accusations against Peter are audible, to the end that Peter goes out in a rage, and, slamming the door behind him, walks away and weeps bitterly.

One would like to confront the writer of the above with a copy of the work, and pin him down to an exact explanation as to the process by which he arrived at his remarkable conclusions.

We may even be chary about accepting the popular theory that in writing the so-called 'St. Anne's' Fugue, Bach intended its three sections to represent the doctrine of the Trinity. It is much more likely that he was merely improving a form long familiar to him through examples by Buxtehude and also by the early Italian organ writers—that is, a fugue in several movements, with a different form of the subject for each section. The older writers sometimes indulged in five or six short sections, with results generally both dull and scrappy. Bach wrote three fairly long ones, and achieved both variety and unity by the means so familiar to us.

There is so much undoubted programme music in Bach's organ music that we need not go hunting for bases of the kind among works that are obviously pure abstractions. Even in many of the Choral Preludes the programme is by no means clear. As I shall show, authorities differ very widely as to the meaning of certain of them. In such cases, the most logical proceeding is to regard them as Beethoven asks us to regard his Pastoral Symphony: 'As an expression of feeling rather than painting.'

*(To be continued.)*

---

At Manchester Cathedral, on Easter Sunday, a selection from 'Messiah' was given in place of the usual sermon at Evensong, and on the following Sunday S. S. Wesley's cantata, 'O Lord, Thou art my God.'

---

* 'L'Esthétique de Jean-Sebastien Bach,' pp. 362-3.

* As showing that such material was stereotyped before Bach's day, we may note that Heinrich Bach (1615-92) uses a similar chromatic phrase in a piece founded on this same Choral.

On March 16 a sacred concert was given at St. Paul's Girls' School, Brook Green, Hammersmith. The pupils of the School, under Mr. Gustav von Holst, music-master of the School, sang charmingly 'St. Patrick's Breastplate,' a 'Christe Eleison' by Vittoria, and a 'Benedictus' (Palestrina), unaccompanied. Miss Nutting sang three short songs with violin accompaniment, written in mediæval style by Mr. von Holst, and a violin solo with organ accompaniment, 'Chaconne,' by Vitali, was excellently played by Miss Walenn. 'Pange Lingua,' by the Rev. James Baden Powell, was sung by the choir of St. Paul's, Knightsbridge, with accompaniment of organ (Prof. J. E. Vernham) and pianoforte (Rev. A. H. M. Peat). The work is arranged for orchestral accompaniment, and although the somewhat unusual combination of organ and pianoforte, skilfully handled, was effective as a substitute, it could hardly do full justice to the intentions of the composer. The music is decidedly more melodious than are many compositions of modern date, and is full of interest; and although in one or two places it goes into eight-parts and involves a double choir, it is quite within the reach of average singers. It consists of Parts 1 and 2, comprising about seven numbers. The ancient plain-song melody 'Crux fidelis' is skilfully introduced as a sort of recurring refrain, and adds a certain character and unity to the whole composition, which itself gives suitable and striking expression to the words of the ancient Latin hymn to which the music is set. It is suggested that it would offer an excellent occasional substitute in Lent and Passiontide for such works as Stainer's 'Crucifixion' in churches where these performances are given. It may be observed that the English translation is placed under the Latin, so that either can be used. The performance by the St. Paul's Choir was quite excellent, and gave great credit to their skill and training. The members of the choir were evidently anxious to do justice to the composition of their former precentor, under his own conductorship.

That there are in Manchester signs of a revival in Catholic Church music, akin to that so successfully inaugurated by Dr. Terry at Westminster, was demonstrated at a recital of the music of Palestrina and the Plain-Chant given by the choir of St. Gregory and St. Cecilia in Houldsworth Hall recently, where there is a fine organ. The choir, directed by the Rev. T. Donovan, fully realised the devotional spirit of the music, and though suffering from a shortage of male voices, owing to the War, this did not prove an insuperable drawback, for, as Father Donovan maintains, the music of Palestrina is so wonderfully suited to the voice that even with a choir of not more than one voice to each part it can be made beautiful in its simplicity—a contention borne out by the Kyrie and Sanctus from 'Missa Brevis' and the 'Lamentation of Jeremias.' English composers were represented by William Byrd's exquisite vocal Carillon for the dead, 'Justorum Animæ,' and the modern School by Haller of Ratisbon, who, in Father Donovan's opinion, is the one true successor of Palestrina.

The Hereford Cathedral authorities' sale of the unique Barnard collection of Church music has been widely commented on, so we need do no more than unreservedly identify ourselves with the protests evoked by the action. As the *Church Times* remarks, there may be some justification for such a sale by the incumbent of a poor parish, but there can be none in the case of the Dean and Chapter of a Cathedral. It is disquieting to find responsibilities and principles so lightly regarded that they can be outweighed by such a paltry sum as £100.

We have received a large batch of programmes of organ recitals and other musical happenings at Johannesburg Town Hall. The recitals are invariably of first-rate music, with helpful annotations. The Philharmonic Choral and Orchestral Society has recently performed 'Messiah' (twice). It has also given a Carol Concert, and a Good Friday programme which included Palestrina's 'Asperges me,' Stanford's 'Aviator's hymn,' and liturgical music by Kalinnikov, Rimsky-Korsakov, and Borodin. But perhaps the most interesting feature is the series of lectures and organ recitals for school children. Children attending these are allowed to travel to and from the Town Hall free, using their programme as a tram-ticket! The bulk of the musical arrangements are in the hands of Mr. John Connell, the Town Hall organist, who is to be complimented on the excellence of the programmes.

The following programme was played at Oswestry Parish Church at the tenth of a series of Saturday evening recitals, largely attended by soldiers from adjacent camps:

| | |
|---|---|
| Fantasy-Prelude .. .. .. .. | *Chas. Macpherson* |
| Rêverie .. .. .. .. | *H. Sandiford Turner* |
| Violin solo, 'Légende' .. .. .. .. | *Wieniawski* |
| Sonata No. 1 .. .. .. .. .. .. | *..Stanford* |
| (*a*) Nocturne .. .. .. .. .. .. | *Bairstow* |
| (*b*) Madrigal .. .. .. .. .. .. | *.. Lemare* |
| Violin solo, 'Rêverie' .. .. .. .. | *Vieuxtemps* |
| (*a*) Meditation, (*b*) Toccata .. .. .. .. | *.. d'Evry* |

The organist was Rifleman J. R. Buffel, and the violinist Private W. O'Hare. We are glad to hear that such excellent recitals are much appreciated.

At St. John's Church, Territet, Montreux, Mr. John Lomas has given a very interesting series of recitals monthly, during the past winter. The programmes have included Mendelssohn's sixth Sonata, two of Rheinberger's Sonatas, Bach's Prelude and Fugue in D and Toccata in F, Handel's fourth Concerto, and Guilmant's Theme varied. Miss Ceila Doubleday and Miss Dorothy Durnsford contributed violin and violoncello solos, including Handel's Sonata in A, Vitali's Chaconne, and items by Bach, Golterman, Corelli, and Wieniawski.

Arrangements are now completed for the compilation of the Register of Parliamentary electors of the University of Durham. All graduates (other than those holding honorary degrees) are qualified to be registered, and full particulars will be sent on application (enclosing a stamped addressed envelope of foolscap size) to the Registrar, University Offices, Durham. Persons who are Licentiates in Theology only, are not qualified to be registered, but those who have taken a Bachelor's degree in any faculty are so qualified.

At a Service held in the Chapel of Bedford Boys' School on Good Friday evening all the music except the hymns was by Bach. It included the Concerto for two violins, the Suite in D major for violin and 'clavier,' the Organ Fugue 'St. Anne,' and the Prelude in G. Dr. Harding was the organist. We are informed that the boys thoroughly appreciated the selection.

Dr. G. J. Bennett gave a Bank Holiday organ recital in Lincoln Cathedral that resulted in the collection of £19 15*s.* 3*d.* for the Organists' Benevolent League. The King and Queen paid a visit to the Cathedral on April 9. Dr. Bennett played a selection whilst the Royal party was conducted round the Cathedral by the Dean.

On Good Friday, at St. Ann's Church, Manchester, an impressive performance of Stainer's 'Crucifixion' was given by an augmented choir, directed by Mr. T. Barlow Maude, the hymns which connect the various sections being heartily taken up by the large congregation.

Maunder's 'Olivet to Calvary,' and the Passion music from 'Messiah' were given at the Halifax Place Chapel, Nottingham, on Palm Sunday and Good Friday respectively. Mr. E. M. Barber conducted, and Driver C. E. B. Dobson was organist.

Dr. Albert Ham's 'The Solitudes of the Passion' was sung at St. Mary Magdalene's, Taunton, on Palm Sunday, under the direction of Mr. Harold A. Jeboult.

ORGAN RECITALS.

Mr. Bertram T. Hollins, Beckenham Congregational Church —Overture, 'Samson'; Allegro Cantabile (Symphony No. 5), *Widor*; Lamentation, *Guilmant*; Allegro moderato e pomposo, *F. E. Gladstone*.

Mr. Henry Riding, St. Mary, Aldermanbury (three recitals)—Preludes on 'When I survey' and 'Jesu, the very thought is sweet,' *Farry;* Marche Romaine, *Gounod;* 'Good Friday' music; Legend, *Federlein;* March, *Perelli;* Symphonic Chorus, *Mansfield;* In Memoriam, *Purcell Mansfield;* March, *Silas;* Offertoire, 'St. Cecilia,' *Batiste;* Invocation, *Guilmant.*

Driver C. E. B. Dobson, Central Mission, Nottingham (four recitals) — Fantasia and Toccata, *Stanford;* 'Finlandia'; Fugue in D, *Guilmant;* Overture in C minor, *Hollins;* Introduction and Fugue (Sonata No. 2), *Alan Gray;* Toccata and Fugue in D minor, *Bach.*

Mr. G. Pritchard, St. George's, Altrincham (three recitals)—Gothic Suite, *Boëllmann;* Introduction and Allegro (Symphony in C minor), *F. W. Holloway;* 'Sursum Corda,' *Elgar;* Fugue in A minor, *Bach;* 'Eu forme d'ouverture,' *Smart;* Scherzo, *Haigh;* Con moto moderato in D, *Smart;* Fugue in A minor, *Bach;* Scherzo in F, *Haigh.*

Dr. Caradog Roberts, Bethania Chapel, Aberdare—Overture in E, *Morandi;* Funeral March and Hymn of Seraphs, Elevation, and Fugue in D, *Guilmant;* Overture, 'Zampa.'

Mr. Louis A. Hamand, Malvern Priory Church—Toccata and Fugue in D minor, *Bach;* Barcarolle, *Sterndale Bennett;* Clair de Lune, *Karg-Elert;* Air from County Derry, arranged by *L. A. Hamand;* Concert-Overture, *Hollins.*

Mr. G. A. Birch, St. James's, Gunnersbury (two recitals)—Prelude and Fugue in A minor, *Bach;* Andante Cantabile, *Widor;* Allegretto, *Wolstenholme;* Concert Fantasia on a Welsh March, *Best.*

Mr. H. C. Tonking, St. Stephen's Walbrook (two recitals)—Prelude and Fugue in C minor, *Charles Steggall;* Sea Pieces, A.D. 1620, *MacDowell;* Marcia Eroica and Finale, *Best;* Overture in D, *Smart;* Fantasia on an Air by Rode, *Best.* At Royal Albert Hall—Fantasia and Toccata in D minor, *Stanford.*

Mr. G. A. Birch, at Eastleigh (two recitals)—Prelude in G, *Bach;* Alleluia, *Dubois;* Spring Song, *Hollins;* Prelude in G major, *Bach;* Variations on 'A Stronghold sure,' *Bach;* Allegretto and Finale, *Wolstenholme;* Allegretto Grazioso and Concert Overture, *Hollins;* Largo, 'Worthy is the Lamb,' and 'Amen,' *Handel.*

Mr. Herbert Gisby, St. Thomas, Regent Street (four recitals)—Intermezzo from Sonata No. 3, *Luard-Selby;* Sonata No. 5, *Mendelssohn;* Benediction Nuptiale, *Saint-Saëns;* Marche Pontificale, *De la Tombelle;* Sonata in F sharp, *Rheinberger;* Prelude and Fugue in G, *Mendelssohn.* At St. Matthew, Denmark Hill—Phantasie and Caprice (Sonata No. 18), *Rheinberger;* Spring Song and Alla Marcia, *Sibelius.*

Mr. Herbert Hodge, St. Nicholas, Cole Abbey (four recitals)—Andante in G minor, *Boëly;* 'The Question and The Answer,' *Wolstenholme;* Sonata No. 2, *Mendelssohn;* March in B flat, *Silas;* Grand Chœur Dialogué, *Gigout;* Prelude and Fugue in G, *Mendelssohn.*

Mr. Cyril A. Pearce, Unthank Road Baptist Church, Norwich—Prelude in C minor, *Bach;* Cantilène in A flat, *Wolstenholme;* Recitative and Finale (Sonata No. 1) *Mendelssohn.*

Mr. Ernest Jones, Christ Church Congregational, Llandudno—Allegro à la Bourrée, *John Stanley;* Andante Pastorale in G, *Charles Wesley;* Cantilène Pastorale, *Guilmant;* Voluntary in D, *E. J. Hopkins.*

Mr. W. J. Lancaster, at Bolton Parish Church—Concerto, 'Cuckoo and Nightingale,' *Handel;* 'Pomp and Circumstance,' *Elgar;* Lamentation, *Guilmant;* Toccata in C, *Bach.*

Mr. Ezra Edson, Cawthorne Parish Church, Barnsley—Largo from 'From the New World' Symphony; Fugue in D, *Bach.*

Mr. Henry Hackett, Parish Church, Burton-on-Trent (four recitals)—Sonata No. 1, *Mendelssohn;* Fugue in G minor (The Great); Allegretto and Finale (Sonata No. 4), *Mendelssohn;* Pastorale Fantastique, *P. J. Mansfield;* Toccata in C, *Rheinberger;* Overture in C, *Hollins.*

Mr. F. de G. English, Halifax Parish Church—Toccata and Fugue in C and Fantasia in G, *Bach;* Four Sketches, *Schumann;* Choral Preludes on 'Rockingham' and 'Hanover,' *Parry;* Fantasy-Prelude, *Macpherson.*

Mr. Harold M. Dawber, St. George's, Stockport—Postlude on 'Martyrs,' *Harvey Grace;* 'The Lone Forest Maiden, *Coleridge-Taylor;* Sonata in F, *Stanford;* Caprice Héroïque, *Bonnet;* first Movement from Symphony No. 6, *Widor;* three Tone-Poems, *Oliver King;* March of the Crusaders from 'St. Elizabeth,' *Liszt.*

Mr. T. C. L. Pritchard, Belhaven Church, Glasgow—Two Choral Preludes, *Bach;* Theme with Variations, *Noble;* Vocal Solos: Aria, 'Ye foes of man,' *Bach;* three Biblical Songs, Op. 99, *Dvořák;* Scherzo from Symphony No. 2, *Widor:* Prelude to 'Tristan and Isolde,' *Wagner.*

APPOINTMENTS.

Dr. Christie Green, organist and choirmaster, St. Margaret's, Altrincham, Manchester.

Mr. Charles J. May, organist and choirmaster, St. James's, Hatcham.

Mr. E. Roberts-West, organist and choirmaster, St. Paul's Parish Church, Leamington.

Mr. James F. Slater, music-master at Queen Elizabeth's Grammar School, Middleton, Lancashire.

Mr. S. Wallbank, organist, Hexham Abbey.

# Reviews.

With a view to the centenary of the birth of Gounod (he was born on June 17, 1818), the conductors of female-voice choirs will be glad to note that Mr. John E. West has recently arranged the chorus part of 'Lovely appear' (from 'The Redemption') for S.S.A., the original soprano solo part being retained. It appears in No. 464 of Novello's Trios for Female Voices. As the choral part is simple and very melodious, the edition should make a wide appeal.

There are some poems so completely expressive that one regards a musical setting as a redundancy. Rupert Brooke's Sonnet 'The soldier' ('If I should die') is such a poem. That it should make its appearance as a song was inevitable, so, knowing but too well what might have been its fate, we welcome the setting by John Ireland (Winthrop Rogers) as a sincere and unaffected piece of work, manly and dignified in expression.

In 'A Banjo Song' and 'Uncle Rome,' the words (by Howard Weeden) are so good that one enjoys the songs despite the rather ordinary music. We like especially the mixture of humour and pathos in 'Uncle Rome,' who on his deathbed hears his departed master 'swearing sort o' sociable,' and bidding the 'damn ol' nigger' loose his boat and 'come on Home.'

Frank Bridge's 'Three Miniature Pastorals' (Winthrop Rogers) are excellent examples of teaching pieces that should please both pupil and instructor. They are moderately difficult. No. 3, with its pretty, bird-like flourishes high on the keyboard and its engaging rhythm, is particularly attractive.

Dr. Percy C. Buck's setting for boys' voices of the Collect for Sexagesima is very effective, in spite of its simplicity. It consists of a treble solo, the music of which is repeated by treble chorus with varied organ part, followed by a *Coda* in two-part harmony. It is published by Messrs. Novello.

Three songs by Sidney Horner (Winthrop Rogers) are not very original. The setting of Stevenson's 'Sing me a song of a lad that is gone' suffers badly from a commonplace rhythm, and the composer is by no means happy when leaving the simple harmonic track.

Campbell Tipton's 'A Spirit Flower' (Winthrop Rogers) is a song of which an emotional singer could make much. It would have gained, we think, had some of its effects been a little less obvious and underlined.

E. H. Lemare's Andantino in B flat for the organ should enter on a further career of popularity as a result of being arranged for 'cello and pianoforte (in D) by W. H. Squire (Novello).

# Obituary.

We regret to record the following deaths:

David Thomas Ffrangçon Davies, on April 5, at 192, Addison Way, Hampstead Garden Suburb, London, in his sixty-second year. He achieved a great reputation as a singer. Born at Bethesda, Carnarvonshire, on December 11, 1856, educated at Friar's School, Bangor, and at Jesus College, Oxford, he became a Master of Arts (Oxford) and was ordained in the Church of England. He retired from the Church on a point of doctrine, and having considerable musical ability and an exceptionally fine baritone voice he entered the musical profession after a period of study under Richard Latter, William Shakespeare, and Alberto Randegger. In 1890 he made his first appearance at a concert at Manchester, and later in the same year in 'Elijah' at the Hovingham Festival. From that time forward he was in great demand at the best concerts and festivals, and he also sang in opera. For twelve seasons he toured in America, and for three years he resided at Berlin. He returned to England in 1901, and was at once accorded a position in the front rank. He especially distinguished himself in 'Elijah,' bringing to the interpretation of the Prophet's part great fervour, dignity, and dramatic intensity. He sang in the first London performance of the 'Dream of Gerontius,' and he was the chief baritone at the production of 'The Apostles' at Birmingham in 1903. He held strong views as to the mission of a singer which he embodied in a book entitled 'The Singing of the Future.' In 1907 he suffered from a distressing nervous breakdown, occasioned probably by his overcharged temperament. A year or two ago it was hoped that he was sufficiently recovered to resume public singing, but this turned out to be impossible. He will be long remembered as one of Wales's finest and most artistic singers.

James Harold Slater, elder son of Mr. J. F. Slater, Hawk House, Oldham, killed in action in France, March 27. In our February number we recorded the death in France of the younger brother of the above J. H. Slater. The sorrowing father says: 'We are indeed bereft in having lost both our fine, manly boys. The one recently killed was the musical hope of the family, being a musician of much promise. He had been recently transferred to the band of the 17th Manchesters (1st clarinet), and in one of our weak places was called upon to help to keep the line and was killed in the course of the operations.' We deeply sympathise with Mr. Slater and his sorrowing family circle.

Thomas J. Linekar, at Colwyn Bay, on February 8, aged sixty. For ten years (1874-84) he was organist of Hoylake Parish Church, and for over thirty years organist at St. John's Wesleyan Church, Colwyn Bay. Mr. Linekar was a prominent Freemason in North Wales. He wrote a good deal of Church music, and some of his services and hymn-tunes are widely-known. In the Methodist Tune-book he wrote under the name of 'Raymond Berenger.' He trained several Choral Associations on the North Wales coast. His death was sudden, taking him from full activities and a strenuous life.

The death of Claude Debussy is recorded on p. 199.

Erratum.—In our April number, page 163, it should have been stated that the late Sophie Mentner was born in 1848—not 1841.

# Correspondence.

## CONCERNING 'SOME PLAIN WORDS.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—The comments evoked by my article in your January number have been numerous, but on the whole not very reassuring. That in formulating a charge of general indifference to native music I should have pained the few genuine enthusiasts like Mr. W. W. Cobbett, was only to be expected, but does not I submit appreciably weaken my indictment. Your own retort, 'What are the Academies and the powerful examining bodies doing?' does not weaken it either. Obviously these must chiefly concern themselves with the traditional classics, and when this fact is granted there is little, on your own showing, to complain of in this direction. In one at least of these Academies everything possible is done to encourage our young composers, no concert being without one or more student work. During the past session the output has been remarkably brilliant, including a light opera written, composed, and performed by pupils. It seems a pity that the Press never even mentions these things.

The principal heads of my indictment—the neglect of all but trivial music by nearly all our publishers, the neglect of English music by concert-givers and recital-givers, *especially foreign ones*—the total disregard of native art as such by the Government and the public—these points remain unchallenged by anybody, and the one good purpose my article seems to have achieved is to cause some members of the Press to remonstrate with those foolish ladies who sing in foreign languages to conceal the fact that they cannot pronounce their own.

My only reason for troubling you with the present letter is that the article by M. Jean-Aubry in your March issue is so sympathetic and temperate that it seems to demand the courtesy of a reply. I smile when he practically corroborates all I say and yet calls me 'too pessimistic,'—the old *camouflage!* He deplores, as I do, 'the lack of confidence in the ability of native composers' and enlarges on this more than I dared to do. Yet, he says, he does not see the question in the same light that I do. Whereon does he base the hopes of a brilliant future which he professes to entertain?

I am sorry that he mentioned the Purcell Society. Do you see much to be proud of in the fact that England, after two centuries of effort, has never been able to print the complete works of her greatest composer, even by private subscription, but had to call in the aid of Germany?

M. Jean-Aubry finds comfort in the fact that 'since the War, in spite of cumulative difficulties of production, the London publishers have announced a great number of important chamber-music works, and often of the best quality.' In actual fact the quantity is not great, and I do not know of a single work really undertaken by a publisher. All have been the outcome of personal enthusiasm such as that of Mr. Cobbett.

Despite my assertion that the Free-trade attitude we have always assumed handicaps our own production too severely, M. Jean-Aubry expresses his serious alarm for England's 'timorous protection and retirement.' I believe his fears to be quite groundless: in our insane chivalry we go to the other extreme, and are only too eager to 'achieve an exact knowledge of all that is happening musically in other countries.' One cannot help noticing that all international schemes are welcomed here with joy, but is there any reciprocity?

I do not know how far the London Concerts of the Société des Concerts Française in 1910 were patronised by French residents, but I do remember that they were well attended; while the concerts of English music given in Paris, from what I was told by the artists, were not patronised by either English or French.

Yours faithfully,
F. Corder.

13, Albion Road,
South Hampstead, N.W.

## NEWS FROM JERUSALEM!

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—In your January issue you state that, having heard from a correspondent in Baghdad, you might someday have a letter too from Jerusalem! Well, here you are, Sir, though it will not be very illuminating, I confess. In my short stay in the Holy City I found only two churches containing organs, viz., the Church of the Holy Sepulchre and the English Church of St. George, but as to the makers of these and the capabilities of the instruments I was quite unable to find out. When I get another chance to have a day off I will endeavour to obtain full particulars, for no doubt some of your readers may be interested.

I suppose really no one enters Jerusalem, even in these days, without thoughts and feelings very far removed from current events; but my friend and self were brought rapidly

to earth, when, on entering our hotel, we discovered a brother organist seated at a cheap German piano and playing a selection from 'The Byng Boys.'—Yours, &c.

CYRIL F. MUSGROVE.

Palestine, March 7, 1918.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In your January issue which I have just had the pleasure of reading, you state in your editorial note to Capt. J. M. McG.'s letter that after Baghdad you expected soon to hear from Jerusalem. Sir, I venture to think it will be of interest to readers of the *Musical Times* that I gave an organ recital at Jerusalem in the Augusta Victoria Chapel which forms part of the building known to us as the Kaiser's palace. The palace is situated on a hill just outside the city, and the chapel is really a fine piece of modern architecture, some very good mosaic work being a prominent feature. But in our estimation it is spoilt by the fact that there are painted on the ceiling large portraits of the Kaiser and Kaiserin of Germany, in close proximity to representations of Christ and the Apostles. The acoustic is bad, like that of every other building into which I have been in this country, inasmuch as no provision seems to have been made for preventing a tremendous echo. The organ is built by a Frankfurt firm, and is placed in a gallery. Unfortunately I cannot now procure the specification, but the blowing arrangement is interesting, the bellows being actuated by means of two large pedals on which the blower stands, alternately pressing each down while maintaining his balance by holding on to a hand-rail. The following is the programme of the recital:

1. Grand Chœur in D .. .. .. .. .. *Guilmant*
2. 'Comfort ye' and 'Every valley' .. .. .. *Handel*
3. (*a*) Chanson Triste .. .. .. .. *Tchaikovsky*
   (*b*) Humoresque .. .. .. .. .. *Dvorák*
4. (*a*) La Penitence .. .. .. .. .. *Nicodé*
   (*b*) Menuetto in D minor .. .. .. .. *Guilmant*
5. If with all your hearts .. .. .. .. *Mendelssohn*
6. Bridal March from 'Lohengrin' .. .. .. *Wagner*
7. Sonata No. 6 .. .. .. .. .. *Mendelssohn*

This perhaps needs some apology, but I excuse myself on the ground that I carry no music with me. However, I was able to borrow some from Jerusalem Cathedral, and my memory did the rest. For the two vocal items I was indebted to a lieutenant of the Machine Gun Corps, who possesses a particularly fine voice.

May I add that I believe I am the first British organist to perform in this building, and that I gave the recital at the request of my Commanding Officer to the members of my Battalion, who very much appreciate any form of music out here. I subsequently repeated the recital at one of the Sunday evening services which now regularly take place for the benefit of troops who are in the neighbourhood.

Yours, &c.,

HERBERT W. DAWSON,

(*A.R.C.O., L.T.C.L., Organist and Choirmaster, St. Michael's, Paternoster Royal, College Hill, E.C., ex-chorister, Westminster Abbey*).

London Scottish,

Jerusalem, February, 1918.

## ROYAL PHILHARMONIC SOCIETY.

The season closed with the concert given on April 15. The programme was as follows:

Overture .. .. 'Hebrides' .. .. *Mendelssohn*
Adagio for Strings from 15th Divertimento, E flat .. *Mozart*
Aria .. .. 'O Don Fatale' ('Don Carlos') .. *Verdi*

Miss ETHEL PEAKE.

Scene No. 5 .. From 'A Village Romeo and Juliet' .. *Delius*
Symphony No. 5, in E (Op. 64) .. .. .. *Tchaikovsky*

Under Sir Thomas Beecham adequate interpretations were given, but special mention must be made of the string-playing in the Mozart Adagio.

We fear that the season has involved a heavy loss notwithstanding the attractiveness of the programmes submitted and the excellence of the performances. A special appeal from the directors to the members and others interested, or who should be interested, to endeavour to increase the support to the Society, appeared in the programme. We hope and trust that the appeal will succeed. Surely the Philharmonic cannot be allowed to go under!

# London Concerts.

## QUEEN'S HALL.

Royal Academy students gave an orchestral concert on March 22. Miss Lilian Southgate played the first movement of Chopin's E minor Concerto, and Miss Peggy Cochrane played W. H. Reed's MS. Violin Concerto in A minor. A Romance for Violin by Edward T. Jenkins (orchestral scholar) was played by Miss Gladys Chester, and songs were sung by Miss Heartsease Marley, Miss Marjorie Perkins, Miss Elsa Macfarlane ('Wind-bells,' by Arthur L. Sandford), Miss Bessie Jenkins, and Mr. Sydney Ellis. Sir Alexander Mackenzie conducted.

Trinity College students gave an orchestral concert on April 6. Master Nicholas Roth (violin), Miss Marjorie Silvio ('cello), Miss Catherine O'Brien (pianoforte), Miss Eugenie Harrison and Miss Patty Bowen (vocalists) were amongst those who were distinguished. Under Mr. Joseph Ivimey the orchestra was highly efficient. The 'Leonora' Overture No. 3 and Coleridge-Taylor's 'Bamboula' were amongst the orchestral items. A Prelude for organ and orchestra composed by Dr. Pearce and played by M. Troisfontaines was another number of great interest.

## QUEEN'S HALL SYMPHONY ORCHESTRA.

The concert given under Sir Henry Wood on April 15 gave pre-eminence to César Franck. The Symphony in D minor was finely played—custom does not stale its infinite variety and beauty—and the less important although fully characteristic Symphonic-poem 'Les Djinns,' the pianoforte part of which was played with great skill by Miss Myra Hess, was another example. This distinguished pianist also performed with the utmost finish and delicacy the solo part of Mozart's Concerto No. 2, in A (K. 488), a joyful work that needs no story but which appeals directly to one's sense of the beautiful. The singer was Madame D'Alvarez. She sang the Air de Chimène from Massenet's 'Le Cid' with her usual moving dramatic intensity, and the 'Agnus Dei' from 'L'Arlésienne.' In the latter piece the gestures made were surely inappropriate! But we must take this highly gifted singer as we find her. We are not bound to look at her, but as soon as she sings we are bound to listen to her—sometimes spellbound. Three orchestral Ballet pieces, a Minuet from 'Platée' and a Musette and a Tambourin from 'Fêtes d'Hébé,' by Rameau, finely finished the concert.

At the annual concert of the Tonic Sol-fa Composition Club, given recently, Mr. George Oakey, who presided, stated that during the existence of the Club 2,782 compositions had been written by members. The South London Choral Association, under Mr. L. C. Venables, performed the choral items on this occasion.

A series of concerts promoted by the Sunday Musical Union, to be given at Queen's Hall, provides excellent musical fare. Two concerts are given on each Sunday—in the afternoon at 3.30 and in the evening (with the same programme) at 8.40, smoking being allowed at the evening performance. The Queen's Hall Orchestra, under Sir Henry Wood, is the strong feature, but eminent soloists add to the attraction of the scheme.

## ÆOLIAN HALL.

Madame Alys Bateman gave a concert for the 'Children's Jewel Fund' on April 10, at which she sang Hérold's 'Isabelle,' and Mr. Murray Darcy also sang. The Belgian Quartet in its best style performed the Debussy Quartet.

Mr. Gervase Elwes gave another of his fine recitals on April 11. He sang Brahms's 'Four Serious Songs,' and a set of songs by British composers, John Ireland, Frank Bridge, Miss J. Hamilton, and Battison Haynes being represented. Reynaldo Hahn was the French composer drawn upon.

Among other most notable recitals given recently we must include that of M. Zacharewitsch (violin) on April 10, that of Mr. Vladimir Rosing on April 14, and that of Miss Doris Manuelle on April 17, when this gifted singer sang a catholic programme with fine taste.

## ROYAL CHORAL SOCIETY.

The 'Messiah' performance on Good Friday attracted an enormous audience. The Queen and Princess Mary attended. The soloists were Miss Ruth Vincent, Miss Phyllis Lett, Mr. Ben Davies, and Mr. Robert Radford—a fine quartet. Sir Frederick Bridge conducted.

## BEECHAM OPERA.

The Drury Lane season closed on Saturday, April 6, the last operas performed being 'Figaro' and 'Carmen.' Miss Doris Woodall was an attractive Carmen, and Miss Caroline Hatchard sang Micaela's part charmingly. There were remarkable audiences on both occasions. The season has been a wonderful and highly gratifying success. The company has left London for seasons to be given at Birmingham and Manchester. But the Metropolis is to enjoy a new season at the end of May.

Miss Myra Hess gave a pianoforte recital at Wigmore Hall on April 10. Such brilliant playing and such interpretation as this always attracts and satisfies. Her programme included representative pieces by Bach (three of the '48' Brahms (the F minor Sonata), Rachmaninov, and Franck.

Mr. W. Smith-Woods gave a lecture-concert on 'good and bad music' recently at Cheltenham. He secured the attention of a large audience.

Sir Alexander Mackenzie has been giving lectures on 'War Music' at the Royal Institution. Amongst his most interesting observations he pointed out that the period which covered the Napoleonic wars—about twenty years—was the most brilliant in the history of music. He also said that this nation owed a great debt to Charles Dibdin.

The Oriana Madrigal Society gave one of its excellent concerts of part-music at the Royal Victoria Hall (Waterloo Road) on April 17. 'Owls,' by Elgar, and 'Craig Dhu,' by Delius, were amongst the beautifully executed part-songs.

## Wigmore Hall.

### AN ANGLO-FRENCH CONCERT.

A well-nigh perfect specimen of the art of programme-making was offered on Saturday afternoon, April 6, at a concert given under the auspices of four different Anglo-French Societies (L'Entente Cordiale Society, Fédération Britannique de l'Alliance Française, Alliance Franco-Britannique, and Société des Concerts Français). The programme, entirely devoted to modern French and English music, and compiled, we believe, by M. G. Jean-Aubry, was admirably designed to illustrate not only the qualities and characteristics of each of the two Schools, but also their relation to and completion of each other.

The French section, preceded by a few interesting remarks on French music from Mr. Edwin Evans, was headed by two pianoforte pieces illustrative of the typically French predilection for the rejuvenation of old styles in modern form, viz., Ravel's 'Pavane pour une infante défunte,' and Debussy's 'Hommage à Rameau,' excellently played by Mr. Anthony Bernard. The latter glorious piece, and the delightful 'Fantoches' by the same composer, were perhaps more truly representative of his art than the Violin Sonata, however admirably played by Messrs. Désiré Defauw and Anthony Bernard—a work abounding in attractive moments, but lacking continuity and that sense of balance usually found in Debussy. The other songs included in the first part of the programme were chosen from Chausson, Duparc, Fauré, and Roussel, and they were truly wonderfully interpreted by Miss Olga Haley, a young artist who will doubtless more than fulfil her early promise.

At the beginning of the second half of the programme, devoted to modern British music, M. Jean-Aubry spoke at some length on the subject; and it was most interesting and gratifying to hear a Frenchman's sympathetic appreciation, rendered all the more sincere by one or two candid exceptions. The second Violin Sonata by John Ireland was played by M. Defauw, with the composer at the pianoforte, and again the spontaneity and strong individuality of this work made a profound impression. It was distinctly felt that the great success it scored at its first performance was due to more than curiosity, and that the Sonata loses nothing on closer acquaintance, but more and more reveals the strength of a great work that will live. Another interesting feature of the programme was the first public performance of the 'Kaleidoscope,' by Mr. Eugène Goossens, played by the composer. These twelve small pianoforte pieces—to be published shortly by Messrs. J. & W. Chester—are little pictures of child-life and gems of quaintness and humour, which will prove worthy of comparison with Debussy's 'Children's Corner' and Moussorgsky's 'Nursery.' Songs by Frank Bridge, Vaughan Williams, and Granville Bantock (the latter example scarcely worthy of the standard of the scheme), and Mr. Roger Quilter's 'Three Songs of William Blake,' accompanied by the composer, completed the interesting programme.

Miss Marie Levinshaya is giving at her studio, 50, Leinster Gardens, W.-2, a series of concerts at which Beethoven's two Violin and Pianoforte Sonatas are being played with herself at the pianoforte and Marjorie Hayward, Désiré Defauw, and Richard G. Kay as violinist in turn. Two Sonatas are given at each concert, the dates being Sundays, April 21, 28, May 5, 12, 19, and Wednesdays, April 24, May 1, 8, 15, 22. Sunday programmes are repeated on Wednesdays. On both days the concert begins at 3-15. Short introductory addresses are given. It is believed that the intimacy and informality of these gatherings provide an environment favourable to appreciation.

## THE ROYAL COLLEGE OF MUSIC.

During the Easter term the following awards were made by the Director and board of professors: Council Exhibitions—Evaline Bingham (singing), £6; Dilys Evans ('cello), £10; Thomas J. Harris (organ), £6; Stephanie M. Hess (violin), £10; S. D. Kathleen Markwell (singing), £8; Elizabeth E. Powell (pianoforte), £10. Charlotte Holmes Exhibition (£15)—Margaret L. Harrison. The Director's History Essay Prizes—E. Marjorie Barton and Doris G. G. Eady. The George Carter Scholarship—Renewed for one year to James E. Wallace. The Prince of Wales has consented to accept the presidency of the College, and will enter on the duties when the War is ended.

## TONBRIDGE ORCHESTRAL SOCIETY.

On March 28, this Society gave its thirty-second Concert to a most appreciative audience. Here, as in most places, orchestras have been greatly depleted on account of military and other services. It is therefore praiseworthy that in spite of the greatest difficulties old standards of performance were on this occasion so thoroughly well maintained. Mr. H. C. Stewart, the able conductor, is a local asset of great value. The concerts of the Society are always given in the boys' school (Tonbridge School), by kind permission of the head-master (Mr. Lowry), and a better room for such a purpose it would be difficult to find. The programmes present representative classics, and always include overtures, symphonies, suites, &c. The vocal items for years past have consisted principally of the works of British composers. The concert opened with a Solemn March composed by the conductor, an effectively scored work. A group of songs by Mallinson was sung by Mr. Madoc Davies, and Boëllman's 'Variations Symphoniques' for 'cello and orchestra were played in a masterly manner by Mrs. H. C. Stewart. Dvorák's popular 'From the New World Symphony' was given in its entirety, and the concert concluded with two Hungarian Dances by Brahms. Clearly the Tonbridge Orchestral Society deserves the support of the music-lovers of the district.

The continuation of Mr. Clutsam's articles on 'Principles of Modern Composition' is unavoidably held over to our next number.

No. 164. NOVELLO'S OCTAVO EDITION OF TWO-PART SONGS FOR FEMALE VOICES ~~1½d~~ 2d

# AUBADE

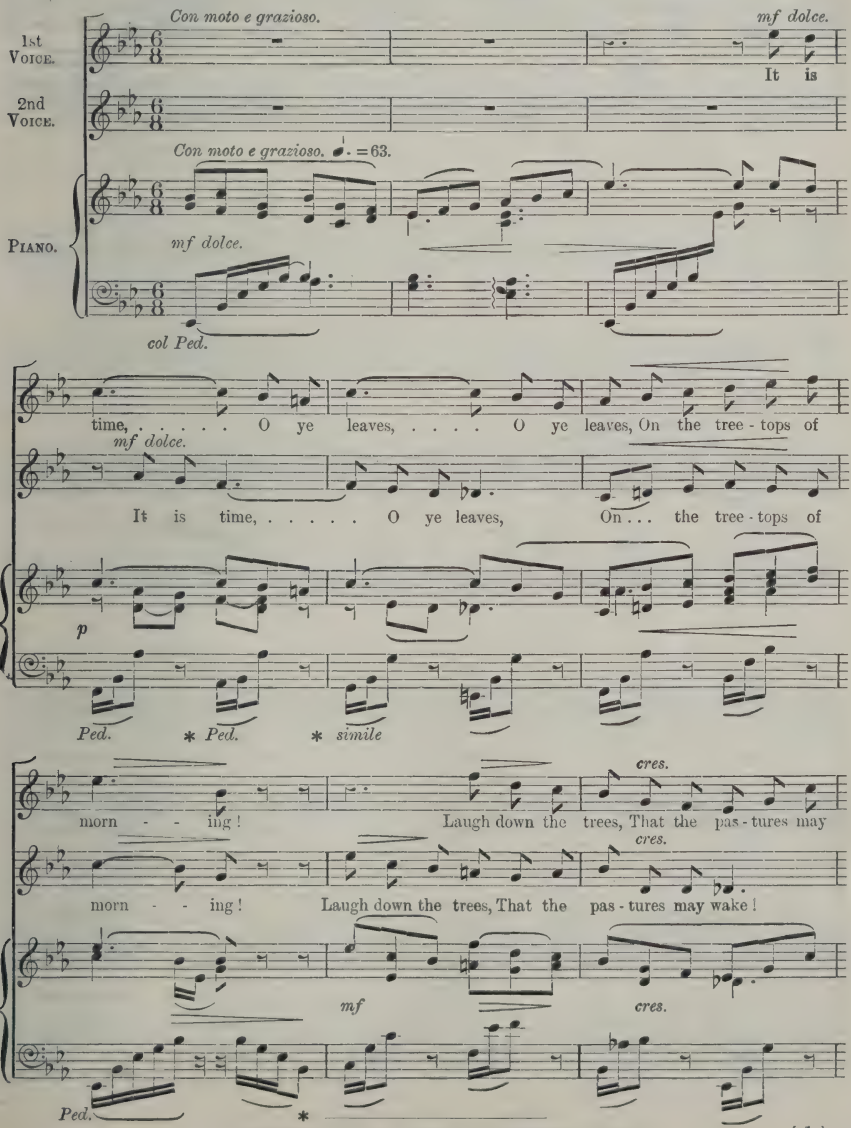
TWO-PART SONG FOR FEMALE VOICES

THE WORDS WRITTEN BY SYDNEY DOBELL (FROM "BALDER")

THE MUSIC COMPOSED BY

## JOHN IRELAND.

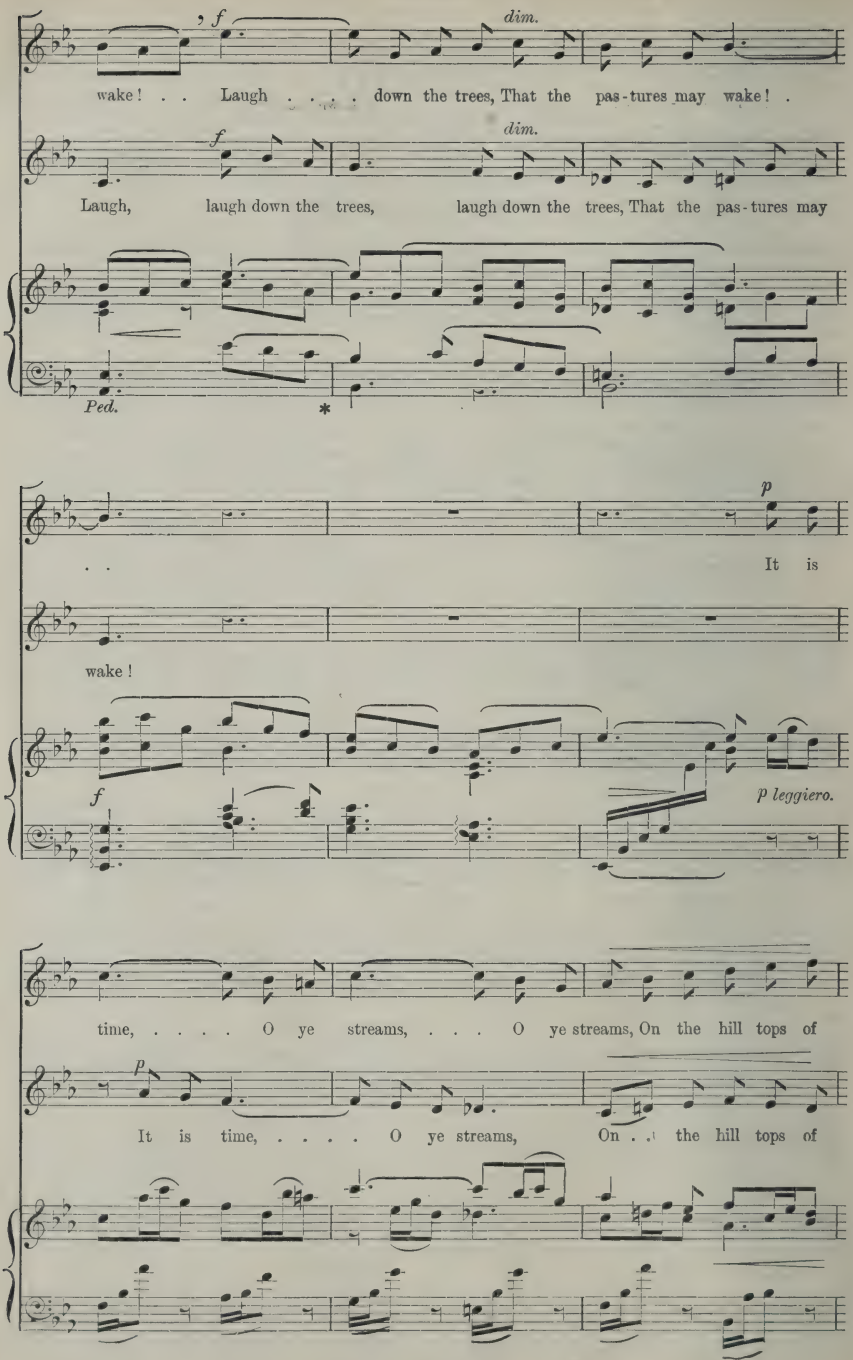
LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

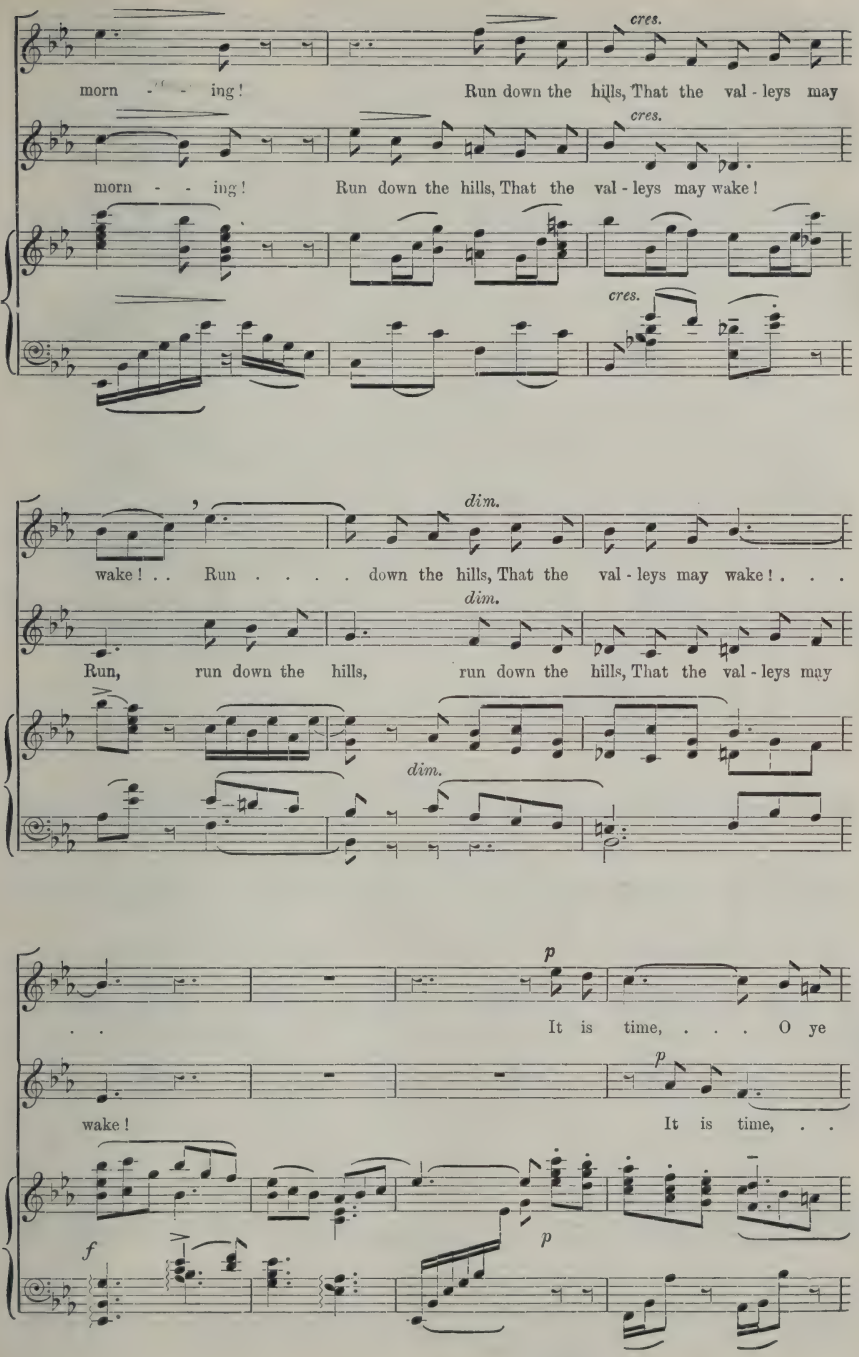

Con moto e grazioso.
mf dolce.
1st Voice.
It is
2nd Voice.
Con moto e grazioso. ♩. =63.
Piano.
mf dolce.
col Ped.
time, . . . . . O ye leaves, . . . . O ye leaves, On the tree - tops of
mf dolce.
It is time, . . . . . O ye leaves, On . . . the tree - tops of
p
Ped. * Ped. * simile
cres.
morn - - ing! Laugh down the trees, That the pas - tures may
cres.
morn - - ing! Laugh down the trees, That the pas - tures may wake!
mf
cres.
Ped. *

*Copyright, 1912, by Novello and Company, Limited.*



MADE IN ENGLAND.


f
dim.
wake! . . Laugh . . . . down the trees, That the pas-tures may wake! .
f
dim.
Laugh, laugh down the trees, laugh down the trees, That the pas-tures may
Ped.
*
p
. . It is
wake!
f
p leggiero.
time, . . . . O ye streams, . . . O ye streams, On the hill tops of
p
It is time, . . . . O ye streams, On . . the hill tops of


cres.
morn - - ing! Run down the hills, That the val - leys may
cres.
morn - - ing! Run down the hills, That the val - leys may wake!
cres.
dim.
wake! . . Run . . . . down the hills, That the val - leys may wake! . . .
dim.
Run, run down the hills, run down the hills, That the val - leys may
dim.
p
. . It is time, . . . O ye
p
wake! It is time, . .
f
p

bells, . . . . O ye bells, In the grey spire of morn - - ing!
. . . O ye bells, In . . the grey spire of morn - - ing!
f
f
cres.
Ring down the spire, That the ham - let may wake! . . . Ring . . .
f
cres.
Ring down the spire, That the ham - let may wake! Ring, ring down the
mf
cres.
. . . down the spire, That the ham - let may wake, may wake! . . . .
f
spire, That the ham - let may wake, . . . . may wake! . . . .
f
ff
8va.

# The Lass with the delicate air.

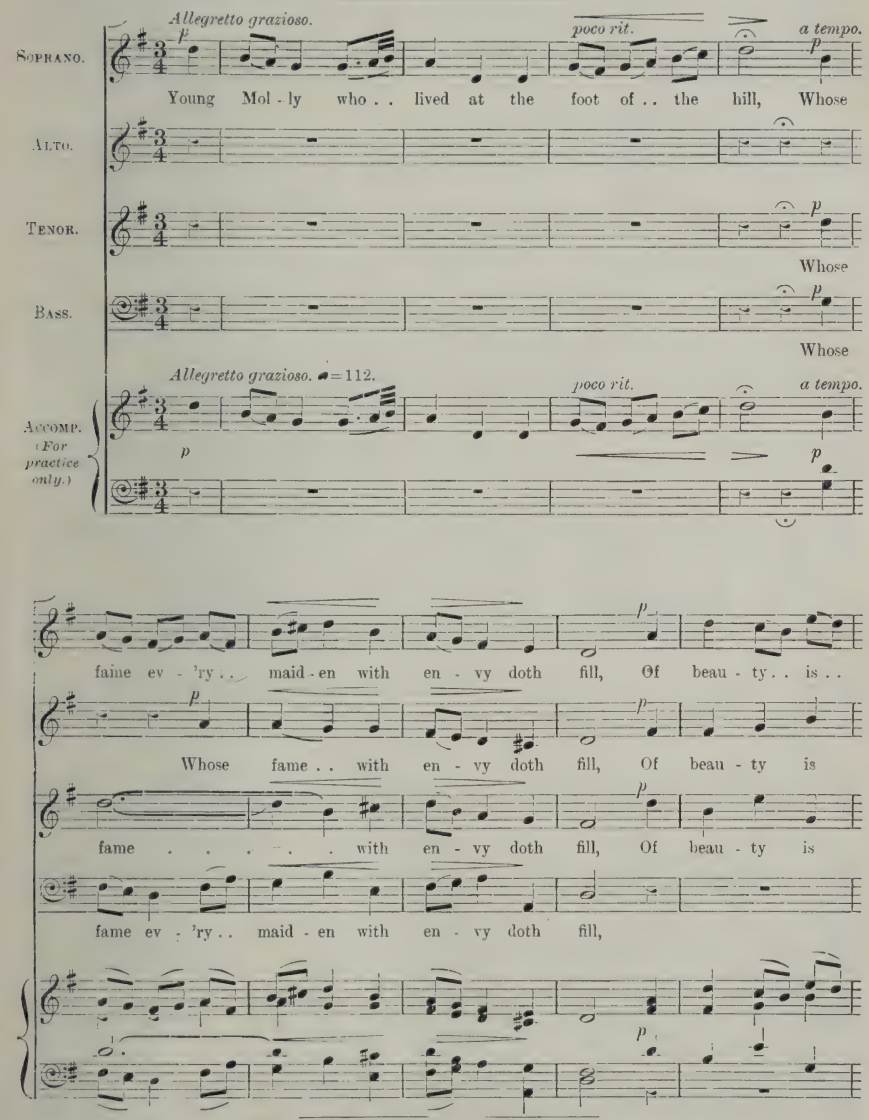
ARRANGED AS A PART-SONG FOR MIXED VOICES

BY

JOHN E. WEST.

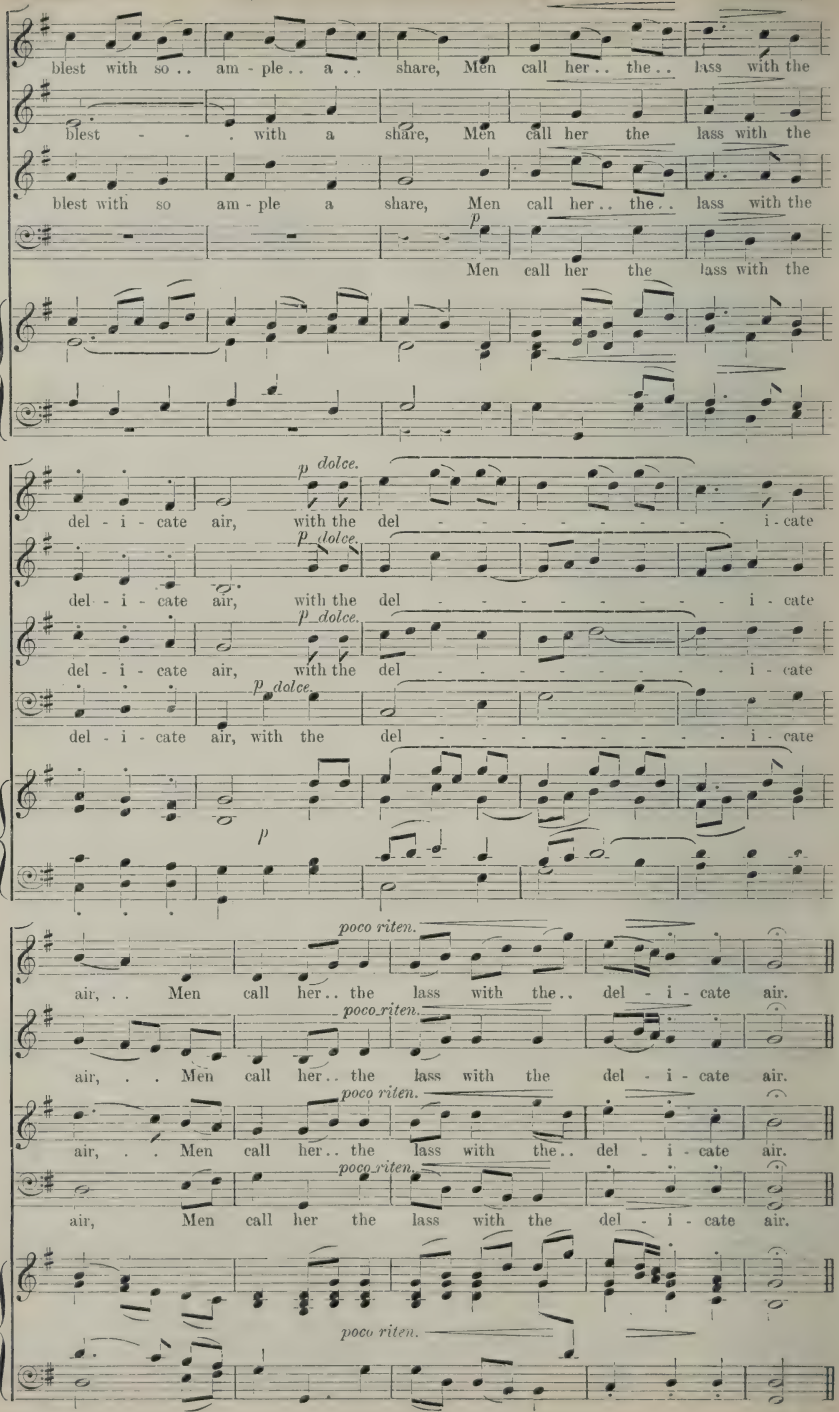
Melody by Michael Arne.

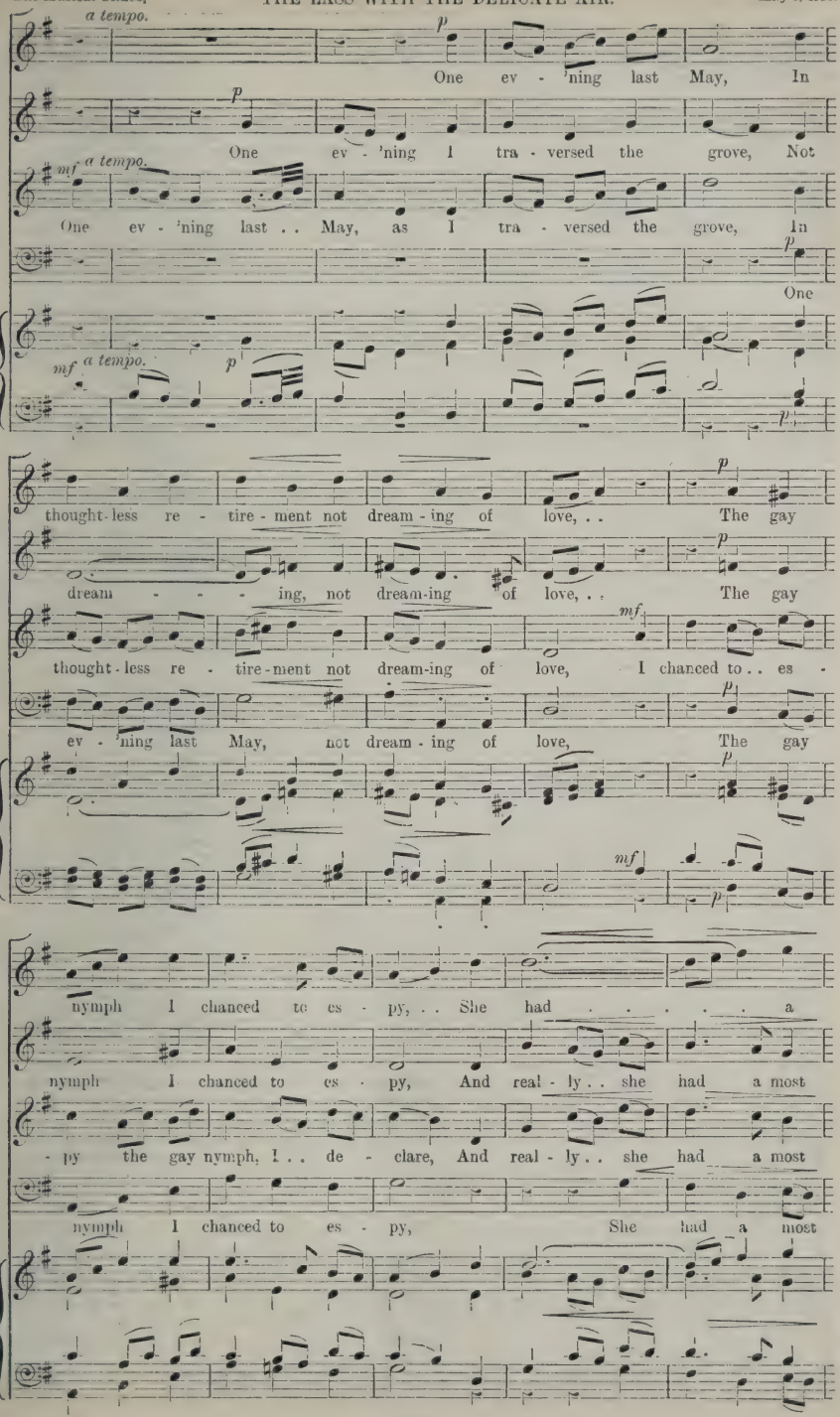
London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.

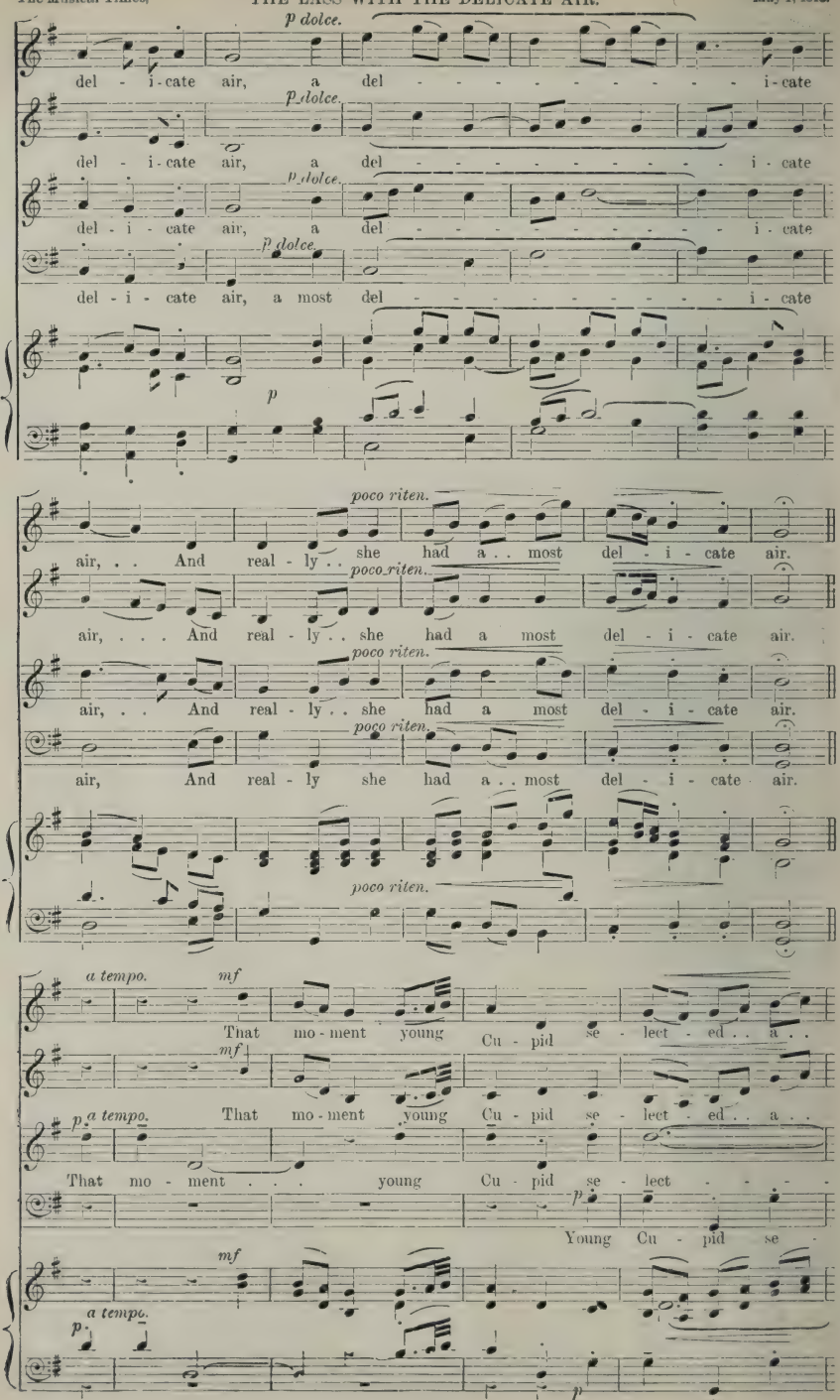

Allegretto grazioso.
Soprano.
Alto.
Tenor.
Bass.
Accomp. (For practice only.)
poco rit.
a tempo.
Young Mol - ly who . . lived at the foot of . . the hill, Whose
Whose
Whose
Allegretto grazioso. ♩=112.
fame ev - 'ry . . maid - en with en - vy doth fill, Of beau - ty . . is . .
Whose fame . . with en - vy doth fill, Of beau - ty is
fame . . . . . with en - vy doth fill, Of beau - ty is
fame ev - 'ry . . maid - en with en - vy doth fill,

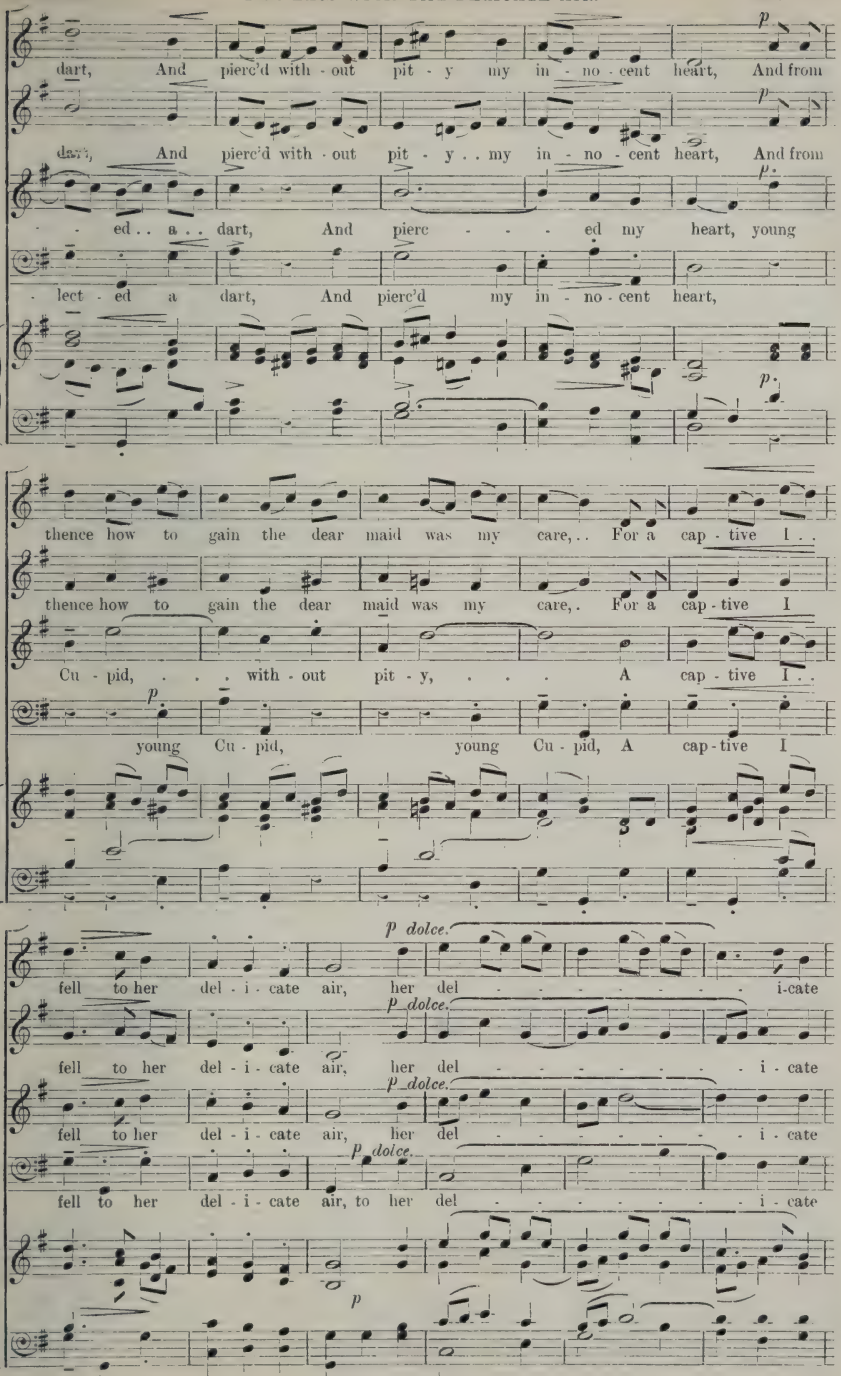
This Part-song may be sung a semitone lower (in G flat) if found more convenient.

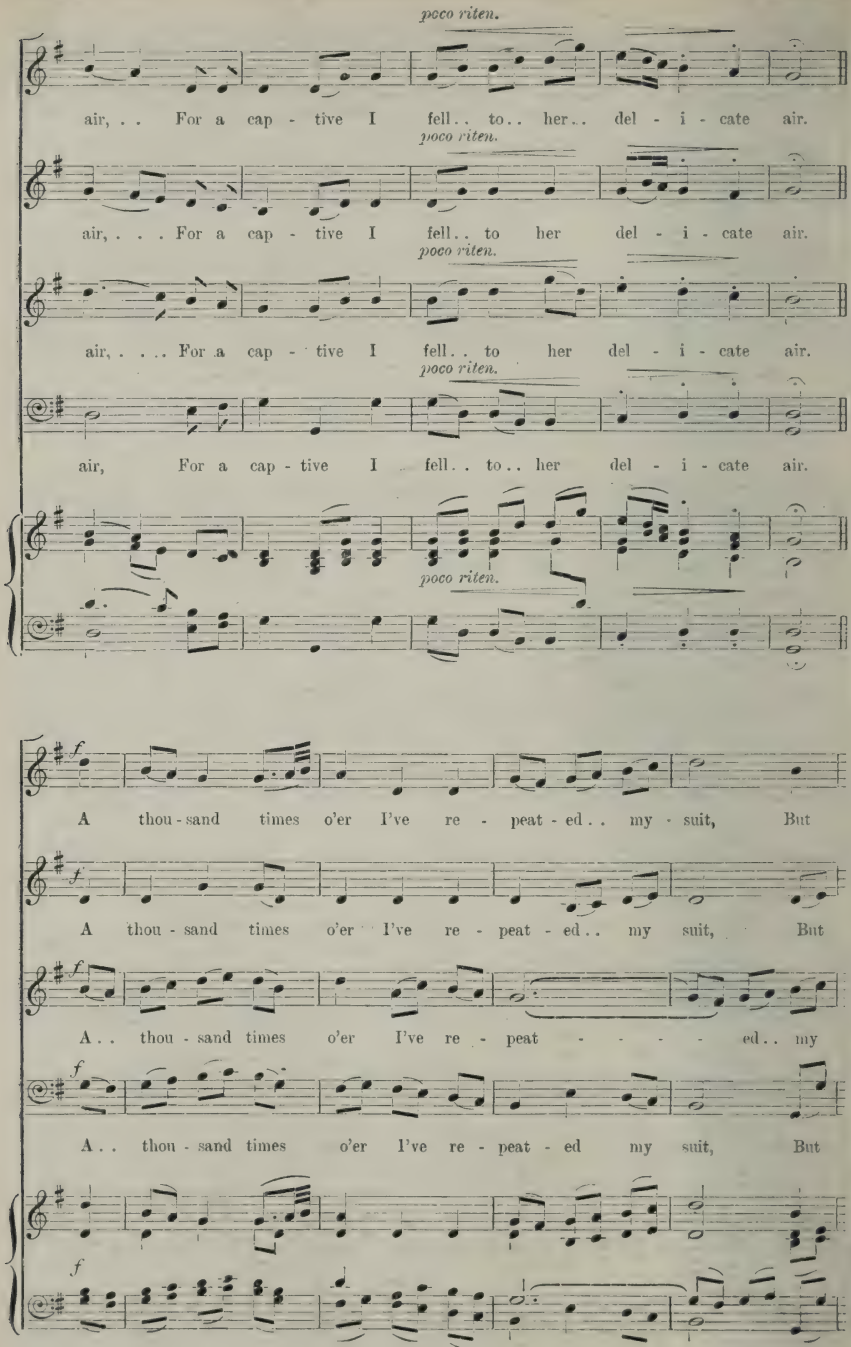
Folio editions of this Song in Key F and Key G with accompaniment by Thomas F. Dunhill, price 1*s.* 6*d.*, and a school edition (*The School Music Review*, No. 312), price 2*d.*, are published by Novello and Co.

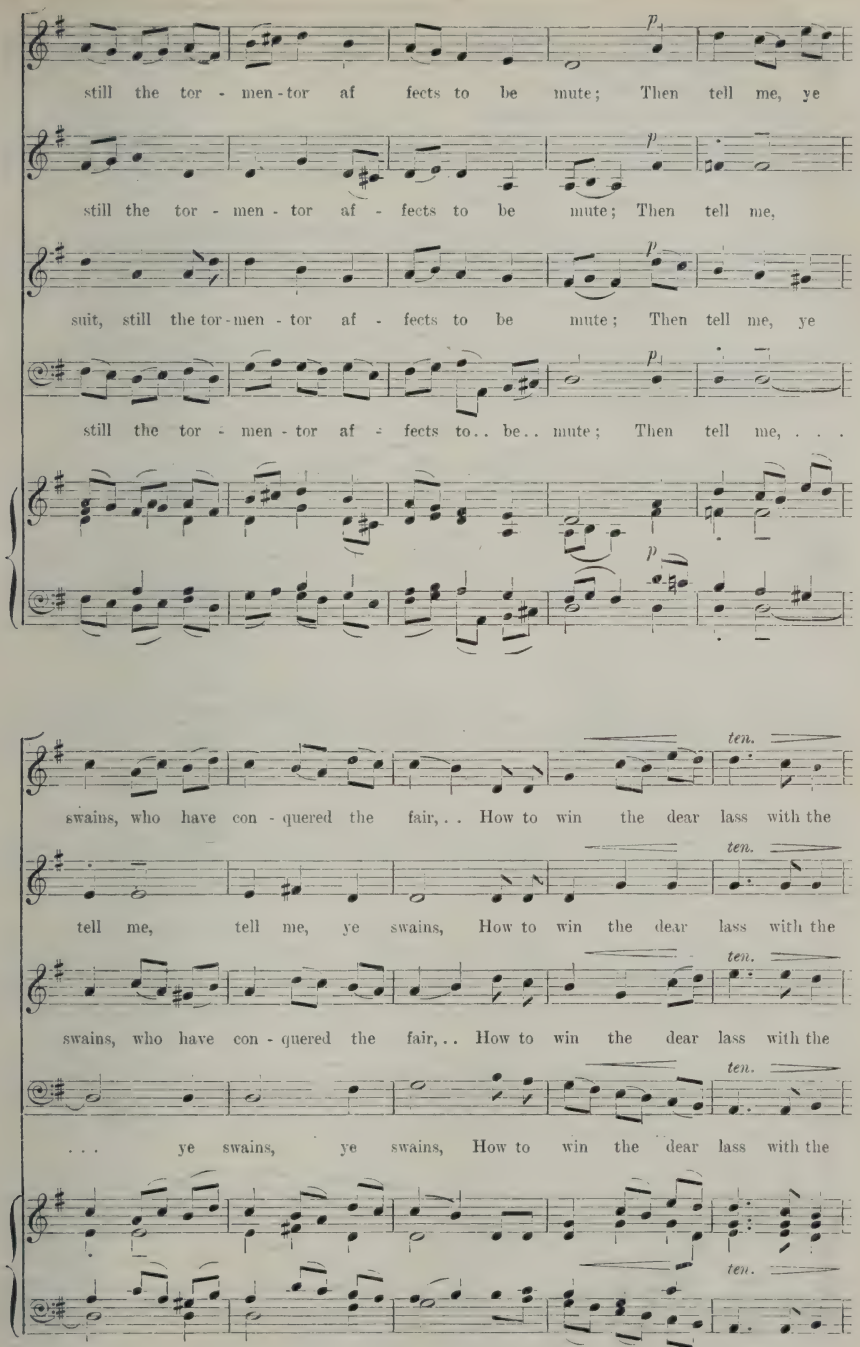

blest with so .. am - ple .. a .. share, Men call her .. the .. lass with the
blest - - - with a share, Men call her the lass with the
blest with so am - ple a share, Men call her .. the .. lass with the
p
Men call her the lass with the
p dolce.
del - i - cate air, with the del - - - - - - - - i - cate
p dolce.
del - i - cate air, with the del - - - - - - - - i - cate
p dolce.
del - i - cate air, with the del - - - - - - - - i - cate
p dolce.
del - i - cate air, with the del - - - - - - - - i - cate
p
poco riten.
air, .. Men call her .. the lass with the .. del - i - cate air.
poco riten.
air, . . Men call her .. the lass with the del - i - cate air.
poco riten.
air, . . Men call her .. the lass with the .. del - i - cate air.
poco riten.
air, Men call her the lass with the del - i - cate air.
poco riten.

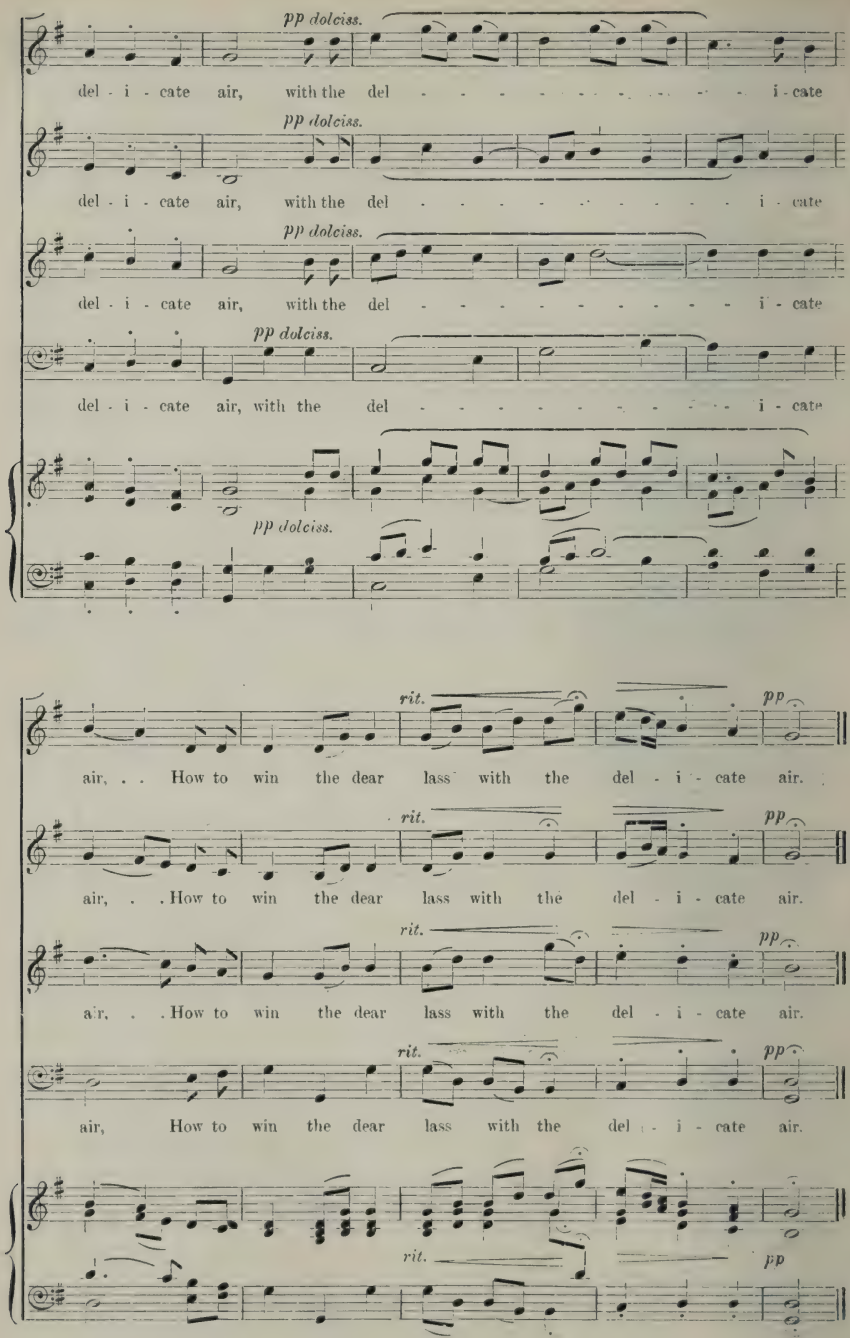

a tempo.
p
One ev - 'ning last May, In
One ev - 'ning I tra - versed the grove, Not
mf a tempo.
One ev - 'ning last . . May, as I tra - versed the grove, In
One
mf a tempo.
thought - less re - tire - ment not dream - ing of love, . . The gay
dream - - - - ing, not dream-ing of love, . . The gay
thought - less re - tire - ment not dream-ing of love, I chanced to . . es -
ev - 'ning last May, not dream - ing of love, The gay
nymph I chanced to es - py, . . She had . . . . . a
nymph I chanced to es - py, And real - ly . . she had a most
- py the gay nymph, I . . de - clare, And real - ly . . she had a most
nymph I chanced to es - py, She had a most


p dolce.
del - i - cate air, a del - - - - - - - - - - i - cate
p dolce.
del - i - cate air, a del - - - - - - - - - - i - cate
p dolce.
del - i - cate air, a del - - - - - - - - - - i - cate
p dolce.
del - i - cate air, a most del - - - - - - - - - - i - cate
p
poco riten.
air, . . And real - ly . . she had a . . most del - i - cate air.
poco riten.
air, . . . And real - ly . . she had a most del - i - cate air.
poco riten.
air, . . And real - ly . . she had a most del - i - cate air.
poco riten.
air, And real - ly she had a . . most del - i - cate air.
poco riten.
a tempo. mf
That mo - ment young Cu - pid se - lect - ed . . a . .
mf
p a tempo. That mo - ment young Cu - pid se - lect - ed . . a . .
That mo - ment . . . young Cu - pid se - lect - - - -
p
Young Cu - pid se -
mf
a tempo.
p
p


dart, And pierc'd with - out pit - y my in - no - cent heart, And from
dart, And pierc'd with - out pit - y . . my in - no - cent heart, And from
- - ed . . a . . dart, And pierc - - - - ed my heart, young
- lect - ed a dart, And pierc'd my in - no - cent heart,
thence how to gain the dear maid was my care, . . For a cap - tive I . .
thence how to gain the dear maid was my care, . For a cap - tive I
Cu - pid, . . . with - out pit - y, . . . A cap - tive I . .
young Cu - pid, young Cu - pid, A cap - tive I
fell to her del - i - cate air, her del - - - - - - - - i - cate
fell to her del - i - cate air, her del - - - - - - - - i - cate
fell to her del - i - cate air, her del - - - - - - - - i - cate
fell to her del - i - cate air, to her del - - - - - - - - i - cate


poco riten.
air, . . For a cap - tive I fell . . to . . her . . del - i - cate air.
poco riten.
air, . . . For a cap - tive I fell . . to her del - i - cate air.
poco riten.
air, . . . . For a cap - tive I fell . . to her del - i - cate air.
poco riten.
air, For a cap - tive I fell . . to . . her del - i - cate air.
poco riten.
f
A thou - sand times o'er I've re - peat - ed . . my - suit, But
f
A thou - sand times o'er I've re - peat - ed . . my suit, But
f
A . . thou - sand times o'er I've re - peat - - - - - ed . . my
f
A . . thou - sand times o'er I've re - peat - ed my suit, But
f


still the tor - men - tor af fects to be mute; Then tell me, ye
still the tor - men - tor af - fects to be mute; Then tell me,
suit, still the tor - men - tor af - fects to be mute; Then tell me, ye
still the tor - men - tor af - fects to.. be.. mute; Then tell me, . . .
swains, who have con - quered the fair,.. How to win the dear lass with the
tell me, tell me, ye swains, How to win the dear lass with the
swains, who have con - quered the fair,.. How to win the dear lass with the
. . . ye swains, ye swains, How to win the dear lass with the
ten.


pp dolciss.
del - i - cate air, with the del - - - - - - - - - - - - i - cate
pp dolciss.
del - i - cate air, with the del - - - - - - - - - - - - i - cate
pp dolciss.
del - i - cate air, with the del - - - - - - - - - - - - i - cate
pp dolciss.
del - i - cate air, with the del - - - - - - - - - - - - i - cate
pp dolciss.
rit.
pp
air, . . How to win the dear lass with the del - i - cate air.
rit.
pp
air, . . How to win the dear lass with the del - i - cate air.
rit.
pp
air, . . How to win the dear lass with the del - i - cate air.
rit.
pp
air, How to win the dear lass with the del - i - cate air.
rit.
pp

## REPORT ON MUSIC IN WALES.

### By the Royal Commission on University Education.

This Report, which has recently been published [Cd. 8991], contains many interesting observations on the conditions of music in Wales, and makes suggestions of a far-reaching character. Sir William H. Hadow was one of the nine Commissioners. We give the Report verbatim so far as it relates to music:

#### NATIONAL LOVE OF MUSIC.

From the time of their earliest records the Welsh have been conspicuous for their love of music, and at the present day there is no people in Europe with whom song is a more intimate means of expression. It may, indeed, be said without exaggeration that Wales is a land of singers, and that she has the power of making, in music, a contribution to the art of the world which is comparable to the highest achievements of painting or poetry or sculpture. The beauty and variety of her folk-songs, the strength and dignity of her traditional hymn-tunes, her gift of spontaneous part-singing and of ready improvisation, all combine into an endowment of natural resources which if fully utilised will place her among the first musical countries.

#### PRESENT STATE OF WELSH MUSIC: OBSERVATIONS.

But these resources have not been fully utilised. Hitherto Welsh music has moved within too narrow limits, and even there has shown too little desire for progress and too little power of discrimination. A national art may be founded on folk-melodies, it cannot be constituted by them, and in the larger fields of composition the Welsh have not taken their proper place. Their great choral societies can do wonders with Handel and Mendelssohn, with comparatively easy idioms practised again and again until they have become familiar, but they have not acquired enough knowledge or shown enough sense of adventure to climb above the beaten track and essay heights yet unattempted. In a word there is too much tendency to rest satisfied with easy achievement, and to treat success already won as the end of effort rather than its further stimulus. Again, Welsh music has hitherto been chiefly vocal, and has in no way kept pace with the modern development of instrumental composition and performance. Throughout the greater part of Wales there is little or no chance of hearing an orchestra, much less of taking part in one; at the Eisteddfod of 1916 there appeared but one string quartet, at that of 1917 there were, for the prize in chamber-music, no competitors. This may partly be due to extraneous reasons into which it is not here necessary to enter; the fact remains that to a large number of the Welsh people the whole literature of symphonic and concerted music is virtually a sealed book. It is impossible to overestimate the loss which this entails—one could as well imagine a study of English poetry without Shakespeare, and there can be no doubt that, if Welsh music is to take the rank to which the natural gifts of the nation entitle it, steps must be taken to have this disability removed. Some facilities are offered by the chief industrial centres, such as Cardiff, but they are far too infrequent; shortly before the War a professional quartet was established at Aberystwyth, but it does not seem wholly to have fulfilled the purpose for which it was intended: apart from these exceptions there is nothing of real value.

#### PROF. LLOYD WILLIAMS.

The present state of music in Wales is well described by Prof. Lloyd Williams. Attention should be specially directed to the following paragraphs:

> Although there is much singing in the country, it must be confessed that there is no corresponding progress in musical taste and knowledge. The widespread system of local and provincial Eisteddfodau has done much to improve the quality of choral and solo singing, but it has done positive harm in directing attention to the prize and the victory rather than to music itself. In addition, the local committees, composed largely of business men, in their anxiety to ensure the financial success of their Eisteddfodau, have to a great extent confined their choice of competitive pieces to such as were already more or less familiar. The inevitable result has been to limit the repertoire of choirs and soloists, and thus to bring about a lamentable retardation of progress.
>
> In the populous districts some attention is paid to the violin and other orchestral instruments, but in most of the rural areas the only instruments studied are the pianoforte and organ. The prevalence of the Sol-fa system has done much good in enabling a large number of people to read and study comparatively easy music. Unfortunately, the system that was originally introduced as an aid to the study of the universal language has been regarded as sufficient in itself, and the rich treasures of the world's music are still inaccessible to the great majority of Welsh singers.
>
> Closely connected with the above is the curious fact that a high proportion of the conductors of the smaller choirs, the precentors and the teachers of music-classes, are untrained; frequently they are artizans who have enjoyed no educational advantages beyond the elementary school. In most cases they refuse to give way to the professional musician, and very often with good reason. Their musical instinct, their unselfish though unrequited labours, and their tact in the management of men, enable them to maintain an influence over their fellow-singers which many trained musicians entirely fail to secure. One would be sorry to see this unique democratic factor disappear, but in the interest of progress it is imperative that such teachers and conductors should receive a proper training.
>
> The department of music that receives least attention is that of musical appreciation, hence very few people are able to listen to good music with that keen enjoyment that comes from an understanding of its structure and æsthetic elements.
>
> The number of amateurs that study harmony, counterpoint, and composition is large, and many of them show much facility in the writing of simple vocal pieces. Aberystwyth, and particularly Cardiff, have turned out a number of clever writers. Of recent years the progress in this direction has been so rapid that we look forward to seeing Wales occupying an honourable place in the realm of creative music. Up to the present, with a few exceptions, there is more cleverness than inspiration in the works produced—it still remains for our composers to 'find themselves.'

#### EXISTING PROVISION.

The educational machinery at present available is in no way adequate to effect the needful reform. At the University College, Cardiff, there is it is true a full Department of Music under Prof. David Evans, which not only prepares students for University degrees but exercises some supervision over the music of the district; at Aberystwyth the Chair of Music has not been filled since the death of Prof. Jenkins in 1914, and there is no lectureship or other University office to take its place; at Bangor Dr. Caradog Roberts as Director of Music is doing all that conditions allow, but there is no music department in the College, and no intra-mural work except in connection with the training of Elementary School teachers, and for the conducting of the College Societies. The representatives of Bangor have put in a strong plea for a whole-time Directorship of Music, with wide extra-mural duties attached to it, and Sir H. Reichel expressed the opinion that this was more important than the preparation of students for degrees in music. Nor in the schools does the teaching of music as yet find a sufficient place. It is difficult to fit it in with the requirements of the Central Welsh Board, or to find for it any adequate space in the time-table, and so far from there having been any advance, Prof. Lloyd Williams informs us that the level of singing and sight-reading in schools throughout Wales is materially lower than it was twenty years ago. Outside the University and the schools there are many private music-teachers, some of high quality, but there is no satisfactory means of distinguishing between the better and the worse, and a large number of the teachers are below the mark. At present the only considerable endowment for any student of music is a sum of £100 from the Caradog Scholarship, increased by the Glamorganshire County Council to £140 and tenable at Cardiff. Finally, in no educational institution is the staff large enough to do the extra-mural work which is urgently needed.

On the other hand, outside the University and the schools a good deal is being done to prepare the ground. The National Eisteddfod and the local Eisteddfodau already do excellent work; in nearly every chapel in Wales there is a literary society which meets during the winter months and gives, among others, addresses on musical subjects; the singing-classes are well attended and could easily be used for the development of musical appreciation. And when, in addition to all this, we realise the great national genius of the Welsh for music, it is clear that there is abundant material on which further education might most profitably be bestowed.

### Proposals for Development.

#### A CENTRAL CONSERVATORIUM?

The proposal that this should be effected by the establishment of a Central Conservatorium or National School of Music is supported by Prof. Evans and Dr. Caradog Roberts. Prof. Lloyd Williams however 'would strongly think it better to associate the teaching with the University Colleges rather than have a separate establishment.' All the witnesses are agreed on the advisability of strengthening the musical life of the Colleges, of establishing a central Welsh Council for music, and of bringing the University more closely into touch with the Eisteddfod and with the other forms of national musical life. Not less did they hold it desirable that the University should directly or indirectly influence, so far as possible, the musical life of the schools.

In any constructive scheme for musical education for Wales what is of special importance is the utilisation of existing resources and the co-operation of existing institutions. To such a scheme not only the University and the schools should contribute, but the National Eisteddfod, the local Eisteddfodau, the local choirs and choral societies, the Welsh Folk-song Society; in short, all bodies which are principally concerned with the practice of music or with the development of musical taste and appreciation. The whole organization should be broad and representative, touching as widely as possible the musical life of the people and animated by every breath of the national spirit and the national genius. If therefore the following recommendations are made mainly from the standpoint of the University, this is not because other elements are disregarded or undervalued, but because it is with the University that we are primarily concerned.

### Recommendations.

#### MUSIC WITHIN THE UNIVERSITY.

The first recommendation is that there should be in each Constituent College of the University a fully staffed Department of Music, including a Professor and at least one Lecturer. In Cardiff two or even three Lecturers may be required: in Aberystwyth and in Bangor, at the present time, one would probably suffice. These should not only prepare students for University degrees, but should be even more occupied in exercising, so far as possible, an influence over the whole musical life of the College and of the district in which it is situated. There need be no fear of undue overlapping; music counts for so much in Wales that there will be plenty of occupation for all three centres, and if other Colleges are admitted to University rank there will still be enough work for them to share without encroaching.

Among many forms of intra-mural work in addition to the direct instruction for degrees in music the following may be suggested:

The encouragement of College Musical Societies, not only for choral music but for instrumental music, both chamber and orchestral, in which the performers should, so far as possible, be recruited from the undergraduates themselves. Some of the English Secondary Schools have already got very promising school orchestras. It ought not to be difficult for the Welsh Colleges to follow their example.

The organization of occasional concerts by first-rate orchestras, quartets, &c., which should be preceded by lectures on the chief works to be performed. This might be extended into a complete scheme for the teaching of musical appreciation which would be of great educational value.

The organization, in course of time, of an annual Festival for the whole University in which the forces of the different Constituent Colleges should combine. The main difficulties in the way of this are questions of distance and expense, but if these could be got over, as they might be with a sufficient musical endowment, such a Festival would be of great use in holding together the musical resources of the University and in keeping them at their best. The Festival should be held at the different Constituent Colleges in rotation, and might on some occasions coincide with meetings of the University Court.

The institution of a Music section in the University Press and the issue from it of music for national use. To this may be added the development to the fullest possible extent of the music department in the National Library, together with the formation of small working musical libraries in the Constituent Colleges. In these it is needless to say that the national music of Wales should take an important part. Such activities would materally assist the Welsh Folk-song Society and the National Eisteddfod in addition to the University itself, and would be of great assistance towards the production of a much needed work—a comprehensive and scholarly history of Welsh music.

#### CO-OPERATION WITH EDUCATIONAL BODIES.

Secondly, the University should co-operate as closely as possible with the Central Welsh Board, and with the various representatives of elementary and secondary teaching in the Principality, to give more opportunity and encouragement to musical education in the schools. We were told by more than one witness that the present opportunities were unduly limited, that there were no wholly satisfactory collections of school songs, and that the general level of school music was declining rather than rising. Here is a case in which by mutual agreement and co-operation a great deal of valuable work might be done. Music might be allowed a little more space in the time-table, not only without detriment but with positive advantage to the study of other subjects. A first-rate book of Welsh national songs graded suitably to the voices of children of different ages could be compiled and put into circulation. The same could be done in the case of the Welsh hymn-tunes. Again, the University could materially assist the schools by organizing local examinations in music, which should test the singing and musical intelligence of the children in the different schools throughout the area. This scheme might well be extended from the schools to the local choral societies, the conductors of which might bring their choirs to be tested by representatives of the University or of the Colleges, and if successful might receive diplomas. In this scheme there would, of course, be no competition as between one school or choir and another, but recognition for all who came up to the required standard.

#### CO-OPERATION WITH NATIONAL EISTEDDFOD, ETC.

Thirdly, the University should work in as close co-operation as possible with the National Eisteddfod and the local Eisteddfodau. It is obvious here that great care would have to be exercised in order to avoid any appearance of patronage or interference. These various institutions have done within their limits work of great value, and the scheme is devised not so much to criticise them as to afford them wider scope and fuller opportunity. But here again two or three obvious points may be brought forward for consideration.

The choice of music in these Festivals is not up to the level of the performance. At the Eisteddfod of 1916, for example, the programmes of the evening concerts were not very satisfactory; at that of 1917 the selection of hymn music for the Gymanfa was marred by the inclusion of some modern sentimental tunes which had no right to any place in such a gathering. Here a great deal might be done by judicious suggestion and advice on the part of experts who have made a life-long study of the subject. Again, much more might be done at the Eisteddfod to encourage the practice of united and combined singing. A few years before the War this was suggested by one of the adjudicators, who was met simply by the unanswerable argument that it was never done. A reform in this direction might add to the Eisteddfod a further glory greater than it has ever yet attained. It is impossible to over-estimate the effect of a performance, say, of the 'St. Matthew' Passion, with the choruses sung by the whole force of the competing choirs, and the chorales—like the hymns at the Gymanfa—by the whole body of the audience.

In regard to the local Eisteddfodau the work of the University would be less direct, and would consist mainly in the award of diplomas as suggested above and in periodic visits in which advice might be given as to choice of music and where necessary as to the handling of choirs. It must be remembered that, as Prof. Lloyd Williams has told us, many of these local conductors are untrained men of great natural ability who have deservedly acquired a high reputation in their own locality. But there is no doubt that if the matter were placed on the proper footing they would be ready to consult with the first-rate experts and to give full attention to their advice.

### APPOINTMENT OF MUSIC DIRECTOR.

#### ESTABLISHMENT OF COUNCIL OF MUSIC FOR WALES.

In order to assist in unifying the general scheme of musical education throughout Wales it may further be recommended (*a*) that the University establish an office of Music Director which should be held preferably by the Professor of Music at one of the Constituent Colleges. As Professor, the Director would have his special work in his own College and in the district in which it is situated. As Director he would have a certain primacy, roughly analogous to that which is exercised in the ordinary work of the University by the Vice-Chancellor in comparison with the other Principals. This Directorship should be held on the same terms as the University Chairs, and should be of sufficient value and importance to ensure the services of a musician of acknowledged pre-eminence. (*b*) That there be set up for Wales a general Council of Music, of which the Director should be *ex officio* Chairman, the remaining Professors of Music in the University *ex officio* members, and the other members appointed for terms of years by—(1) the University Court, (2) the Faculty of Music, (3) the National Eisteddfod Association, (4) the General Welsh Board, (5) the Associations of Head-masters and Head-mistresses in Secondary and Elementary Schools, (6) the Welsh Folk-song Society, and (7) such other societies and associations as may from time to time be invited to take part. There should also be a limited power of co-option in order to secure the presence of any Welsh musicians of eminence not otherwise included.

#### FUNCTION OF COUNCIL.

This Council should act as the supreme consultative body on all matters with which the musical education of Wales is concerned. It should be limited in number, and of such dignity and position that membership of it would be counted as a real and valuable distinction. It is not proposed that it should have independent administrative or executive powers, though it might at any time exercise, either as a whole or through committees, any functions entrusted to it by the University, or the National Eisteddfod, or the Central Welsh Board, and we think that the University would do well to make an annual grant towards its necessary expenses. For example, it might well undertake the task of compiling a definitive collection of national songs; another of national hymn-tunes; and the selections of these which are to be put in daily use in schools or colleges. It might also be able to give valuable advice and assistance to the Folk-song Society, to the National Library, to the various learned societies which have music within their purview; in short, to all bodies which could in this matter profit by the aid of reasoned expert opinion. Besides this it should issue each year, with the help of the Colleges and all other bodies concerned, a co-ordinated report on the progress of Welsh music during the past months, together with a statement as to the needs yet remaining to be satisfied and the best method of dealing with them. Most of all, perhaps, the value of such a Council would be to serve as an organized embodiment and expression of Welsh nationality in music, not by excluding or discouraging the practice of the great masterpieces of other countries—on the contrary, in any sound system of musical education these should be cordially welcomed—but in so using them as to educate the national genius and to train it to deliver the national message. Such a Council might do for the music of Wales what, rather more than half-a-century ago, a group of enthusiasts did for that of Russia. The material on which Moussorgsky and his friends set to work was certainly not richer than that which is at the disposal of Welsh musicians to-day; the great fabric of Russian music which they have built up is a standing example of the value of a national movement wisely conceived and skilfully treated. Wales can do at least as well as this if she will set herself to the task.

The above is no more than a general scheme, the working out of which in detail will necessitate a good deal of conference and a good deal of mutual adjustment, but it may be confidently expected that with so great an issue the work will be thoroughly and competently done. Throughout the whole Principality music has even now a potent unifying influence. Its power will be stronger still as the Welsh people begin more fully to realise the immense possibilities which lie before the development of their national genius. There is much yet to be accomplished, but the power to do it is evident and the reward is certain.

---

## Y.M.C.A. APPEAL TO MUSICIANS.

The following is a list of subscriptions of One Guinea and upwards received since the acknowledgments made in our March number, p. 121.

| | £ | s. | d. |
|---|---|---|---|
| (*Per the* I.S.M.) | | | |
| Mr. and Mrs. Roeckel .. .. .. .. .. .. | 2 | 2 | 0 |
| Mrs. H. A. Picken .. .. .. .. .. .. | 2 | 0 | 0 |

Mr. Visetti, Mr. C. Hancock, Mr. A. J. Lancashire, Miss M. E. Borman, Miss F. E. Flatman, Dr. Markham Lee, Mr. A. H. Essan, each One Guinea, and smaller sums from thirty-three other subscribers.

### RESULTS OF ENTERTAINMENTS, RECITALS, ETC.

| | £ | s. | d. |
|---|---|---|---|
| Recital, Holloway Polytechnic, by Messrs. R. S. Mitchell and Sydney Sheppard, and Miss Hilda Goldby .. .. .. .. .. .. | 21 | 17 | 6 |
| Per Miss Margaret Tweedy, Northallerton .. .. | 19 | 6 | 0 |
| The Chaplin Trio, additions to Collection at their 'Hour of Ancient Music,' making a total of .. .. | 18 | 9 | 8 |
| The Misses Cargill, Edinburgh (per Mr. Hobkirk) .. | 30 | 0 | 0 |
| The Boarders of Thorne Hall School .. .. .. | 1 | 13 | 6 |
| Mr. A. Wood, Kentish Town Congregational Church .. | 3 | 13 | 6 |
| Leamington Secondary Girls' School, Entertainment by Members of Music Circle .. .. .. .. .. | 1 | 13 | 0 |
| Dollar Academy, per Mr. C. G. Allsopp, performance of 'Ali Baba' .. .. .. .. .. .. .. | 16 | 0 | 0 |
| Mr. W. T. Wright, Newark Parish Church .. .. | 3 | 16 | 2 |

Many entertainments have been arranged to take place in various parts of the country. Sixty gifts in kind (music and instruments) have been received from generous friends, and also the following subscriptions. The statement shows the progress of the fund up to April 16:

### DONATIONS OF ONE GUINEA AND UPWARDS.

Mr. John Skinner (per Editor *Musical News*), £3 13*s.* 6*d.*; Mr W. H. Squire, £5 5*s.*; Mr. Frank Dawes, Mr. Munro Davison, Miss Ethel Haselden, each £2 2*s.*; Mr. Wright Greaves, Mr. Edward German, Mr. Fred E. Weatherley, Miss Alice Bernard, Mr. G. H. Frangley, Messrs. Lyon & Hall, Mr. Edward Waterman, Miss Ethel M Boyce, Mr. A. S. Warrell, Lady Harris, Miss Grace Stow, Miss Mary Sandiland, Mr. Walter E. Tyer, Mr. and Mrs. Bertram Jones, Mr. Gervase Elwes, Mrs. T. P. Lockwood, each £1 1*s.*, and a large number of smaller sums.

### RECEIVED DURING THE MONTH MARCH 11 TO APRIL 10, 1918.

Fifty parcels of music } (Now to be sent to Mr. H. Darewski,
Forty instruments } 142, Charing Cross Road, W.C.-2.)

| | £ | s. | d. |
|---|---|---|---|
| Thirty-two donations of £1 1*s.* and over .. .. | 94 | 0 | 3 |
| Thirty donations under £1 1*s.* .. .. .. .. | 12 | 8 | 8 |
| Thirty entertainments, concerts, &c. .. .. .. | 368 | 13 | 8 |
| Eleven requests for pamphlets .. .. .. .. | 0 | 17 | 3 |
| Month's Total | £475 | 19 | 10 |
| Total received up to April 16 .. | £932 | | |

Readers are reminded that communications regarding concerts and subscriptions should be addressed to the organizing secretary, Miss Katharine Eggar, Y.M.C.A., 260, Tottenham Court Road, W.-1; Dr. H. Walford Davies is the hon. treasurer for this appeal.

# Musical Notes from Abroad.

## PARIS.

(From our Own Correspondent.)

The German bombardment to which Paris has lately been continually subjected has considerably impeded musical life. A certain number of concerts have been postponed *sine die*. The permission granted to the management of concert halls to continue to arrange concerts, provided that they can guarantee the security of the public, has made music possible again, but the present military situation has in its turn caused much disturbance, and concerts are held over for the present.

THÉÂTRE DU VIEUX COLOMBIER.

Before closing down, owing to raids and bombardments, the concerts now organized by Madame Jane Bathori-Engel have offered to the public a few first performances of chamber music, among which must be mentioned chiefly a Sonata for Violin and Pianoforte by M. Arthur Honneger and two 'Poèmes sénégalais' for voice and string quartet by M. Francis Poulenc. I have already had the opportunity of mentioning these two interesting young composers, who have scarcely reached the end of their 'teens. Both are extremely gifted, and give promise of a future full of interest. Even now they are feeling their way in a manner that is worthy of the utmost attention. M. Arthur Honneger is a young composer of Swiss origin, but he has lived almost continually in France, and his musical culture follows closely the modern French school. However, there is in his music a certain charm and simplicity, and a wealth of emotion, which seem to me to derive from his native country, and which are even more apparent in his Sonata than in his recent songs. M. Poulenc, from whom we had already heard a 'Rapsodie nègre' which proved one of the musical events of the present season, has once more shown his interest in African music.

Not that Africa, to be quite candid, is an absolute novelty in French music. Since Félicien David's 'Le Désert' we have frequently seen French musicians reverting to Africa for their tone-colours, though not always with the happiest result. M. Saint-Saëns has drawn upon Algiers often enough, and it is hardly necessary to quote Luigini's 'Ballet Egyptien' to demonstrate how Africa has always been used, musically speaking, at any rate during the last fifty years or so, in a very conventional and operatic manner, as witness Meyerbeer's 'L'Africaine.' M. Poulenc has approached musical Africa in quite a different spirit, and he endeavours to be to Africa what Claude Debussy or Charles Koechlin have been to the Far East, and to do what M. Maurice Delage has done for India in his 'Quatre Poèmes Hindous.' It is no longer a question of superficial local colour and of conventional or literal tone-painting, but of an endeavour to endow European music with some of the resources of sonority and colour peculiar to the black races. M. Poulenc has here embarked on a somewhat uncommon career, for which he would appear to be highly adapted. His 'Poèmes sénégalais' are, both vocally and instrumentally, very interesting. I do not think, however, that a young man with so fresh and supple an imagination need confine himself to that exotic type of musical expression, but for the moment he has shown thereby an originality, a musical intellect, and a quality of style which have made a most favourable impression and hold great promise for his future.

## ROME.

It is not an inspiring sign of the times that the Gospel Story can be degraded and parodied to supply the material for an operatic libretto, but no other words adequately describe Signor Vicenzo Michetti's treatment of the history of Mary Magdalen for his first opera, 'Maria di Magdala,' presented at the Costanzi on March 5. One likes to think that the English public would not have suffered such a travesty of inspired history.

The opera is in three Acts, and the fundamental idea is that the conversion of the Magdalen, so far from being a miracle of grace, is nothing more than a mere amorous episode amongst the many which had characterised the life of Mary. Act 1, therefore, presents to us Mary Magdalen enamoured of the Apostle St. John, who, however, replies to her passionate demonstrations by speaking to her of the new law of love which had been declared on earth, and of its great preacher and exemplar, the Christ. Moved by curiosity, but more by the desire to find herself still in the company of the young Apostle, she follows him to see and to hear this new Master of Whom he is so full. The profanation excels itself in Act 2, and Mary of Magda transfers her amours from the person of John to that of his Divine Master, amongst Whose followers she enrols herself. The author has, fortunately, refrained from introducing the person of the Saviour amongst the characters, but Judas is presented to us as himself smitten with a sinful passion for the beautiful sinner. He is contemptuously refused by her; and, having the power to injure her by injuring Him Whom she follows, endeavours to obtain his desires by bartering with her for the safety of Christ. So the betrayal is a base vengeance for the Magdalen's contempt. Act 3 presents us with the affliction of Mary on Golgotha, and her joy on Easter morn, and here also her sentiments seem solely and entirely human. Only at the very end of the opera does it seem that anything supernatural or spiritual makes itself felt in her soul, when she exclaims, as though with a new inspiration, 'The grace descends . . . descends!'

Such is the libretto, written by the young author himself, with which he inaugurates his career as composer, after his studies in the liceo of Pesaro, and of this I imagine I have said enough. Regarding the music, it has much of Wagner and of Mascagni, and founds itself to a large extent upon declamation, so that the development of the themes depends almost entirely upon the orchestra. The result is that often the voices have to give way to the orchestra, and the work tends to monotony. In fact, the opera becomes more tiring as it proceeds, and the promise of Act 1, which is really good, is not followed up. Technically it presents good work, but lacks real inspiration and rational development, and the success which it obtained was due more than anything perhaps to the splendid direction of the conductor, Panizza, and to the really magnificent *mise en scène*, which was remarkable not only for its rich composition of colouring, but for its fidelity to the scenes and costumes represented.

THE AUGUSTEO.

During Easter Week the distinguished French soprano, Jeanne Montjevet, has been a guest of the Eternal City, and on Easter Day gave a concert, in company with the violoncellist Rosati, and Signor Traversi, organist of the Accademia Sta. Cecilia. The programme was as follows:

| | |
|---|---|
| Symphony in A minor | *Saint-Saëns.* |
| Arietta for Soprano | *Caccini.* |
| Three 17th Century Arias | *Anon.* |
| (*a*) Elegy (Violoncello) | *Fauré.* |
| (*b*) Adagio (transcribed for Violoncello) | *Porpora.* |
| 'D'Amour l'ardente flamme' (air from the 'Damnation of Faust') | *Berlioz.* |
| Allegretto mosso (Violoncello) | *Cui.* |
| Organ: | |
| Aria con variazioni | *Martini.* |
| Toccata | *Widor.* |
| Chorale | *Bossi.* |

On Low Sunday, Mlle. Montjevet gave another concert, assisted by Signor Zuccarini, the first violin in the Augusteum orchestra. The following programme was presented:

| | |
|---|---|
| Concerto in A minor (for Violin, with orchestral accompaniment) | *Viotti.* |
| 'L'Enfant Prodigue' (Recitative and Aria for Soprano and Orchestra) | *Debussy.* |
| Introduction and Humoresque (Violin with orchestral accompaniment) | *D'Ambrosio* |
| 'Poème de l'amour et de la mer' (Soprano with orchestral accompaniment) | *Chausson.* |

The second item was a tribute to the memory of Claude Debussy, an air from the Cantata which procured for him in 1884 the 'Grand Prix de Rome.'

Amongst the other concerts of the month at the Augusteo, particularly successful was that given by the Spanish pianist Richard Viñes, who, hitherto unknown in Rome, gained a great triumph in a programme which included the Concerto of Rimsky-Korsakov and the Symphonic Variations of Franck. Noticeable also is the concert given by the violinist Arrigo Serato, who, however, is best known as an interpreter of Bach and Beethoven, whose works are at present banned in Rome. The programme was therefore somewhat meagre, save for the Concerto of Vivaldi.

Leonard Peyton.

Boston.—Doctor Karl Muck, the orchestral conductor, about whom there has been much controversy as to whether he should be allowed to continue his activities, has now been arrested as an enemy alien on orders from Washington, and lodged in East Cambridge Gaol.

Dunedin (New Zealand).—The Choral Society is accomplishing excellent work under its enthusiastic conductor, Mr. Sidney Wolf. It has given during the last few years quite a number of important choral works by the best composers. The programme for the November, 1917, concert included Sullivan's Te Deum and Elgar's 'For the Fallen' and 'To Women.' A small orchestra assisted the choir. The difficulty is to get wind-instrument players. Mr. Wolf thinks there is a fair opening for a competent teacher of wind instruments.

Toronto.—We are glad to record the complete success of Mr. H. A. Fricker in maintaining the reputation of the Mendelssohn Choir. We shall have more to say in our next number on the recent doings of this famous Canadian institution.

Windsor, Ontario.—The Windsor and Walkerville Choral Society, under Mr. H. Whorlow Bull, continues to do good work in this town. It has performed many of the standard oratorios. On February 16 a concert was given, the programme of which included works by Elgar, Stanford, Coleridge-Taylor, Percy E. Fletcher, Tchaikovsky, and John E. West's arrangement of 'John Peel.'

Winnipeg.—The 'Golden Legend' was given by the Handel Choir on February 26 under the direction of Mr. Watkin, who, in addition to conducting, had to sing Lucifer's part owing to illness of the advertised artist. The work was so popular that another performance was asked for. 'Messiah' was given on Good Friday.

# Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

## BELFAST.

A concert organized by Belfast postmen on February 26, in aid of the Ulster Limbless Hospital, was enjoyed by a large audience. There was no orchestral or choral work, but distinguished artists—Madame Kirkby Lunn, Miss Rhoda Backhouse (violin), Mr. Leonard Borwick (pianoforte), and Mr. Alfred O'Shea—performed a choice selection of solos.

The Philharmonic Society ended its season by a concert on March 22, which introduced several novelties to the Belfast public. The first half of the programme was filled by 'The Fire-worshippers,' by Granville Bantock, the solo parts sung by Miss Laura Evans-Williams, Mr. Harold Wilde, and Mr. J. F. Newel (a local bass singer). The choral and orchestral work had been very carefully prepared by Mr. E. Godfrey Brown, and reflected much credit on his labours. The difficult and dramatic music received a fine interpretation under his skilful baton.

Orchestral items were the distinctive feature of the rest of the concert, and these included Rimsky-Korsakov's Capriccio Espagnol (Op. 54), Holbrooke's Symphonic variations on 'Three blind mice' (Op. 37, No. 1), and Dvorák's 'Carneval' Overture. To give a really adequate performance of such difficult modern works is very creditable to a provincial orchestra and its talented conductor.

## BIRMINGHAM.

The Beecham Opera Company began on April 8 a four-weeks' season at the Prince of Wales Theatre. Advanced bookings predicted a successful result, and judging by the large audiences present at almost every performance, expectations will be realised. 'Faust,' 'Carmen,' 'Il Trovatore,' 'Le Nozze di Figaro,' 'Otello,' 'Boris Godounov,' 'Il Seraglio,' 'Madama Butterfly,' 'The Fair Maid of Perth,' 'Samson and Delilah,' 'Aïda,' 'Cavalleria Rusticana,' 'La Bohème,' 'Pagliacci,' and Bach's 'Phœbus and Pan'—the last-named given here for the first time—form the repertory for the season, and the artists and conductors are the same as appeared in the recent London season.

The Birmingham Choral and Orchestral Association admirably performed Edward German's 'Merrie England,' at the Town Hall on March 16. Mr. Joseph H. Adams conducted. The cast included Miss Mary Whitfield, Miss Ethel Branscombe, Miss Doris Russell, Mr. Arthur Jordan, and Mr. Ernest Davies. The choir and orchestra were excellent.

The popular Sunday Orchestral Concerts given at the Town Hall on March 17 and April 7 concluded a successful series. Mr. Dan Godfrey conducted the first of these concerts, and Messrs. Appleby Matthews and Matthew Stevenson jointly officiated on April 7. César Franck's Symphony was one item on March 17, while features of the second concert were Bantock's Symphonic-poem 'Dante and Beatrice,' a Phantasy for orchestra, 'Punchinello,' by E. Roy Thompson, Mozart's 'Eine Nachtmusik,' for strings, Wagner's 'Siegfried Idyll,' Chabrier's piquant 'España' Rhapsody, and the Prelude and Liebestod from Wagner's 'Tristan and Isolda.' The vocalist was Mr. Frank Mullings, whose appearance proved a great attraction.

The last Symphony Concert of the season was given on March 27, and was conducted by Mr. Landon Ronald. Elgar's Symphony No. 2, in E flat, was given for the fifth time in Birmingham. On this occasion it was accorded a remarkably impressive reading. Benno Moiseiwitsch was the pianist, giving a fascinating performance of Schumann's A minor Concerto, splendidly accompanied by the orchestra.

The Chamber Concerts Society's last concert of a series of five was given at the customary venue, the Royal Society of Artists' gallery, on March 26, the executive again being the Catterall Quartet, which played as finely as usual. The programme included Brahms's Quartet in C minor, Op. 51, No. 1, Frank Bridge's 'Irish Melody,' the Scherzo from Mendelssohn's Quartet in E minor, and Beethoven's Quartet in F major, Op. 59, No. 1.

On Good Friday afternoon Mr. Appleby Matthews gave at the Prince of Wales Theatre a fine performance of Bach's 'St. Matthew' Passion, repeated in the evening. The same evening the Midland Musical Society performed at the Town Hall Brahms's 'Requiem,' Schubert's 'Unfinished' Symphony, and Elgar's 'Prelude' from 'Gerontius.' The soloists were Miss Ethel Bilsland and Mr. A. H. Cranmer. Mr. C. W. Perkins was at the organ, and Mr. J. A. Cotton conducted.

The Birmingham Symphony Orchestra's last Popular Concert was given at the Town Hall on March 30, under Mr. Wymark Stratton. These concerts will be resumed next season, the dates having already been fixed. Miss Bergitte Blakstad was the vocalist, and Mr. Paul Beard, a talented violinist of the Royal Academy of Music, played Spohr's 'Dramatic Concerto' and a number of smaller solos with much skill. A new local pianist, Miss Winifred Browne, gave a brilliant performance of Rimsky-Korsakov's Pianoforte Concerto in C sharp minor.

## BOURNEMOUTH.

We are now nearing the end of the Winter season, and next month's record will be in the nature of a valediction to the twenty-third series of Symphony Concerts. Will it be possible to resume these long-established and valuable concerts next Winter? This is a question that forces itself upon us. The trite reply, 'time alone will tell,' is really the only fitting response. But the enormously increased demands upon the man-power of the country for the purposes of the War presuppose difficulties of an almost insurmountable character, so that if the great struggle should continue into next Winter Mr. Dan Godfrey's endeavours to maintain an adequate orchestra would be put to the severest test. During the present season, indeed, our conductor's task has been no enviable one. It would be a grievous blow to thousands of persons who find consolation and encouragement in music if the Symphony Concerts were impaired in any way, espécially as it would follow so closely upon the twenty-fifth anniversary of the foundation of the Municipal Orchestra—an event that is to be suitably celebrated on May 21, and of which an account will be given in these columns. We will not, however,

anticipate the worst, but express a profound hope that world-conditions may have improved when October again comes round, or that anyhow they will not be so desperate as to lead to a cessation of such an inspiring feature as the Bournemouth Symphony Concerts.

Music of diversified interest has been heard at the most recent of these concerts. Among the more considerable works presented have been Tchaikovsky's fifth Symphony, Schubert's 'Unfinished' Symphony, Dukas's 'Polyeucte' Overture, the 'Good Friday' music from 'Parsifal' and the 'Tannhäuser' Overture, the 'From the New World' Symphony (Dvorák), Beethoven's 'Eroica' Symphony, Glazounov's 'Carnival' Overture, and the beautiful Prelude, 'L'Après-Midi d'un Faune,' played In Memoriam its greatly-lamented composer, Claude Debussy. These works, of course, do not complete the tale, as several other welcome items figured in the programmes, among them being Svendsen's 'Norwegian Carnival' and the Introduction to Act 3 of 'Lohengrin.' The orchestral playing deserves unstinted praise, the 'Unfinished' Symphony receiving an especially noteworthy performance, thanks to the unremitting care and attention of Mr. Godfrey and his instrumentalists, the wood-wind being particularly fine in the lovely Schubert music.

Performers of distinction have appeared as soloists. At the twenty-fourth concert, for instance, Mr. Warwick Evans displayed uncommon skill and much emotional power in Georges Dorlay's 'Concerto Passione' for violoncello and orchestra (first performance here). This work is laid out on ambitious lines, and has many impressive moments, but a second hearing would afford a better opportunity for judging whether our original opinion, which inclined us to regard it as over-rhapsodical, would stand confirmed or not. The following week Mr. Herbert Fryer essayed the Schumann Pianoforte Concerto. His playing of this glorious music was most liquid and dexterous. On April 4 Miss Marie Hall revealed her admirable technique to the greatest advantage in the Wieniawski D minor Violin Concerto. The reading was extremely brilliant technically, but a little lacking in warmth of tone. On April 11 a Concertstück for Pianoforte and Orchestra by Cecile Chaminade (first performance at these concerts) was presented by Miss Kathleen Thomson. The work is not a striking one, but it gave adequate scope for some neat playing on the part of the soloist.

## BRISTOL.

The Choral Society completed a successful season on March 23, four concerts having been given as compared with two in the season of 1916-17. The largest attendances were those at the 'Messiah' and 'Elijah' concerts. It was with a fine performance of Mendelssohn's oratorio that the season was brought to a close. The members of the choir know the choruses well, and sang them in a manner showing thorough appreciation of their significance. The soloists were Miss Agnes Nicholls, Miss Phyllis Lett, Mr. Joseph Reed, and Mr. Herbert Brown, all of whom contributed good work, notably the last-named, who in the rôle of the Prophet achieved an artistic and dramatic triumph. Master P. G. Woodland (a chorister at St. Thomas's Church) sang the music of the Youth with remarkable clearness and beauty of tone. Madame Katharine Gerrish, Miss May Keene, Miss Gladys Bennett, Mr. H. B. Lovell, and Mr. G. H. Jolliffe shared in the beautiful interpretation of some of the special numbers. The band, led by Mr. M. Alexander, added considerably to the enjoyment of the performance, which was a great credit to all concerned, and especially to Mr. George Riseley for his masterly direction of the forces at his command. At the end of the first part and at the close of the oratorio the applause was most enthusiastic. Mr. A. E. Hill rendered assistance at the organ.

The Clifton Chamber Concerts have been well patronised this season, and the efforts of the Quartet—Madame Adolphi (1st violin), Miss Hilda Barr (2nd violin), Mr. Alfred Best (viola), Mr. Percy Lewis ('cello), and Mr. Herbert Parsons (pianoforte)—have been greatly appreciated. The last of the four concerts took place on March 19 at the Royal West of England Academy, when Ravel's Trio in A for pianoforte, violin, and 'cello was performed. Frank Bridge's String Quartet in G minor, heard for the first time last season, was repeated with conspicuous success. An old favourite, Grieg's String Quartet in G minor, was also included, and pianoforte solos by Mr. Parsons—Chopin's Fantasie in F minor and, as an encore, Debussy's second Arabesque—completed the programme. The concerts will continue next season, and in making this announcement Mr. Parsons invited suggestions as to the works to be presented.

A concert-lecture by Mr. F. E. Weatherly, entitled 'Fifty Years of Song-Writing,' was welcomed by the members of the Colonial Institute on April 8. In the course of his interesting address Mr. Weatherly referred to his forty years' connection with 'Stephen Adams.' Illustrative songs were contributed by Miss Elsie Griffin, Miss Rebe Hillier, Mr. J. E. Passmore, and Mr. J. Royce.

The interest in the organ recitals at St. Mary Redcliff Church is well maintained. The executant on April 8 was Mr. G. Dorrington Cunningham, and his exceptional ability was displayed in a programme which embraced compositions by Chaminade, Debussy, Bach, Haydn, Widor, Mendelssohn, Gigout, and Elgar.

## DEVON AND CORNWALL.

### DEVON.

It was noticeable that at Plymouth Good Friday was more widely and importantly observed with special music than was the Easter Festival. Lenten cantatas were sung in most of the churches, Stainer's 'Crucifixion' being the most popular. Two notable performances of this work were given on March 24 and on Good Friday in Devonport Dockyard Church, the choir being in charge of Mr. George Hele, jun. A good interpretation was also given by St. Levan Wesleyan choir, conducted by Mr. Charles J. Pound, with Miss Ivy Pound at the organ. Ferris Tozer's 'In the garden and in the desert' was sung at Peverell Wesleyan Church, with Miss Winifred Blight at the organ; Wesley Choir gave an excellent performance of 'Olivet to Calvary,' the choral-singing, under Mr. Alfred Pappin (organist) being expressive; and Rossini's 'Stabat Mater' and Elgar's 'For the Fallen' provided an impressive service at Mount Gold Wesleyan Church, where Mr. N. H. R. Normington conducted, Mr. David Parkes played the organ, and Mr. Reginald Ball led a delightful little orchestra. In King Street Wesleyan Church, at a sacred concert under Mr. H. Woodward, a special feature was the fine singing of the choir of eighty voices, representing also the Stonehouse Church. A devotional music service in St. Simon's Church was organized by Mr. W. G. Nelder, organist, when the choir sang Sullivan's 'Hearken unto Me,' 'For those within the veil' (a memorial hymn-anthem by the organist of Winchester Cathedral), and Mendelssohn's 'Hear my prayer,' and vocal and organ solos by Rachmaninov and Granville Bantock were also included in the programme.

Members of the Dockyard Sunday School and of the Commander-in-Chief's band formed a symphony orchestra under the Rev. Harrison Smith, and played well on March 20. On the same date Plymouth Madrigal Society gave its second concert of the season, assisted by the band of the R.M.L.I. 'Hiawatha's Wedding-Feast,' the madrigals 'When Allen-a-Dale went a-hunting' (de Pearsall) and 'Matona' (Lassus), and part-songs by Eaton Faning were the contributions of the choir. The band introduced a new tone-poem, 'Paphnutius,' composed and conducted by Dr. H. Lake, the conductor of the Society, and (under Mr. O'Donnell) pieces by Sibelius and Rimsky-Korsakov.

An Irish concert was provided at the Theatre Royal Sunday concerts on March 17, when the 'In Memoriam' Overture was played as a tribute to the deceased Mr. John Redmond, and the rest of the music was frankly Irish and unconventional. A miscellaneous concert on April 7 was provided by the Theatre Royal orchestra, conducted by Mr. J. W. Wingate, when the pianist was Mr. Cecil Baumer, R.N.A.S.

During Lent, cantata performances have been given in Exeter and district, of which the following may be mentioned: 'The Crucifixion,' at Northam Parish Church on March 17, by a choir of fifty voices trained by Mr. Alfred Long; the same work being given at the Mint Wesleyan and Southernhay Churches, Exeter, on March 24, with Corporal Coleman and Mr. A. G. Guest at the organs respectively, and on Good Friday at Barnstable Parish Church, with Dr. H. J. Edwards

at the organ. 'From the Manger' was sung at Braunton Congregational Church on Good Friday, conducted by Mr. R. Collings, and Good Friday performances were given at Lynton Congregational Church of 'The Golden City,' conducted by the Rev. W. Jordan, and of 'Olivet to Calvary' in Holsworthy Parish Church, with Mr. W. I. J. Sellers at the organ and Mr. L. J. Orchard conducting.

CORNWALL.

Madame Marian Mackenzie, Madame Solley, Madame V. Douglas, and Mr. Smith-Williams, were the chief performers at a successful concert at St. Ives on behalf of the Artists' Benevolent Institution. Mr. F. Chorley arranged two sacred concerts at Torpoint on March 24, when the Wesleyan choir sang under Mr. Denning. Stithians Male Choir sang well on March 16; Mrs. Dawson's Vocal Quartet, at Helston, visited Gunwallow on March 15, and were assisted by Miss Mary Rowe and Mr. H. Lees; and at St. Day, on the same date, a charming operetta, 'The Lady Gardeners,' was well performed, with Miss D. Gilbert as accompanist. Mr. C. S. Parsonson played pianoforte solos by Chopin and Debussy at a concert at Launceston on March 21; Delabole Choir gave a sacred concert at Whitstone on March 29; and Camelford Choir, on March 17, sang choruses, solos, duets, and quartets at Delabole, with Mr. W. Brown at the organ. St. Dennis and District Musical Society, conducted by Mr. W. Yelland, gave a concert at Carne Hill on March 21, the choir numbering fifty voices, St. Austell Ladies' Quartet also taking part in the programme, conducted by Mrs. Morley Richards.

On Good Friday selections from 'Messiah' were sung at Camborne Centenary Church (Mr. F. E. Luke), with Mr. H. C. Tonking at the organ; and at Camborne Wesleyan Church, Dr. H. V. Pearce conducted a good choir and orchestra, 'Olivet to Calvary' forming one part of the programme. Music by Gounod, Wagner, Handel, Stainer, Beethoven, and Guilmant was given in Padstow Parish Church, under Mr. S. M. Ravenhill. Sacred concerts were given at Whitstone by Delabole U.M. Choir, under Mr. Martin Stanbury, and at Probus with Mrs. T. H. Johns at the organ; and St. Agnes Wesleyan Choir sang a Cantata, King of Glory,' conducted by Mr. H. Carveth.

At Padstow, on April 2 and 3, remarkably good performances of 'Faust' were given, Mr. Ravenhill being responsible for the chorus and orchestra and Mr. d'Arcy de Ferrara being stage-manager. Another opera venture worthy of mention comprised gipsy and patriotic plays, given at Lostwithiel on April 2 under the direction of Mrs. A. Hicks.

## DUBLIN.

During Holy Week the Æolian Glee-Singers and Rathmines Choral Society joined forces under Mr. T. H. Weaving as conductor, and gave two performances of Verdi's 'Requiem' with orchestral accompaniment, in the Empire Theatre. The soloists were Miss Jean Gibson, of the O'Mara Opera Company, Miss Joan Burke, Mr. Maltby, and Mr. J. C. Doyle. A performance of 'Elijah' was recently given in St. Patrick's Cathedral, when the choruses were sung by the Cathedral choir assisted by members of the College Choral Society, the organ accompaniments (Mr. W. Hopkins) being augmented by a small string and wind band. Dr. Charles Marchant conducted, and the soloists were Mrs. Brambell, Miss Olive Hurley, Mrs. A. E. Hughes, Miss Broomfield, Mr. Kenneth Greer, and Mr. Wesley Guard, who sang the title-part.

Miss Culwick's Choral Society (ladies' voices) gave a performance in the Aberdeen Hall of Pergolesi's 'Stabat Mater' with string orchestral accompaniment, and a selection of part-songs. The soloists were Miss Eileen Feary, Mr. Percy Whitehead, and Mr. Clyde Twelvetrees ('cello). Dr. J. F. Larchet conducted the 'Stabat Mater,' and Miss Culwick the part-songs.

Dvorák's 'At the foot of the Cross' was performed during Holy Week in Christ Church Cathedral, Dr. Kitson conducting. Solos were sung by members of the choir, and a string orchestra along with the organ supplied the accompaniments.

The entries (692) for the Feis Ceoil competitions to be held from May 6-11 are the largest yet received for this annual event. The adjudicators are Mr. Gervase Elwes (singing), Mr. R. H. Wilson (choral), Mr. Marmaduke Barton (pianoforte), and Mr. H. Wessely (strings).

Miss Helen Gilliland, a former Feis Ceoil gold-medallist, made a great success here during the three weeks' season of the D'Oyly Carte Opera Company at the beginning of April.

## EDINBURGH.

The Royal Choral Union celebrated its Diamond Jubilee on March 6 and 7 by giving two Festival concerts under the direction of Sir Henry Wood. Both concerts were a great success, and the Union is to be congratulated on reaching the high-water mark of choral singing. Elgar's 'Spirit of England' and Beethoven's Choral Symphony gave ample scope to the forces engaged. The former work met with enthusiastic approval. This was the third time this year that the choral portion had been heard in Edinburgh. The two previous occasions were performances given by the combined choirs of St. George's Parish Church and St. George's U. F. Church, under the direction of Mr. Alfred Hollins, the eminent organist of the latter church. The Halle Orchestra was engaged for the Festival, and left nothing to be desired. The solo vocalists were Madame Agnes Nicholls, Miss Margaret Balfour, Mr. Maurice D'Oisley, and Mr. Herbert Brown. The importance of this Festival in the history of the musical life of the city makes it desirable that a complete list of the works performed be here placed on record, viz.: 'Carnaval Romain,' 'Pathetic' Symphony, 'Dance Macabre,' 'Shepherd's Hey' (Grainger), 'L'après-midi d'une Faune (Debussy), and 'Shepherd Fennel's Dance' (Gardiner).

On March 2 the last of the Reid concerts took place. Prof. Tovey, as solo pianist, gave a brilliant interpretation of Arthur Somervell's Symphonic Variations for pianoforte and orchestra, 'Normandy.' The composer conducted, and received an ovation. The Kirkhope Choir at the same concert gave Bach's Motet 'Jesu, Priceless Treasure,' and four 16th-century Motets by Wilbye and Palestrina.

## GLASGOW.

This month's record is one of wholly local effort. On March 19 Mr. Hutton Malcolm's Male-Voice Choir gave a successful concert. Although the membership of the Choir has naturally shrunk from its normal strength, and the balance of parts is not perfect, the singing of a large number of part-songs, chiefly by British composers, was exceedingly good. Solos were contributed by members of the Choir, and by Mr. Malcolm, who also played the pianoforte accompaniments. The annual concert of the William Morris Choir (formerly the Glasgow Socialist Glee-Party), under Mr. W. Robertson, took place on March 21. This promising Choir steadily improves with each year of its existence, both in respect of its programmes and in their interpretation. On the present occasion a well-contrasted selection of glees, madrigals, and part-songs, which included Stevens's 'The Cloud-capp'd Towers,' Morley's 'Fire, fire, my heart,' and Bantock's arrangement of 'The seal woman's croon,' were sung with capital effect. Mr. Charles Tree was the solo vocalist, and Mr. Crossland Hirst pianoforte accompanist.

On March 27 the choir of Wellington Church gave a meritorious performance of 'Elijah,' the solos being sung by members of the choir. Mr. J. B. Ritchie was the conductor, and the accompaniments were played by Mr. Fred Turner, the organist and choirmaster of the church.

So great was the public demand for tickets for the Spring concert of the Orpheus Choir (Mr. H. S. Roberton, conductor) on March 26, that a repeat performance had to be given on the following evening, on both occasions St. Andrew's Hall being filled to overflowing. Almost all styles of choral writing were represented in the fifteen pieces sung (entirely from memory) by the Choir, and as usual the readings were superb, especially in Elgar's 'Serenade,' Balfour-Gardiner's 'Cargoes,' Bantock's 'Death of Morar,' and the conductor's own 'Celtic Hymn.' Mr. Gervase Elwes's charming singing of four groups of songs to Mr. Wilfrid Senior's pianoforte accompaniments provided the necessary variety in the programme. A third repetition of the concert, with members of the Choir as

soloists, was given on April 3 for the benefit of local charities.

The annual concert of Miss Boyd Steven's Female-Voice Choir took place on April 9. This accomplished body, like the William Morris Choir, has, one might say, the Orpheus Choir for its prototype, the conductor being one of the leading members of our premier choir. A high standard of choral performance is invariably secured. A feature of this year's concert was Miss Boyd Steven's sympathetic interpretation of Hebridean songs. The annual orchestral concert of the Athenæum School of Music was given on March 19. The programme included the Overture to the 'Magic Flute,' Bach's Violin Concerto in E major (Miss Hilda F. Macnaughton, soloist), the first movement of Grieg's Pianoforte Concerto in A minor (Miss Jean Pate, soloist), and Beethoven's seventh Symphony. The whole performance was a tribute to the skilful training of Mr. Horace Fellowes, the conductor.

Hamilton Choral Union, under the able direction of Mr. T. S. Drummond, gave an interesting concert on April 10. The admirably-chosen programme included Elgar's 'The Spirit of England' and the Epilogue from the same composer's 'Caractacus,' Cooke's fine glee, 'How sleep the brave,' and Percy Fletcher's 'For Empire and for King.' Mr. W. H. Cole's orchestra, supplemented by Miss E. M. Sommerville at the organ and Mr. Wilfrid Senior at the pianoforte, played the accompaniments. The Glasgow Bach Choir—now, happily, resuming its activities—performed the 'St. Matthew' Passion in Glasgow Cathedral on April 16. Mr. J. M. Diack conducted, Mr. Gervase Elwes was the principal soloist, and Mr. Herbert Walton was organist.

## LIVERPOOL.

With the eighth and closing Philharmonic Concert, which Sir Henry Wood conducted on March 19, our musical season proper may be said to be suspended until the Autumn. Russian music bulked largely in Tchaikovsky's B minor Symphony, and Rachmaninov's Pianoforte Concerto No. 2, in C minor, of which a masterly performance by M. Moiseiwitsch was really the principal item in the programme rather than the more familiar 'Pathetic,' of which the performance was disappointing. The times are out of joint for music whose gloom and depression lends itself to over-emphasis. But it was certain, in view of ten o'clock and the last train to Manchester, that no undue delay marked the orchestral handling of the final piece, Roger Ducasse's Scherzo, 'Le joli jeu de Furet.' The vocalist, Miss Astra Desmond, was very acceptably heard, especially in a fluent performance of Mozart's 'Non più di fiori.'

It is early to speculate upon how the Society's balance sheet will be framed for the past season, upon which the decreased lettings of the hall will probably have an adverse effect, but the hearty thanks of the community are certainly due to the committee for keeping the flag flying in these troublous times during a series of eight concerts in which the programmes and performances have fully sustained the prestige of this famous old Society. English music was notably represented in Elgar's 'The Fourth of August,' Ernest Bryson's 'The Stranger,' Dr. Vaughan Williams's 'Fantasia on Christmas Carols,' Von Holst's 'The Cloud Messenger,' and Stanford's new Irish Rhapsody No. 5

At the fourth and final function of the Rodewald Concert Society, on March 25, the Catterall String Quartet played with perfect ensemble Tchaikovsky's Op. 22 Quartet in F major, which tries to the utmost the legitimate powers of such a combination. More immediately effective are the delicate and suggestive charm of Frank Bridge's treatment of an old Irish melody, and Holbrooke's fanciful and strongly rhythmic 'Russian Dance.' Beethoven's last-period Quartet, the posthumous Op. 130, in B flat, with its suggestions of lofty grandeur, completed the programme. Very large and absorbed audiences have attended each concert this season.

Bach's 'St. John' Passion drew a crowded congregation to St. Nicholas's Parish Church on March 21, the two hundred and thirty-third anniversary of the composer's birthday. It is curious that this beautiful work should have been heard here for the first time on this occasion. Given with much musical excellence and absence of display, under the able guidance of Mr. C. W. Bridson, the Parish Church organist, the spiritual significence of the exalted music made a deep impression. The accompaniments were sustained by Mr. R. J. Forbes (grand pianoforte), and Mr. R. Harvey (organ). A feature of the memorable service was Franck's 'Prelude, Chorale and Fugue,' played as a pianoforte solo by Mr. Forbes.

The balance sheet of the Royal Welsh National Eisteddfod held at Birkenhead last September ('even in the midst of Armageddon'), shows a credit of £811. The total receipts were £3,631, and the expenditure £2,820, including cost of the pavilion £1,334, prizes £267, and adjudicators' fees £133. The balance in hand was largely allocated to national and local charities, as was the 'Gymanfa Ganu,' or Hymn-Singing Festival account, of which the receipts were £668, and the credit balance £188. The chief choral competitions were necessarily dropped, but the highly satisfactory financial result of this great national annual was probably not unconnected with the presence of the Right Hon. David Lloyd George, the first Welsh Premier.

The two pianoforte recitals recently given by Mr. Mark Hambourg enabled us to view Chopin from an unaccustomed angle, in readings which exhibited astonishing force. Another master of the keyboard, Mr. Frederick Dawson, drew from an apparently illimitable répertoire at his recital in Rushworth Hall on April 10, when he played the 'Waldstein Sonata,' Daquin's quaint 'Coucou,' and new pieces by Osborne Edmondson and Frank Bridge. Players at the Wednesday Mid-day Pianoforte Recitals in Rushworth Hall also included Miss Jessie Bristol, whose performance found special favour. The Crane Hall musical Wednesday Afternoons have again provided popular programmes, in which Miss Marguerite Stilwell, Mr. Anderson-Tyrer, and Miss Elsie Walker have appeared as solo pianists, with Madame Eunice Evans, Miss Annie Beattie, and Mr. Harry Brindle as vocalists.

For many years past Mr. Riley, the secretary of the Philharmonic Society, has organized a free performance of 'Messiah' on Good Friday, which for forty-one years has been held in St. George's Hall. Owing to War requirements, the Hall was not available this year, and the performance was given in the Central Hall, conducted by Mr. S. Dring, with Mr. Branscombe at the organ. The soloists were Madame Alice Phillips, Miss Hilda Cragg-James, Mr. Roland Jackson, and Mr. Fowler Burton.

## MANCHESTER AND DISTRICT.

After a continuous musical season extending from the early days of September last, we are at the time of writing having a little breathing space before entering on a further opera season with the Beecham Company. The two great experiments of the Winter in concert music, viz, a continuous 'Promenades' season in September and Saturday night Hallé concerts, have both abundantly justified expectations. Nobody could experience the comparisons between the Thursday and Saturday Hallé's during past weeks without coming to the conclusion that in the future there is no alternative to an extension of the Saturdays and a diminution of the Thursdays. This will hit very hard those subscribers whom business brings to Manchester every day in the week except Saturdays, but will be more than offset by the greatly increased potential Saturday-night public. The Good Friday Wagner programme brought the greatest audience of the Winter, and despite modified plans, Sir Thomas and three great Wagnerian soloists in Miss Nicholls and Messrs. Hyde and Parker provided a night of great singing and playing which brought the sixtieth season of Hallé Concerts to a worthy close.

On March 23 many of us had very eagerly anticipated hearing Ravel's 'Valses nobles et sentimentales,' under Mr. Goossens, jun. It was known that this work appealed to him in a peculiar degree, and his disappointment at the non-arrival of parts was only a few degrees more keen than that of his prospective audience. Incidentally the mere recital of war-time difficulties which upset this performance would rather surprise a public that takes so much for granted. It may be hoped that Mr. Goossens and his public may both be gratified before long. This conductor's reading of Beethoven No. 8 was full of vital nervous energy; one felt he was the dynamo, the players the cables, and that the current generated made the filament of Beethoven's music to

glow with unaccustomed brilliance. And what a whole world of distance separated this from his own little gem of string-writing, 'By the tarn'! In spirit one was far away in the mountain-solitudes; alone among the bracken and the grey-lichened rocks, the bleating of Hendwick sheep, the cries of the hill-birds, the music of falling water and the winds of the west sobbing and crying down through the hills, ruffling the dun, sun-flecked waters of Far Easedale, or of many another loved Lakeland haunt.

Moiseiwitsch has not been heard here very frequently, and his choice of Rachmaninov's Concerto No. 2 (previously heard from the composer early in 1914) added interest to his performance on March 14. Where qualities of elegance, dazzling lightness of execution, and a certain mildness of interpretation were necessary he gave an adequate reading, but he lacked the bigger attributes for such a Concerto; those passionate, far-soaring melodies in the first and last movements especially want a firmer grip and call for a fuller-voiced utterance than he seemed to have at command. Mr. Landon Ronald's share in this Concerto and in the programme generally was notable.

The Brodsky season closed with the great Schumann Quintet, and was the occasion of Miss Arthan's re-appearance as a pianist. At a time when so many players of local training have made good, one feels that Miss Arthan has been unduly modest, as her association with Dr. Brodsky in Bach's E major Sonata showed conclusively. The Brodsky and Catterall series come to their end, but Miss Edith Robinson's Quartet carries on, bringing Reger and the two Brahms Sextets.

The combined choirs conducted by Miss Say Ashworth gave their annual concert on March 21. In the absence of competitive Festivals, with their regular provision of new compositions, the drafting of such programmes in two- or three-part music which shall retain freshness and genuine musical quality is not easy. The junior choir revelled in the lighter type of work, and three Mendelssohn Motets represented the more serious side of Miss Ashworth's task. Mr. A. L Camden conducted a small orchestra.

The Manchester Vocal Society on March 27 gave an orchestral cantata, with orchestral accompaniment instead of with one or two pianofortes. Dr. Keighley conducted a Shakespearean ode written by a local journalist, Mr. J. Cuming Walters, and set for baritone solo, chorus, and orchestra by Miss Enid Grundy.

Like many other important competitive choir conductors, Mr. A. Higson finds his Sale and District singers reduced to ladies' voices, but his standard is being well maintained if one may judge by a short programme sung at the Tuesday Mid-day Concerts on April 9. Brahms's 'Death of Trenar,' with organ and pianoforte accompaniment, was needlessly heavy, and nearly all its fugitive and romantic imaginative power was sacrificed by the use of the organ, yet it was good again to hear a beautifully and evenly balanced choir of good tone. A madrigal by Weelkes to the exhilarating words 'Come, Sirrah, Jack Ho! fill some tobacco!' was quite a jolly 'find,' and worthy of inclusion in any programme of female-voice music.

Hitherto playing in our miniature Gaiety Theatre, the O'Mara Opera Company before Easter boldly essayed a week's season in the New Queen's Theatre, the Manchester home of the Beecham Company. Of course the O'Mara Company cannot do things on the lavish scale either in the matter of extra rehearsals or scenic mounting, but in reliance on decent playing and good fresh voices both in principal parts and chorus, the performances are always spirited and frequently of surprising power, having in consideration the restricted resources. Mr. Charles Risegari is no longer with the Company as conductor, but his fellow-Mancunian, Mr. R. J. Forbes, is rapidly 'finding' himself—in the Kipling sense of the word—and before long is sure to aspire to more ambitious work. On May 6 the Beecham Company returns for four weeks, with several operas not yet staged here.

## SHEFFIELD AND DISTRICT.

For the Spring concert of the Sheffield Amateur Musical Society, Elgar's martial cantata 'Caractacus' formed a fitting choice and one pre-eminently to the taste of the fine choir of the Society, which is never so happy as in dramatic, highly-coloured music. The several descriptive sections of the work received vivid choral treatment, notably the Druids' scene, the difficult battle chorus (men's voices), and the reflective epilogue 'Britons, alert!' Rivalling the choral success was the ensemble of the orchestra, whose playing of the elaborate score was a conspicuous success. Of the soloists, Miss Laura Evans-Williams, Mr. Joseph Cheetham, and Mr. Fraser Gange, the two men were suffering from hoarseness. In the second part were included a fine performance of Mendelssohn's 'Ruy Blas' Overture, Ronald's 'Adonais' (sung in inspired style by Miss Evans-Williams), and Elgar's 'Fringes of the Fleet,' for chorus and solo (Mr. Gange). Mr. J. A. Rodgers conducted.

The closing concert of the Sheffield Musical Union was largely devoted to a pianoforte recital by Mr. Frederick Dawson, who played with all his scholarly taste and technical mastery the 'Waldstein' Sonata, a Chopin group, and some typical pieces by Granados, Debussy, Cyril Scott, Arensky, &c. For a full hour he held the large audience engrossed by the force of his art and personality. A long programme of unaccompanied choral pieces was directed by Dr. Coward. A wide range of technique and types revealed the enthusiasm and versatility of the singers, who were particularly successful in Bantock's Threnody 'They that go down to the sea,' Elgar's 'O happy eyes,' and Genée's 'Italian Salad.' Songs were contributed by Miss René Maxwell.

A successful series of performances of 'The Gondoliers' by the Croft Hall Opera Society is to be noted.

A project for purchasing the Albert Hall by the City Council has fallen through.

## YORKSHIRE.

### LEEDS.

At Leeds two church performances of great choral works marked what was practically the close of the season. As has been the custom for some years past, Brahms's 'Requiem' was sung at St. Chad's, Headingley, on March 19, when, thanks to the familiarity gained by experience, Mr. Percy Richardson seemed to have no difficulty in securing a more than adequate interpretation. Mr. Walter Walker, at the organ, was an excellent representative of the orchestra, and the solos were well sung by Miss Ferens and Mr. Whiteley. At the Parish Church, on March 25, the 'St. Matthew' Passion had its annual performance, under the direction of Mr. Willoughby Williams, who was at the organ. Mr. Brearley was the Narrator, Mr. Hayle sang the Saviour's words, and Miss Acroyd was the contralto, the soprano solos being divided amongst the boys of the choir, with results which varied in the degree of success achieved. At the last of the Leeds Bohemian Concerts, on March 20, two interesting and unfamiliar Pianoforte Quintets were introduced—by Martucci (in C, Op. 45), a characteristic and poetic modern Italian work, and Gabriel Dupont, entitled 'Poème,' a brilliant and exuberantly dramatic work, straining after effects hardly within the compass of chamber music. Mr. Alex. Cohen, Mr. Boothroyd, Miss Simms, and Mr. Hemingway, with Mr. Herbert Johnson as pianist, played with splendid vigour, and entered completely into the spirit of both works. On March 26, Mr. Cohen completed his series of sonata recitals, and with Mr. Herbert Johnson played Violin Sonatas by Mozart, Brahms, and Fauré, in artistic style. The Saturday Orchestral Concerts, which came to an end on March 23, have this year been a triumph for the reactionists, for the large audiences may fairly be taken to prove that the most familiar music is the most attractive. On this occasion the least familiar work was Saint-Saëns's popular Violin Concerto in B minor (Mr. John Dunn as soloist). The rest of the programme consisted of such things as the 'Unfinished' Symphony, the 'Meistersinger' and 'Oberon' Overtures, Stanford's first Irish Rhapsody, the 'Casse Noisette' Suite, and the 'Walkürenritt.' Mr. Julian Clifford conducted. The Leeds New Choral Society, under Mr. H. M. Turton, gave one of its most successful concerts on April 10, when the programme was devoted exclusively to Coleridge-Taylor, whose 'Tale of Old Japan,' 'Kubla Khan,' and 'Hiawatha's Departure' received thoroughly adequate interpretations. The principals

were Miss Elsie Suddaby, Miss Vipond, Messrs. Teale and Herbert Parker, the first and last-named being especially happy in their efforts. On April 11, the Philharmonic and Choral Union joined in giving an interesting concert on behalf of St. Dunstan's Hostel. Drs. Coward and Bairstow conducted choral pieces with no more than pianoforte and organ accompaniment, and a party of blind musicians supplied the solos. All were capable performers, but special mention must be made of Mr. Ronald Gourley, whose playing of Liszt's Study in D flat proved him to be a most able pianist, while his clever extemporised 'Quodlibet' on tunes suggested by the audience showed that he was a very resourceful artist. After a dearth of serious opera for many months, Leeds had a surfeit in the week beginning April 15, when both the Carl Rosa and the O'Mara Companies opened a short season, providing a rather embarrassing coincidence—if such it was—for music-lovers in the town, who on the opening night were called upon to choose between 'Tannhäuser' at one theatre and 'Lohengrin' at the other. Puccini was a prominent figure in the programmes, both Companies giving 'La Bohème' and 'Madame Butterfly,' and the O'Mara also giving 'Tosca.' The latter company revived Balfe's 'Rose of Castile,' and the Carl Rosa Hamish MacCunn's 'Jeanie Deans.'

OTHER TOWNS.

At Bradford the Free Chamber Concerts, which have been well-attended this year, came to a close on March 18, when String Quartets by Tchaikovsky (in D, Op. 11) and Dvorák (in F, Op. 96) were played by Messrs. E. Drake, Boothroyd, Turner, and G. S. Drake. Mr. S. Midgley was the pianist (in Dunhill's interesting Violin Sonata in D minor), and Miss Violet Walker was the vocalist.

The annual performance of the 'St. Matthew' Passion in York Cathedral, on March 24, was of quite unusual distinction. Dr. Bairstow had secured a quartet of very distinguished artists in Miss Agnes Nicholls, Miss Muriel Foster, Mr. Gervase Elwes, and Mr. Plunket Greene, and the chorus of the York Musical Society, with a full orchestra, enabled the work to be given with satisfying completeness. It is certain that in no building can it make a deeper impression than in this great and solemn Gothic church. The Hull Harmonic Society, under Mr. Walter Porter's direction, gave its first performance of the whole of Elgar's 'Spirit of England' on March 22. The solo part was given to a tenor, Mr. Anderson Nicol, but though he sang quite artistically, one felt that the quality of the soprano voice is on the whole better suited to the music. Gounod's 'Messe Solennelle' was also performed. A concert by Mr. Shepley's brilliant Glee and Madrigal Choir at Halifax on March 21 must be recorded, also a miscellaneous concert at Dewsbury on the same date, when an unusually strong party of musicians appeared—Miss Carrie Tubb, Miss Ethel Fenton, Messrs. Ben Davies, and Robert Radford, with Mr. William Murdoch as pianist.

The Harrogate season, which is now supplying practically all the serious music to be heard in Yorkshire, began on March 28, and the series of weekly Symphony Concerts on Wednesday afternoons, on April 3, when Tchaikovsky's fourth Symphony and B flat Pianoforte Concerto (with Mr. Anderson Tyrer as soloist in a part which suits him admirably) were played under Mr. Julian Clifford. At the next concert, on April 10, Mr. W. J. Read gave a rather cold but musicianly interpretation of Coleridge-Taylor's attractive Violin Concerto, and Tchaikovsky's unconvincing 'Triumphal' Overture was played.

## THE HALIFAX CHORAL SOCIETY,

1818-1918.

This famous organization has issued a pamphlet giving a history of the Society during the hundred years of its establishment. The first concert of the Society was given on February 9, 1818, and the work performed was the 'Creation.' We wish we had space to notice the record fully. It is certainly one in which the townsfolk can take just pride. The officials of the Society to-day are: president, Mr. Clement Holdsworth; secretary, Mr. F. H. Bentley; and the conductor, Mr. C. H. Moody. Mr. H. A. Fricker (now in Toronto) was conductor from 1911 until 1917.

DOWLAIS.—An excellent performance of Stainer's 'Crucifixion' was given on Good Friday by the Gwernllwyn Chapel choir under the direction of Mr. Meth Lloyd. Mr. Dan Price and Mr. Tom Phillips were soloists, and the organist was Miss Annie Williams.

DUMFRIES.—The select orchestra under Mr. W. J. Stark has done good work during the season. At the Subscription Concert given on March 28 the orchestral selections included 'Valse Triste' (Sibelius), Aria from Suite in D (Bach), 'Præludium' (Järnefelt), Mozart's 'Prague' Symphony (No. 38, in D), Serenade for strings, the 'Dorabella' Intermezzo from the 'Enigma' Variations (Elgar), and the 'Magic Flute' Overture. Mr. Gervase Elwes was the soloist. He sang in his usual admirable style 'From my eyes the salt tears showering' (Bach), the 'Sanctus Fortis' and 'Take me away,' from the 'Dream of Gerontius,' and a selection of songs. It is no small accomplishment that in these times this Society should be able to maintain its high standard in a small town. The Carnegie Trust should look after schemes of this kind. It is not of much service to print music if performance is not materially encouraged.

HARROGATE.—The Symphony Concerts (under Mr. Julian Clifford) were resumed for the season on April 3. A list of eminent solo performers and of orchestral works is given in the prospectus. Visitors to this resort are exceptionally fortunate in having such opportunities of hearing the best music. These symphony concerts are in addition to other concerts given by the Corporation Orchestra under Mr. Clifford.

NORWICH.—The fourth of the present series of Orchestral Concerts given by the Philharmonic Society took place in St. Andrew's Hall on March 21. The chief items were Beethoven's Symphony No. 5 and 'Egmont' Overture, a Bourrée by Bach, and Saint-Saëns's Pianoforte Concerto in G minor, with Miss Irene Scharrer as soloist. The Vocalist was Miss Gladys Moger, who sang a Handel air with orchestral accompaniment, especially arranged by Sir Henry Wood, and a group of modern English songs. There was a very large audience, which received the various items with enthusiasm. Miss Irene Scharrer, who played very finely, was admirably accompanied by the orchestra. Dr. Frank Bates conducted.

STOCKPORT.—The Vocal Union, under Dr. Keighley, gave a concert with full orchestra on March 25. The orchestral items included the 'Unfinished' Symphony, 'Figaro' and 'Masaniello' Overtures, and Sibelius's 'Valse Triste.' Miss Edna Thornton was the vocalist, and Mr. Walter Hatton played 'cello solos. The choir contributed part-songs, amongst which were Elgar's 'O wild West wind.'

# Miscellaneous.

The laudable enterprise of Miss Lilian Baylis in giving Shakespearean plays and popular operas at the Royal Victoria Hall, Waterloo Road, continues to prosper and afford exceptionally good entertainment to the not very aristocratic neighbourhood. The highest price for seats is 2*s.* 6*d.* and the lowest is 3*d.* The operas given recently have included 'Faust,' 'Cavalleria,' 'Pagliacci,' 'Figaro,' and 'Il Trovatore.' 'Carmen' is announced for May 2 and 4.

# Answers to Correspondents.

'MARY RHYL' AND 'ENID DERWEN.'—Regarding the last bar but one of Jephson's 'Idyl' in G minor, in the Intermediate Grade Book, Associated Board, we suggest that the notes in the bass clef should be played by L.H., the second group of quavers in treble clef by R.H., the large note B by L.H., and the remaining two notes by R.H.; slightly emphasise the two large notes, G and B.

I.H.W.—Mr. William Heinemann (21, Bedford Street, London, W.C.2) publishes a 'Guide to the Chassevant Method of Musical Education' (price 3*s.* 6*d.* net), written by Miss Marian P. Gibb, of Edinburgh.

## CONTENTS.


| | Page |
|---|---|
| Claude Achille Debussy ... ... ... ... ... | 199 |
| The Development of Debussy. By Ernest Newman... | 200 |
| Some Recollections of Debussy. By G. Jean-Aubry | 203 |
| Occasional Notes ... ... ... ... ... ... | 209 |
| Church and Organ Music ... ... ... ... | 210 |
| The R.C.O. Deputation to the Archbishop of Canterbury | 210 |
| Programme Music for the Organ. By Harvey Grace | 210 |
| Reviews ... ... ... ... ... ... ... | 213 |
| Obituary ... ... ... ... ... ... ... | 214 |
| Correspondence ... ... ... ... ... ... | 214 |
| Royal Philharmonic Society ... ... ... ... | 215 |
| London Concerts ... ... ... ... ... | 215 |
| Royal Choral Society ... ... ... ... | 216 |
| Beecham Opera ... ... ... ... ... | 216 |
| Royal College of Music ... ... ... ... | 216 |
| Tonbridge Orchestral Society ... ... ... | 216 |
| Royal Commission on University Education in Wales: Report on Music ... ... ... ... ... | 225 |
| Y.M.C.A. Appeal to Musicians... ... ... ... | 227 |
| Musical Notes from Abroad ... ... ... ... | 228 |
| Music in the Provinces ... ... ... ... | 229 |
| Country News ... ... ... ... ... ... | 234 |
| Halfax Choral Society ... ... ... ... ... | 234 |
| Miscellaneous ... ... ... ... ... | 234 |
| Answers to Correspondents ... ... ... ... | 234 |
| MUSIC: | |
| 'The Lass with the delicate air.' Arranged as a Part-song for Mixed Voices by John E. West. Melody by MICHAEL ARNE... ... ... ... | 217 |


*TWO EXTRA SUPPLEMENTS are given with this number:—*

*I. Portrait of Claude Achille Debussy, from a photograph by Otto, of Paris.*

*II. 'Aubade.' Two-part Song for Female Voices. By John Ireland.*


## *DURING THE LAST MONTH.*

### Published by NOVELLO & CO., LIMITED.

ARNE, MICHAEL.—"The lass with the delicate air." Arranged as a Part-song for Mixed Voices by John E. West. (No. 903, *The Musical Times*.) 1½d. (2d.)

CLAVESMORE, HUBERT.—Te Deum Laudamus. Set to music in Chant Form in the key of A flat. 2d.

HOWITZ, ISABEL.—"Valse Changeante." For the Pianoforte. 2s.

JOSE, L. E.—A National Hymn ("O God of Battles, hear our cry"). 1d.

LEMARE, EDWIN H.—Andantino ("Song of the Soul"). Arranged for Violoncello and Pianoforte by W. H. Squire. 2s. (2s. 6d.).

MOONIE, J. A.—Two Highland Songs: 1. "A Highland Lullaby"; 2. "Brae Ruskich." For Female Voices and Orchestra. 4d. each.

NORTH, J. W. ALLEN.—The Morning Service, together with the Office for the Holy Communion, in the key of A:—

| | |
|---|---|
| Te Deum Laudamus ... ... ... | 4d. |
| Benedictus ... ... ... ... ... | 4d. |
| Office for the Holy Communion... ... | 1s. |
| Kyrie, Gloria, Gratias, and Credo ... | 4d. |

RUDDOCK, ARTHUR.—"A Song of Hope." For Organ. 1s. 6d.

SCHOOL MUSIC REVIEW (No. 311), contains the following Music in both Notations:—"Slumber Song." Arranged as a Trio for S.S.A. (accompanied). Composed by Mendelssohn. 1½d. (2d.).

SHORE, S. ROYLE.—Requiem - Music for the Holy Communion or a Memorial Service to Plain Chant. (Diocesan Music, No. 6.) 3d.

### PUBLISHED FOR

### THE H. W. GRAY CO., NEW YORK.

ABBEY, KATHARINE E.—"Battle Hymn of the Republic."

BREWER, J. H.—"Stars of the Summer Night." Quartet or Chorus for T.T.B.B. 12 cents (6d.).

GAUL, HARVEY B.—"Death and the Fairies." Song. 60 cents (2s. 6d.).

—— "When I get back to England." Song. 60 cents (2s. 6d.).

MASON, D. G.—"Long, long the night." Part-song for Mixed Voices. 12 cents (6d.).

NAVARRO, RAFAEL. — "Shew me Thy ways, O Lord." Recitative and Air for Soprano or Tenor. 60 cents (2s. 6d.).

PAGE, N. CLIFFORD.—"Alice in Wonderland." A Choral Ballad. For Solo and Two-part Chorus. 75 cents (3s. 6d.).

PARKER, HORATIO.—"The Red Cross Spirit speaks." Song. 60 cents (2s. 6d.).

RILE, LE ROY M.—"O Lamb of God." For Tenor Solo and Chorus. 12 cents (6d.).

WILLAN, HEALEY.—"O Strength and Stay." For Soprano or Tenor Solo, Chorus, and Organ. 12 cents (6d.).

"EVERY MOTHER'S SON."—Send for a copy of this Song. Escott & Co., Newman Street, W.-1. 2s.

WANTED.—TWO COPIES of the BRAHMS-HAYDN VARIATIONS for Two Pianos. Miss Grierson, 29, Mayfield Road, Edinburgh.

FOR SALE, First-class TUNING CONNECTION in large city of South Wales and Suburbs, very compact. Owner retiring. Good prices. Apply, "F. E.," c/o Novello & Co., Ltd., 160, Wardour Street, W.-1.


### SPECIAL NOTICE.

*To ensure insertion in their proper positions, Advertisements for the next issue should reach the Office, 160, Wardour Street, London, W.-1, not later than*

*THURSDAY, MAY 23* (FIRST POST.)


## THE MUSICAL TIMES.

### SCALE OF TERMS FOR ADVERTISEMENTS.

| | £ s. d. |
|---|---|
| Two Lines .. .. .. .. .. | 0 3 0 |
| Three Lines .. .. .. .. .. | 0 3 4 |
| For every additional Line .. .. .. | 0 0 10 |
| One inch (displayed) .. .. .. .. | 0 10 0 |
| Half a Column .. .. .. .. .. | 2 0 0 |
| A Column .. .. .. .. .. | 4 0 0 |
| A Page .. .. .. .. .. | 7 10 0 |

Special Pages (Cover, &c.) by arrangement.

A remittance should be sent with every Advertisement.

# ANTHEMS FOR ASCENSIONTIDE.

| | | |
|---|---|---|
| Above all praise and all majesty | Mendelssohn | 1½d. |
| *Achieved is the glorious work | Haydn | 1d. |
| *Achieved is the glorious work (2nd Chorus) | Haydn | 1½d. |
| All glory to the Lamb | Spohr | 1½d. |
| *Awake up, my glory | M. Wise | 3d. |
| Christ became obedient unto death | J. F. Bridge | 1½d. |
| Christ is not entered into the Holy Places | Eaton Faning | 1½d. |
| Come, ye children | Henry John King | 3d. |
| For it became Him | Oliver King | 1½d. |
| *God is gone up *Croft, 4d. ; | W. B. Gilbert | 2d. |
| God, my King | Bach | 1½d. |
| Grant, we beseech Thee | H. Lahee | 1½d. |
| *Grant, we beseech Thee (Collect) | A. R. Gaul | 3d. |
| *Hallelujah unto God's Almighty Son | Beethoven | 3d. |
| *How excellent Thy Name, O Lord | Handel | 1½d. |
| If ye then be risen with Christ | Ivor Atkins | 4d. |
| If ye then be risen *F. Osmond Carr and | J. Naylor, ea. | 3d. |
| If ye then be risen (Two parts) | Myles B. Foster | 3d. |
| In My Father's house H. Elliot Button and | J. Maude Crament, ea. | 3d. |
| In that day | George Elvey | 4d. |
| *In that day (Open ye the gates) | F. C. Maker | 3d. |
| It shall come to pass | B. Tours | 1½d. |
| *I will not leave you comfortless | W. Byrd | 3d. |
| King all-glorious | J. Barnby | 6d. |
| *King all-glorious (with Chorus arr. for four voices) | J. Barnby | 4d. |
| Leave us not, neither forsake us | J. Stainer | 1½d. |
| Let not your heart Eaton Faning and G. Gardner, each | | 3d. |
| Let not your heart be troubled (Double Chorus unac.) | M. B. Foster | 3d. |
| *Let not (Four-part arrangement, with organ) | Myles B. Foster | 3d. |
| *Let their celestial concerts all unite | Handel | 1½d. |
| *Lift up your heads Handel and | J. L. Hopkins, each | 1½d. |
| *Lift up your heads | S. Coleridge-Taylor | 3d. |
| Lift up your heads | W. Turner | 2d. |
| *Look, ye saints | Myles B. Foster | 3d. |
| O all ye people, clap your hands | H. Purcell | 3d. |
| *O clap your hands | J. Stainer | 6d. |
| O clap your hands | T. T. Trimnell | 3d. |
| *O God, the King of Glory | H. Smart | 4d. |
| *O God, when Thou appearest | Mozart | 3d. |
| *O how amiable | J. Barnby | 3d. |
| *O Lord our Governour | H. Gadsby | 3d. |
| O Lord our Governour | Marcello | 1½d. |
| *O risen Lord | J. Barnby | 1½d. |
| *Open to me the gates | F. Adlam | 4d. |
| *Rejoice in the Lord | J. B. Calkin | 1½d. |
| *Sing unto God | F. Bevan | 3d. |
| *Ten thousand times ten thousand | E. Vine Hall | 3d. |
| The earth is the Lord's | T. T. Trimnell | 4d. |
| The Lord is exalted | John E. West | 1½d. |
| The Lord is King H. Gadsby, 6d. ; | H. J. King | 4d. |
| Thou art a priest for ever | S. Wesley | 3d. |
| *Unfold, ye portals | Ch. Gounod | 3d. |
| *Where Thou reignest | Schubert | 3d. |
| Who is this so weak and helpless | Rayner | 2d. |

# ANTHEMS FOR WHITSUNTIDE.

| | | |
|---|---|---|
| And all the people saw | J. Stainer | 6d. |
| *And suddenly there came | Henry J. Wood | 3d. |
| And when the day of Pentecost | C. W. Smith | 3d. |
| *As pants the hart | Spohr | 1½d. |
| As the hart pants | Mendelssohn | 1½d. |
| *Behold, I send the promise | J. Varley Roberts | 4d. |
| Come, Holy Ghost | T. Attwood | 1½d. |
| Come, Holy Ghost Elvey and | J. L. Hatton, each | 4d. |
| Come, Holy Ghost C. Lee Williams and | Palestrina, each | 2d. |
| Come, Thou Holy Spirit | J. F. Barnett | 3d. |
| *Do not I fill heaven and earth | Hugh Blair | 3d. |
| Eye hath not seen (Two-part setting) | Myles B. Foster | 3d. |
| Eye hath not seen (Four-part setting) | Myles B. Foster | 3d. |
| Fear thou not | Josiah Booth | 1½d. |
| *Give thanks unto God | Spohr | 4d. |
| *Glorious and powerful God | Orlando Gibbons | 3d. |
| *God came from Teman | C. Steggall | 4d. |
| *God is a Spirit | W. S. Bennett | 1½d. |
| *Great is the Lord | W. Hayes | 4d. |
| *Grieve not the Holy Spirit | J. Stainer | 3d. |
| *Hail! breath of life | Thomas Adams | 1½d. |
| *Happy is the man | E. Prout | 8d. |
| He that dwelleth in the secret place | Josiah Booth | 4d. |
| Holy Spirit, come, O come (Ad Spiritum Sanctum) | G. C. Martin | 1½d. |
| I was in the spirit | Blow | 6d. |
| I will magnify Thee | J. H. Peery | 3d. |
| I will not leave you comfortless | Bruce Steane | 2d. |
| I will pray the Father | G. W. Torrance | 1½d. |
| If I go not away | Thomas Adams | 1½d. |
| If I go not away | A. J. Caldicott | 3d. |
| If ye love Me | C. S. Heap | 1½d. |
| If ye love Me W. H. Monk, Tallis, and | R. P. Stewart, each | 1½d. |
| If ye love Me | Bruce Steane | 2d. |
| If ye love Me Herbert W. Wareing and | W. J. Westbrook, each | 3d. |
| In My Father's house | J. Maude Crament | 3d. |
| It shall come to pass | G. Garrett | 6d. |
| *It shall come to pass | B. Tours | 1½d. |
| Let God arise | Greene | 6d. |
| Let God arise | T. T. Trimnell | 4d. |
| *Let not your heart be troubled | H. G. Trembath | 1½d. |
| Look down, Holy Dove | B. Luard-Selby | 3d. |
| *O clap your hands | J. Stainer | 6d. |
| *O give thanks | G. Elvey | 3d. |
| *O Holy Ghost, into our minds | G. A. Macfarren | 1½d. |
| *Oh! for a closer walk with God | Myles B. Foster | 1½d. |
| O taste and see *Goss ; | A. H. Mann, each | 3d. |
| *O taste and see | Sullivan | 1½d. |
| O Thou, the true and only Light | Mendelssohn | 2d. |
| O where shall wisdom be found | Boyce | 6d. |
| *Our blest Redeemer | E. V. Hall | 3d. |
| *Praised be the Lord daily | J. B. Calkin | 1½d. |
| Sing to the Lord | Smart | 1s. |
| *Spirit of mercy, truth, and love | B. Luard-Selby | 1½d. |
| *Spirit of mercy, truth, and love | H. A. Chambers | 1½d. |
| The eyes of all wait upon Thee | Gibbons | 4d. |
| *The Glory of the God of Israel | T. Adams | 3d. |
| *The Lord came from Sinai | John E. West | 3d. |
| The Lord descended | Hayes | 1½d. |
| The Lord is in His Holy Temple | J. Stainer | 4d. |
| The Lord is in His Holy Temple | E. H. Thorne | 1½d. |
| The love of God is shed abroad | S. Reay | 1½d. |
| There is no condemnation | H. S. Irons | 3d. |
| The Spirit of God Arthur W. | Marchant | 3d. |
| *The wilderness John Goss, 2d. ; | *S. S. Wesley | 6d. |
| *When God of old came down from Heaven | E. V. Hall | 3d. |
| We will rejoice | Croft | 4d. |
| When the Day of Pentecost | A. Kempton | 3d. |
| Whosoever drinketh | J. T. Field | 1½d. |

# ANTHEMS FOR TRINITYTIDE.

| | | |
|---|---|---|
| *Almighty and everlasting God | Gibbons | 1½d. |
| Almighty God, Who hast promised | H. Elliot Button | 1d. |
| Angel Spirits, ever blessed | Tchaikovsky | 2d. |
| Ascribe unto the Lord | S. S. Wesley | 4d. |
| *Behold, God is great | E. W. Naylor | 4d. |
| *Beloved, if God so loved us | J. Barnby | 1½d. |
| Beloved, let us love one another | Gerard F. Cobb | 1½d. |
| Be ye all of one mind | Arthur E. Godfrey | 3d. |
| Blessed is the man | John Goss | 4d. |
| Blessing and glory | Boyce | 1½d. |
| *Blessing, glory | Bach | 6d. |
| Come, ye children | Josiah Booth | 3d. |
| God came from Teman | C. Steggall | 4d. |
| God so loved the world | Matthew Kingston | 1½d. |
| *Grant, O Lord | Mozart | 1½d. |
| Grant to us, Lord | H. Elliot Button | 1d. |
| *Hail, gladdening Light J. T. Field, 2d. ; | *G. C. Martin | 4d. |
| *Holy, holy, holy | Crotch | 3d. |
| *Holy, Lord God Almighty | T. Bateson | 4d. |
| *How goodly are Thy tents | F. Ouseley | 1½d. |
| *How lovely are Thy dwellings | Spohr | 1½d. |
| *Hymn to the Trinity | Tchaikovsky | 1½d. |
| *I am Alpha and Omega | Ch. Gounod | 3d. |
| I am Alpha and Omega | J. Stainer | 1½d. |
| I am Alpha and Omega | J. Varley Roberts | 3d. |
| I beheld, and lo! | Blow | 6d. |
| I know that the Lord is great | F. Ouseley | 1½d. |
| I saw the Lord Cuthbert Harris, 3d. ; | *J. Stainer | 6d. |
| I will magnify | J. Shaw | 3d. |
| I will sing of Thy power | Greene | 4d. |
| *I will sing of Thy power | A. Sullivan | 1½d. |
| I will sing unto the Lord | H. Wareing | 3d. |
| *In humble faith | G. Garrett | 1½d. |
| *In Jewry is God known | J. Clarke-Whitfeld | 1½d. |
| In sweet consent | E. H. Thorne | 3d. |
| In the fear of the Lord | J. Varley Roberts | 3d. |
| Let the peace of God | J. Stainer | 4d. |
| *Let Thy merciful ears | A. R. Gaul | 1½d. |
| *Light of the world | E. Elgar | 3d. |
| Lord of all power and might | E. T. Chipp | 3d. |
| *Lord of all power and might | William Mason | 1½d. |
| Lord of all power and might (men's voices) | J. Barnby | 2d. |
| *Lord, we pray Thee | J. Varley Roberts | 1½d. |
| O Father bless | J. Barnby | 3d. |
| O God, Who hast prepared | A. R. Gaul | 2d. |
| O joyful Light | B. Tours | 4d. |
| *O Lord, my trust | King Hall | 1½d. |
| O taste and see *J. Goss and | A. H. Mann, each | 3d. |
| *O taste and see | A. Sullivan | 1½d. |
| O where shall wisdom be found? | Boyce | 6d. |
| Ponder my words, O Lord | Arnold D. Culley | 1½d. |
| *Praise His awful Name | Spohr | 2d. |
| Rejoice in the Lord | G. C. Martin | 6d. |
| *See what love hath the Father | Mendelssohn | 1½d. |
| Sing to the Lord | Mendelssohn | 8d. |
| *Stand up and bless | J. Goss | 4d. |
| Teach me Thy way W. H. Gladstone, 1½d. ; | Frank L. Moir | 3d. |
| *The Lord hath been mindful | S. S. Wesley | 3d. |
| *The Lord is my Shepherd | G. A. Macfarren | 1½d. |
| *The Lord is my Shepherd | J. Shaw | 3d. |
| The Lord will comfort Zion | H. Hiles | 6d. |
| Thou art worthy, O Lord | F. E. Gladstone | 3d. |
| Thou shalt shew me the path of life | Alan Gray | 1½d. |
| We humbly beseech Thee | H. Elliot Button | 1d. |
| Whatsoever is born of God | H. Oakeley | 3d. |
| Who can comprehend Thee | Mozart | 3d. |

*** Anthems marked thus (*) may be had in Tonic Sol-fa, 1d. to 2d. each.*

London: NOVELLO AND COMPANY, Limited.

# COMPOSITIONS

BY

## EDWARD BUNNETT, MUS. D. CANTAB.

### SERVICES.

| | |
|---|---|
| Te Deum, in E (Chant) ... ... ... ... | 3d. |
| Benedicite in E Do. ... ... ... ... | 2d. |
| Benedictus and Jubilate in E ... ... ... ... | 3d. |
| Magnificat and Nunc Dimittis in E ... ... ... | 3d. |
| Cantate and Deus in E ... ... ... ... ... | 3d. |

### ANTHEMS.

| | |
|---|---|
| If ye love me. Whitsunday ... ... ... ... | 3d. |
| I will magnify Thee (Whitsunday) ... ... ... | 3d. |
| Do. do. Tonic Sol-fa ... ... ... | 1½d. |
| O how amiable ... ... ... ... ... ... | 4d. |
| I was glad (Festival) ... ... ... ... ... | 3d. |
| ,, ,, ,, Tonic Sol-fa ... ... | 2d. |

### ORGAN.

| | |
|---|---|
| Two Short Pieces, in F major and A major ... ... | 1 6 |
| Two Short Sketches ... ... ... ... ... | 1 6 |
| Introduction, Air with Variations, and Fugue Finale | 2 0 |

London: NOVELLO AND COMPANY, Limited.

"Such settings as these cannot do otherwise than tend to popularise the Church Service."—*Musical Standard*, June 6, 1891.

"Good, effective, easy, and dignified."—*Musical Times*, April 1, 1891.

"Admirably adapted to meet the requirements of the majority of choirs and congregations." "Deserve extensive recognition and use."—*Musical News*, September 4 and 25, 1891.

Also recommended by the *Guardian*, *Church Times*, &c., &c.

# POPULAR CHURCH MUSIC

BY

# J. H. MAUNDER.

| HARVEST ANTHEMS. | Staff Notation. | Tonic Sol-fa. |
|---|---|---|
| Sing to the Lord of Harvest .. .. .. .. | 3d. | 2d. |
| While the earth remaineth .. .. .. .. | 3d. | 2d. |
| Blessed be the Name of the Lord .. .. .. | 3d. | 2d. |
| **SERVICES.** | | |
| SERVICE IN G .. .. .. .. .. .. | 1/6 | 1s. |
| Or, separately:— | | |
| Te Deum .. .. .. .. .. .. | 3d. | 2d. |
| Benedicite, omnia Opera .. .. .. | 2d. | 2d. |
| Benedictus .. .. .. .. .. | 2d. | 2d. |
| Jubilate .. .. .. .. .. .. | 3d. | 2d. |
| Office for the Holy Communion .. .. | 8d. | 6d. |
| Pater Noster from the above .. .. | 2d. | 2d. |
| Amen ditto .. .. .. | 1d. | 1d. |
| Magnificat and Nunc dimittis .. .. | 3d. | 2d. |
| SERVICE IN CHANT FORM (No. 1) .. .. .. | 1s. | 8d. |
| Or, separately:— | | |
| Te Deum, &c., with Kyrie .. .. .. | 3d. | 2d. |
| Office for the Holy Communion .. .. | 6d. | 4d. |
| Magnificat and Nunc dimittis .. .. | 3d. | 2d. |
| Te Deum in B flat .. .. .. .. .. | 3d. | 2d. |
| Magnificat and Nunc dimittis in C (partly Unison) .. | 3d. | 1½d. |
| Magnificat and Nunc dimittis in D .. .. .. | 3d. | 2d. |
| **ORGAN.** | | |
| Voix Seraphique (for Recitals) .. .. .. .. | 2s. | — |
| **CHURCH CANTATA.** | | |
| Penitence, Pardon, and Peace (for General use) .. | 1/6 | 1s. |

London: NOVELLO AND COMPANY, Limited.

# NOVELLO'S
# Sunday School Anniversary Music
## ANTHEMS.

| | |
|---|---|
| *Sun o. my Soul .. .. .. .. .. | J. H. ADAMS |
| †Thine for ever .. .. .. .. .. | H. ELLIOT BUTTON |
| †I love to hear the story .. .. .. .. | MYLES B. FOSTER |
| †Lord, Thy children guide and keep .. .. .. | J. H. MAUNDER |
| †Hosanna we sing .. .. .. .. .. | JOHN E. WEST |

Price Threepence each.

† Tonic Sol-fa, price 1½d. each. * Tonic Sol-fa, price 2d.

# HYMNS AND TUNES.

| No. | SET I. | |
|---|---|---|
| 1. | Come, children, on and forward .. .. | GEORGE C. MARTIN |
| 2. | For the freshness of the morning .. .. | Lady EUAN-SMITH |
| 3. | I love to hear the story .. .. .. | FREDERIC CLAY |
| 4. | Come, O come! in pious lays .. .. .. | J. STAINER |
| 5. | Thine for ever! Lord of Love .. .. .. | W. C. HARVEY |
| 6. | Jesu, Whom Thy children love .. .. | H. ELLIOT BUTTON |
| 7. | Sweetly o'er the meadows fair .. .. | F. A. CHALLINOR |
| 8. | Would you gain the best in life .. .. | C. J. MAY |
| 9. | On our way rejoicing .. .. .. | WALTER B. GILBERT |
| 10. | Now the daylight goes away .. .. .. | J. ADCOCK |
| | **SET II.** | |
| 1. | Again the morn of gladness .. .. .. | J. STAINER |
| 2. | The Angels' Song .. .. .. | ALBERTO RANDEGGER |
| 3. | Forward, Christian children .. .. .. | ALFRED MOFFAT |
| 4. | The Golden Shore .. .. .. .. | J. STAINER |
| 5. | Saviour, blessèd Saviour .. .. .. | JOHN E. WEST |
| 6. | Enter with thanksgiving .. .. .. | F. H. COWEN |
| 7. | Man shall not live by bread .. .. | J. VARLEY ROBERTS |
| 8. | Stars, that on your wondrous way .. .. | J. STAINER |
| 9. | The day is past and over .. .. .. | JOSEPH BARNBY |
| 10. | God will take care of you .. .. | FRANCES R. HAVERGAL |
| | **SET III.** | |
| 1. | We march, we march, to victory .. .. | JOSEPH BARNBY |
| 2. | Hark! hark! the organ loudly peals .. | GEORGE J. BENNETT |
| 3. | O what can little hands do? .. .. | H. ELLIOT BUTTON |
| 4. | While the sun is shining .. .. .. | T. ADAMS |
| 5. | I love to hear the story .. .. .. | H. J. GAUNTLETT |
| 6. | The roseate hues of early dawn .. .. | A. SULLIVAN |
| 7. | Lord, Thy children guide and keep .. .. | A. S. COOPER |
| 8. | In our work and in our play .. .. .. | F. WESTLAKE |
| 9. | The Beautiful Land .. .. .. .. | J. STAINER |
| 10. | Gentle Jesus, meek and mild .. .. .. | J. STAINER |
| | **SET IV.** | |
| 1. | The boys and girls of England .. .. .. | J. STAINER |
| 2. | The crown is waiting .. .. .. | J. STAINER |
| 3. | The City of Light .. .. .. .. | E. J. TROUP |
| 4. | He dwells among the lilies .. .. .. | Lady EUAN-SMITH |
| 5. | God is in Heaven! Can He hear .. .. | H. ELLIOT BUTTON |
| 6. | The Good Shepherd .. .. .. .. | J. STAINER |
| 7. | A little kingdom I possess .. .. .. | R. S. NEWMAN |
| 8. | Raise your standard, brothers .. .. .. | E. J. TROUP |
| 9. | Flowers .. .. .. .. .. | ALBERTO RANDEGGER |
| 10. | Jesus, tender Shepherd, hear me .. .. | HORATIO PARKER |

Both Notations, price Fourpence per Set.

Words only, 5s. per 100.

London: NOVELLO AND COMPANY, Limited.

# Vesper Hymns for Use in Time of War.

ERE WE LEAVE THY HOUSE, O FATHER .. .. .. 1d.

By ERNEST HARRISON.

Words only, 1s. 6d. per 100.

DARKNESS OF NIGHT .. .. .. .. .. .. 1d.

By GEORGE C. MARTIN.

Words only, 1s. 6d. per 100.

THE DAY FOR LABOUR, THE NIGHT FOR REST .. .. 1d.

By H. A. CHAMBERS.

Words only, 1s. 6d. per 100.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

MORNING SONG
FOR THE
ORGAN
COMPOSED BY
ALFRED HOLLINS.

Price One Shilling and Sixpence.

London: NOVELLO AND COMPANY, Limited.

Just Published.

EVENING REST
FOR THE
ORGAN
Composed for the opening of the Town Hall Organ, Johannesburg, March 4, 1916.
BY
ALFRED HOLLINS.

Price One Shilling and Sixpence.

London: NOVELLO AND COMPANY, Limited.

Just Published.

SCHERZO
FOR THE
ORGAN
COMPOSED BY
ALFRED HOLLINS.

Price One Shilling and Sixpence.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

FIVE VARIATIONS
ON AN OLD ENGLISH MELODY
FOR THE ORGAN
COMPOSED BY
J. STUART ARCHER.

Price Two Shillings and Sixpence.

London: NOVELLO AND COMPANY, Limited.

Played by Clarence Eddy, Samuel Baldwin, Herbert F. Ellingford A. Herbert Brewer, &c., &c.

"EPIC ODE,"
TONE-POEM FOR ORGAN, No. 1,
Price One Shilling and Sixpence net.
BY
RALPH H. BELLAIRS.

O MAN, hold thee on with courage of soul
Through the stormy shades of thy worldly way;
And the billows of clouds that around thee roll
Shall sleep in the light of a wondrous DAY.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

CHANSON D'ESPOIR
FOR THE
ORGAN
COMPOSED BY
J. A MEALE.

Price One Shilling and Sixpence.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

SCHERZO
FOR THE
ORGAN
COMPOSED BY
J. A. MEALE.

Price One Shilling and Sixpence.

London: NOVELLO AND COMPANY, Limited.

CHORALE PRELUDES
FOR THE ORGAN
BY
C. HUBERT H. PARRY.

FIRST SET.
ORIGINAL COMPOSITIONS FOR THE ORGAN
(NEW SERIES), No. 1.
CONTENTS.

1. CHORALE PRELUDE on "Dundee."
2. CHORALE PRELUDE on "Rockingham."
3. CHORALE PRELUDE on S. S. Wesley's "Hampton."
4. CHORALE PRELUDE on the "Old 104th."
5. CHORALE PRELUDE on "Melcombe." [omnium."
6. CHORALE PRELUDE on "Christe Redemptor
7. CHORALE PRELUDE on "St. Ann's."

SECOND SET.
ORIGINAL COMPOSITIONS FOR THE ORGAN
(NEW SERIES), No. 45.
CONTENTS.

1. CHORALE PRELUDE on "Croft's 136th."
2. CHORALE PRELUDE on "Martyrdom."
3. CHORALE PRELUDE on "St. Thomas."
4. CHORALE PRELUDE on "St. Mary."
5. CHORALE PRELUDE on "Eventide."
6. CHORALE PRELUDE on "St. Cross."
7. CHORALE PRELUDE on "Hanover."

Price Three Shillings and Sixpence each Set.

London: NOVELLO AND COMPANY, Limited.

*JUST PUBLISHED.*

# HIAWATHA'S WEDDING-FEAST

(Op. 30, No. 1.)

AND

# THE DEATH OF MINNEHAHA

(Op. 30, No. 2.)

COMPOSED BY

## S. COLERIDGE-TAYLOR.

ARRANGED FOR PIANOFORTE SOLO

BY

JOHN POINTER.

PRICE THREE SHILLINGS AND SIXPENCE EACH.

LONDON: NOVELLO AND COMPANY, LIMITED.

# THE MONTHS

TWELVE SKETCHES FOR THE PIANOFORTE

BY

## FREDERIC H. COWEN

IN FOUR BOOKS.

PRICE TWO SHILLINGS EACH.

CONTENTS:—

| Book 1. | | Book 3. | |
|---|---|---|---|
| January. | Lullaby for the New Year. | July. | Butterflies. |
| February. | (St. Valentine) Flirtations. | August. | Mid-day Rêverie. |
| March. | Boreas. | September. | Harvest Hymn. |
| **Book 2.** | | **Book 4.** | |
| April. | In Springtime. | October. | Autumn Evening Song. |
| May. | Italian Serenade. | November. | Civic Procession in the Olden Time. |
| June. | Birds. | December. | Christmas Morn. |

ARRANGEMENTS FOR SMALL ORCHESTRA BY THE COMPOSER.

| | | | | | |
|---|---|---|---|---|---|
| No. 2. | February. | String Parts (5) ... | 4s. 0d. | Wind Parts, &c. ... ... ... | 2s. 9d. |
| No. 6. | June. | String Parts (4) ... | 1s. 0d. | Wind Parts, &c. ... ... ... | 2s. 6d. |
| No. 9. | September. | String Parts (5) ... | 2s. 6d. | Wind Parts, &c. ... ... ... | 5s. 0d. |
| No. 12. | December. | String Parts (5) ... | 2s. 3d. | Wind Parts, &c. ... ... ... | 4s. 6d. |

LONDON: NOVELLO AND COMPANY, LIMITED.

# A Modern School for the Violin

BY

## AUGUST WILHELMJ AND JAMES BROWN.

THE purpose of this Work is to provide, in one systematic and comprehensive scheme, all that is necessary for the acquirement of the Art of Modern Violin Playing.

"A Modern School for the Violin" consists of Six Books devoted to Daily *Technical Practice*, Six Books of *Studies* for Violin alone, and a number of *Pieces* with Pianoforte Accompaniment, the Violin parts being specially edited for the purposes of teaching.

### SECTION A.—TECHNICAL PRACTICE. IN SIX BOOKS.

The foundation of "A Modern School for the Violin" is laid by means of a series of Six Books dealing exclusively with the important subject of DAILY TECHNICAL PRACTICE. The First Book of *Technical Practice* (Book 1A) is limited to the 1st Position; the Second Book (2A) to the 1st, 2nd, and 3rd Positions; the Third Book (3A) to the first five Positions; and so on. Bowings and other technical devices are introduced in a similarly progressive manner throughout. Each Book of *Technical Practice* is divided into "Lessons" (or Chapters), and each Lesson contains a number of *short repeating Exercises* on some definite point of Violin Technique—as Fingering, Bowing, &c., with the needful explanations. Included in each Book will be found a complete set of Scales and Arpeggi, arranged according to the particular stage of advancement reached.

Taken as a whole, this section is intended to facilitate, and to insist on, a *thorough*, *steady*, and *continuous* progress in the *mastery of the Instrument*, this being the only possible means of preparing the groundwork for artistic achievement with all its lasting delights.

### SECTION B.—STUDIES. IN SIX BOOKS.

Section B is formed of a series of original and selected *Studies*, in Six Books. Each Book of *Studies* (Section B) is carefully co-ordinated, in respect of difficulty and range of subject, with the correspondingly numbered Book of *Technical Practice* (Section A). Thus the First Book of *Studies* (1B) is written in the 1st Position; the Second Book (2B) in the 1st, 2nd, and 3rd Positions; the 3rd Book (3B) in all Positions up to and including the 5th; and so on. It should further be explained that the two Sections are designed to complement one another, and that the "School" must be practised, not in single Books of *Technical Practice* and *Studies* alternately, but in pairs. Thus, Books 1A and 1B are to be taken concurrently, then Books 2A and 2B, 3A and 3B, and so on, and the appropriate pairs are now issued bound together in cloth (see Cloth Bindings below).

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 1A. | TECHNICAL PRACTICE | (1st Position) | 2s. 0d. | 1B. | STUDIES ... ... ... | (1st Position) | 2s. 0d. |
| 2A. | DITTO | (1st, 2nd, and 3rd Positions) | 2s. 0d. | 2B. | DITTO | (1st, 2nd, and 3rd Positions) | 2s. 6d. |
| 3A. | DITTO ... | (1st to 5th Position) | 3s. 0d. | 3B. | DITTO ... ... | (1st to 5th Position) | 3s. 0d. |
| 4A. | DITTO ... ... | (all Positions) | 2s. 6d. | 4B. | DITTO ... ... ... | (all Positions) | 3s. 0d. |
| 5A. | DITTO ... ... ... | Do. | 2s. 6d. | 5B. | DITTO ... ... ... | Do. | 3s. 0d. |
| 6A. | DITTO ... ... ... | Do. | 3s. 0d. | 6B. | DITTO ... ... ... | Do. | 3s. 0d. |

### CLOTH BINDINGS.

| | | |
|---|---|---|
| Book 1. | (1A and 1B, bound together) in Cloth ... ... ... ... | 5s. 0d. |
| ,, 2. | (2A and 2B, bound together) Do. ... ... ... ... | 5s. 6d. |
| ,, 3. | (3A and 3B, bound together) Do. ... ... ... ... | 7s. 0d. |
| ,, 4. | (4A and 4B, bound together) Do. ... ... ... ... | 6s. 6d. |
| ,, 5. | (5A and 5B, bound together) Do. ... ... ... ... | 6s. 6d. |
| ,, 6. | (6A and 6B, bound together) Do. ... ... ... ... | 7s. 0d. |

### PIECES.

In completion of the scheme of "A Modern School" a number of *Pieces* are published, in a form designed to fulfil the requirements of Violin Teachers and Students. In each number the Violin part is furnished with complete Fingerings and Bowings, besides remarks as to the methods of rendering, &c.

| | | | |
|---|---|---|---|
| No. 13. | TWELVE FOLK DANCES FROM DENMARK (1st Position) | 2s. 0d. | |
| No. 14. | SONATA IN G MINOR. G. TARTINI (All Positions) | 2s. 0d. | |
| No. 15. | OVERTURE TO SAMSON. G. F. HANDEL (1st, 2nd, and 3rd Positions) | 2s. 0d. | |
| No. 16. | SONATINA IN D. FRANZ SCHUBERT (1st, 2nd, and 3rd Positions) | 2s. 0d. | |
| No. 17. | EIGHT HYMN TUNES. VARIOUS COMPOSERS (1st Position) | 1s. 6d. | |
| No. 18. | STYRIAN DANCES (LANDLER) (Op. 165). JOSEF LANNER (1st to 5th Position) | 2s. 0d. | |
| No. 19. | PRELUDE AND FUGUE IN G MINOR. J. S. BACH (Advanced) | 2s. 0d. | |
| No. 20. | SONATA IN G (No. 8). JOSEPH HAYDN (1st to 6th Position | 2s. 0d. | |
| No. 21. | CONCERTO IN A MINOR. J. S. BACH (1st to 6th Position) | 2s. 0d. | |
| No. 22. | CONCERTO IN A MINOR. PIERRE RODE (Op. 9). (All Positions) | 2s. 6d. | |
| No. 23. | TWELVE CAROLS .. .. .. (1st Position) | 2s. 0d. | |
| No. 24. | SONATA IN A. W. A. MOZART (1st to 5th Position) | 2s. 0d. | |
| No. 25. | RÊVERIE. HENRI VIEUXTEMPS (Op. 22, No. 3). (Advanced) | 2s. 0d. | |
| No. 26. | FOUR LITTLE PIECES. (From Op. 8) IGNAZ PLEYEL (1st Position) | 2s. 0d. | |
| No. 27. | SARABANDE AND TAMBOURIN. JEAN-MARIE LECLAIR (1st to 5th Position) | 2s. 0d. | |
| No. 28. | BOURRÉE AND GIGUE. J. S. BACH (1st and 3rd Positions) | 1s. 6d. | |
| No. 29. | BALLADE AND POLONAISE. HENRI VIEUXTEMPS (Op. 38) (Advanced) | 2s. 0d. | |

LONDON: NOVELLO AND COMPANY, LIMITED.

London:—Printed by NOVELLO AND COMPANY, Limited, at Novello Works, Soho, and published at 160, Wardour Street, Soho, W. 1. Sold also by SIMPKIN, MARSHALL, HAMILTON, KENT AND CO., Ltd., Paternoster Row, E.C.4.—Wednesday, May 1, 1918.

# THE MUSICAL TIMES

*AND SINGING-CLASS CIRCULAR.*

FOUNDED IN 1844.

PUBLISHED ON THE FIRST OF EVERY MONTH.

*No. 904.—Vol. 59.*
*Registered at the General Post Office for Canadian Postage.*

JUNE 1, 1918.

*Price 4d.; Postage 1½d.*
*Annual Subscription, Post-free, 5s.*



## ROYAL CHORAL SOCIETY.

Patron: His Majesty The King.
Conductor: Sir FREDERICK BRIDGE, C.V.O.

(Season 1918—1919.)

There are now VACANCIES in the CHOIR for SOPRANOS, CONTRALTOS, TENORS, and BASSES. Applicants should have STRONG VOICES OF GOOD QUALITY, and should be prepared to pass an examination in SIGHT-READING. Address, The Secretary, Royal Choral Society, Royal Albert Hall, S.W.-7

## ROYAL ACADEMY OF MUSIC.

YORK GATE, MARYLEBONE ROAD, LONDON, N.W.-1

Instituted 1822. Incorporated by Royal Charter, 1830.
Patron: HIS MAJESTY THE KING.
President: H.R.H. The Duke of Connaught, K.G.
Principal: Sir A. C. Mackenzie, Mus. Doc., LL.D., F.R.A.M.

MIDSUMMER HALF-TERM begins June 10th.
Entrance Exam., June 5th, at 3.
Fortnightly Concerts, June 1st, 15th, and 29th, at 3.
Orchestral Concert, Queen's Hall, June 21st, at 3.
Prospectus can be obtained on application.

P. QUARRY, Acting-Secretary.

## THE ROYAL COLLEGE OF MUSIC.

PRINCE CONSORT ROAD, SOUTH KENSINGTON, S.W.-7
(Incorporated by Royal Charter, 1883.)

Telegrams—"Initiative, Southkens, London." Telephone—"1160, Western."

Patron: HIS MAJESTY THE KING.
Director:
Sir C. Hubert H. Parry, Bart., C.V.O., D.C.L., M.A., Mus. Doc.
Honorary Secretary: M. Muir Mackenzie, Esq.

The MIDSUMMER HALF-TERM will commence on Monday, June 10th, 1918.

A Junior Department is established for Pupils under 16 years of age.

Syllabus and Official Entry Forms may be obtained from The Registrar.

THE ROYAL COLLEGE OF MUSIC PATRON'S FUND (Founded by Sir S. Ernest Palmer, Bart.). For the encouragement of British Composers and Executive Artists.

Particulars may be obtained from the Registrar of the College.

CLAUDE AVELING, Registrar.

## ROYAL MANCHESTER COLLEGE OF MUSIC.

Patroness: Her Majesty Queen Alexandra.
President: Sir Thomas Beecham, Bart.
Principal: Dr. Adolph Brodsky.

Special Houses of Residence recommended for Students.

Students are required to enter upon a complete course of Musical instruction, and are not admitted for a shorter period than one year.

Fee for the year, £30. Special fee for Organ Course, £20, and for Wind Instrument Course, £15.

Systematic Course for the Training of Teachers included in the curriculum.

The Prospectus, with Scholarship information, Diploma Regulations, and Entry Forms, on application.

Opera Class—Miss Marie Brema.

STANLEY WITHERS, Registrar.

## THE ROYAL COLLEGE OF ORGANISTS.

Examination Regulations, List of College Publications, Lectures, &c., may be had on application.

H. A. HARDING, Hon. Sec.

Kensington Gore, S.W.-7

## THE ASSOCIATED BOARD

OF THE R.A.M. AND R.C.M.
FOR LOCAL EXAMINATIONS IN MUSIC.

*Patron: HIS MAJESTY THE KING.*

LOCAL CENTRE EXAMINATIONS (Syllabus A).

Examinations in Theory held in March and November at all Centres. In Practical Subjects in March-April at all Centres, and in the London district and certain Provincial Centres in November-December also. Entries for the November-December Examinations close Wednesday, October 16th, 1918.

SCHOOL EXAMINATIONS (Syllabus B).

Held throughout the British Isles three times a year, viz., October-November, March-April, and June-July. Entries for the October-November Examinations close Wednesday, October 9th, 1918.

Theory papers set in Examinations of past years (Local Centre *or* School) can be obtained on application. Price 4d. per set, per year, post-free.

The Board offers annually SIX EXHIBITIONS tenable at the R.A.M. or R.C.M. for Two or Three Years.

Syllabuses A and B, Syllabus in Ear-Training and Sight-Singing, Entry Forms, and any further information, may be obtained post-free from—

JAMES MUIR, Secretary,

Telegrams: "Associa, London." 15, Bedford Square, London, W.C.-1

## GUILDHALL SCHOOL OF MUSIC.

Principal . .. .. LANDON RONALD.

COMPLETE MUSICAL EDUCATION at inclusive fee.

PRIVATE LESSONS in all musical subjects. STAGE TRAINING, in Elocution, Gesture, Stage Dancing, Fencing.

Special complete Training for Grand Opera by Sir FREDERIC COWEN and M. CORYN (Director of Antwerp Opera House).

Weekly Orchestral Practices.

HALF-TERM begins Monday, June 3rd.

Prospectus and Syllabus of Local Centres and Local Schools Examinations (open to general public), free.

H. SAXE WYNDHAM, Secretary.

Victoria Embankment, E.C.-4.

## BIRMINGHAM & MIDLAND INSTITUTE.

SCHOOL OF MUSIC.

Visitor .. .. .. Sir Edward Elgar, O.M., Mus. Doc., LL.D.
Director .. .. Granville Bantock, M.A.

Session 1917-1918.

The Session consists of AUTUMN TERM (September 24 to December 22); WINTER TERM (January 21 to April 13); SUMMER TERM (April 15 to June 29).

Instruction in all branches of Music, Students' Choir and Orchestra, Chamber Music, Students' Rehearsals, and Concerts.

Prospectus and further information may be obtained from—

H. M. FRANCIS, *Secretary.*

## UNIVERSITY OF DURHAM.

Examinations for degrees in Music are held as follows: Matriculation, January, July, and October; First Mus. B., March and September; Mus. B. and Mus. D., September only.

For particulars, apply Secretary of Examinations, University Offices, Durham. Copies of former Examination Papers, 1s. 6d. per set.


## ADVANCE IN PRICES.

With the exception of folio songs, all the Novello publications were increased in price on January 1, but the charges quoted in the advertisement columns have not been altered.

## THE LONDON COLLEGE FOR CHORISTERS.

6 and 7, BLOMFIELD CRESCENT, PADDINGTON, W.-2
Founder and Director: MR. JAMES BATES.

Solo Boys and Chorus Boys supplied at short notice for Church Services, Concerts, &c. Telephone Paddington, 5990. Sec., E. B. GOLDING.

## MANCHESTER SCHOOL OF MUSIC.

FOUNDED 1892.
Principal: ALBERT J. CROSS, A.R.A.M.

All Branches of Music taught. Day and Evening Lessons.
Full Orchestral Class, Intermediate and Elementary String Orchestras, Opera, Ensemble, Elocution, Choral, and Harmony, &c., Classes.
An Orchestral Concert will be given in the Houldsworth Hall, on June 27. The programme will include, for the first time in Manchester: "Variations on an African Air," Coleridge-Taylor; Three Characteristic Dances," Speaight; "Country Song," and "Marching Song," Von Holst; and Pianoforte Concerto in C minor, No. 2, Villiers Stanford (First Performance in England).
Single Subjects taught. Prospectus from 16, Albert Square.

## UNIVERSITY COLLEGE, READING.

HALLS OF RESIDENCE:

Wantage Hall (Men). | St. Andrew's Hall (Women).
St. Patrick's Hall (Men). | Wessex Hall (Women).
St. George's Hostel (Women).

DEPARTMENT OF MUSIC.
Director: H. P. ALLEN, M.A., D.Mus.

SCHOLARSHIPS IN MUSIC.

An Examination for one or more Scholarships in Music, each of about £26 per annum, open to men and women, and tenable at the College for not more than three years, will be held at the College on July 11, 1918. Candidates must offer Singing, Pianoforte, Violin, Viola, Violoncello, or Organ as a principal subject. Entries must be sent in by June 27, 1918. Further particulars of these and other Scholarships, and prospectuses of the College, may be obtained from the Registrar, University College, Reading.

FRANCIS H. WRIGHT,
Registrar.

## COLLEGE OF VIOLINISTS, LIMITED,

91, ST. MARTIN'S LANE, LONDON, W.C.-2.

EXAMINATIONS

IN VIOLIN, VIOLA, VIOLONCELLO, AND THEORY OF MUSIC held in JUNE and DECEMBER.

Syllabus on application to E. E. JACKSON, Hon. Secretary.

## THE MADRIGAL SOCIETY.

(FOUNDED 1741.)

THE MADRIGAL SOCIETY offers TWO PRIZES, being the "Molineux Prize" of TEN POUNDS with the Society's Medal, and the Society's Prize" of FIVE POUNDS, for the best and second best APPROVED MADRIGALS, in not less than four nor more than six parts, the upper part or parts to be for one or two Treble Voices.

The character of the Composition to be in accordance with that of Madrigals of the best style and form, with imitative Part-Writing; not a mere Part-song or harmonized Melody.

The following conditions must be complied with, viz.:—

1. That the Alto and Tenor Parts be written in their respective clefs;
2. That the signature be repeated at the head of each page at least;
3. That the intended "Tempo" be clearly indicated;
4. That the words, to be selected by the Composer, be written out in full on a fly-leaf at the beginning; and
5. That not more than one Composition be submitted by each Competitor, which must not be in the Composer's autograph.

The Madrigals to be delivered, addressed to the Secretary of the Madrigal Society, Whyteleafe, Bromley, Kent, on or before January 1, 1919, each Composition having a device or motto affixed thereto, with the Composer's name in a sealed envelope bearing a corresponding mark.

The Award of the Judges will be made known at the meeting of the Society in February, 1919.

OSCAR W. STREET, Hon. Secretary.

Bromley, Kent,
May, 1918.

COUNTY BOROUGH OF HUDDERSFIELD.

## "MRS. SUNDERLAND" MUSICAL COMPETITIONS.

PRIZES FOR ORIGINAL MUSICAL COMPOSITIONS.

Adjudicator, GRANVILLE BANTOCK, ESQ., M.A.

UNACCOMPANIED CHORAL NUMBER for MIXED VOICES (mainly in four parts)—1st Prize, £5 5s. and £5 towards cost of publication; 2nd Prize, £2 2s.

TENOR or CONTRALTO SOLO—1st Prize, £5 5s. and £5 towards cost of publication; 2nd Prize, £2 2s.

Compositions to be forwarded to the Secretary not later than July 1.

For further particulars apply

THOS. THORP, Secretary,
Technical College, Huddersfield.

## LONDON COLLEGE OF MUSIC.

GREAT MARLBOROUGH STREET, LONDON, W.-1

Patron: HIS GRACE THE DUKE OF LEEDS.

BOARD OF EXAMINATION.

DR. HORTON ALLISON, Mus. D. Dublin; Mus. B. Cantab.; F.R.A.M.
DR. ARTHUR S. HOLLOWAY, Mus. Doc. Oxon.; F.R.C.O.
DR. F. J. KARN, Mus. Bac. Cantab., Principal.
G. AUGUSTUS HOLMES, Esq., Director of Examinations.

EXAMINATIONS—LOCAL AND HIGHER.

The NEXT EXAMINATION for Certificates in Pianoforte, Violin, Singing, Elocution, Organ, Theory of Music, &c., will be held at Scotch and Irish Centres in JUNE, and at all other Local Centres in JULY.

SYLLABUS, and Forms of Entry, may be had on application to the Secretary.

The HIGHER EXAMINATIONS for the Diplomas of Associate (A.L.C.M.) and Licentiate (L.L.C.M.) take place in April, June, July, and December, and for the Diplomas of Associate in Music (A. Mus. L.C.M.), Licentiate in Music (L. Mus. L.C.M.), and Fellowship (F.L.C.M.), in June, July, and December.

LOCAL CENTRES may be formed in districts unrepresented, either in the United Kingdom or abroad; particulars on application. SCHOOL CENTRES may also be arranged.

In the Educational Department students are trained under the best Professors at moderate fees. Lessons may commence from any date. For full information apply,

A. GAMBIER HOLMES, Secretary.

Telegrams: "Supertonic, Reg. London." Telephone: 3870 Central.

## VICTORIA COLLEGE OF MUSIC,

LONDON

Under the direction of the Victoria College Corporation, Ltd.)

INCORPORATED 1891.

18, BERNERS STREET, OXFORD STREET, LONDON, W.-1

President: THE MOST HON. THE MARQUIS OF ANGLESEY.

Board of Examination:

Principal: J. H. LEWIS, D.C.L., F.E.I.S., Mus. Doc.
Chairman: J. M. BENTLEY, Mus Doc., Cantab., Hon. F.R.A.M.
Hon. Director of Studies: CHURCHILL SIBLEY, Mus. Doc., F.I.G.C.M.
ROBERT FOX FREW, Mus. Doc. Dunelm.
Rev. NOEL BONAVIA-HUNT, M.A. Oxon.
Secretary: H. PORTMAN LEWIS.

Metropolitan Examinations in all subjects, including the Diplomas of A.V.C.M., L.V.C.M., F.V.C.M., also for the Teachers' Professional Diploma in the Art of Teaching, April, July, and December.

Local Theoretical Examinations, July and December.
Practical Examinations are now being held at the various Centres.
Gold, Silver, and Bronze Medals are offered for Competition.
Local Secretaries required for towns not represented.
Dr. Churchill Sibley gives personal lessons at the College.

All communications to be addressed to The Secretary, Registered Office, 11, Burleigh Street, Strand, W.C.-2

## INCORPORATED GUILD OF CHURCH MUSICIANS.

Founded 1888.

Incorporated pursuant to Act of Parliament XXX. and XXXI. Victoria, Cap. cxxxi., § 23.

*President:* THE RT. REV. BISHOP J. E. C. WELLDON, D.D., DEAN OF MANCHESTER.

ASSOCIATE (A.I.G.C.M.), LICENTIATE (L.I.G.C.M.), FELLOWSHIP (F.I.G.C.M.) EXAMINATIONS in London and at approved Provincial Centres in April, July, and December.

COMPETITIONS, 1918.

SILVER MEDALS are awarded for the best ANDANTE for the ORGAN, and a SHORT ANTHEM with Bass Solo.
BRONZE MEDALS for the best VESPER HYMN, DOUBLE CHANT, and KYRIE.

Organists (Members) have the FREE use of the Register of Vacant Appointments.
Calendar (*gratis*) and further information of DR. LEWIS, Warden, 18, Berners Street, London, W.-1

THE CENTRE FOR MODERN MUSIC.

Extensive Stock of English, French, Italian, Russian, and Spanish Modern Music.

Publishers of Wassili Safonoff's New Formula for the Piano Teacher and Piano Student.

## J. & W. CHESTER

11, GREAT MARLBOROUGH STREET, LONDON, W.-1.
(First Floor).

# BECOME A GOOD PIANIST

WITHOUT CONSTANT "PRACTISING."

My "From Brain to Keyboard" System, recommended and used personally by Sir Frederick Bridge, C.V.O., other prominent musicians, and hundreds of professional pianists and teachers, applies to all pianists.

*The System enables*

THE AVERAGE PLAYER to improve very rapidly with a small amount of practice and no drudgery,

THE GOOD PLAYER to keep up a very high standard and to improve without any keyboard practice at all.

*SEND FOR MY ILLUSTRATED BOOK:*

*"Light on Pianoforte Playing."*

The Book explains fully how I teach the System by a series of Postal Lessons, and the fee I charge. The lessons are adapted to the requirements of pianists of all grades of proficiency. Apply for Booklet to-day, but do not omit to state whether average or advanced player. Send 3d. for part war-time cost and postage.

M. MACDONALD SMITH,

19, BLOOMSBURY SQUARE, LONDON, W.C. 1

# "From Brain to Keyboard"

There is ONLY ONE "From Brain to Keyboard" System, the ORIGINAL one in every sense.

All who are war working and would keep their hands supple and flexible, should possess a

# TECHNIQUER

Patented in Great Britain and U.S.A.

Several Techniquers are being used in the trenches for this purpose.

*Extract from letter:*

"I have procured a Techniquer and find it is combating my munition work very well indeed."—N. H.

Used and highly recommended by: Victor Benham, Esq., Oscar Beringer, Esq., Hon. R.A.M. Charles Macpherson, Esq., F.R.A.M. Charles F. Reddie, Esq., F.R.A.M., and many others.

A Series of Photos. with letterpress, illustrating the principal Exercises, may now be had. Price 4s.

"Hand Development," 7d. post free, by Richard J. Pitcher. Send for particulars and testimonials, the Sec., Miss Cooper, 33, Orchard St., W.1.

# MR. CHARLES TREE.

*Newcastle Journal*, November 23rd, 1917.—One of our finest descriptive singers. He excelled by his faithful interpretative gifts and fine musicianship.

*Newcastle Chronicle.*—The art of Mr. Tree is as unmistakable as it is all-embracing.

"*How to Acquire Ease of Voice-Production.*" By Charles Tree. (Published by J. Williams, Ltd., Great Portland Street, W.1)

*RECITAL-LECTURES on Ease of Voice-Production.*

*Kettering Leader*, April 19, 1918.—By engaging Mr. Tree for his evening on "The Art of Singing," the Kettering Gleemen have rendered a valuable service to the vocal art of the town. The hall was full, despite the bad weather. From beginning to end the interest was deep and sustained. He sang in masterly fashion several groups of beautiful songs, and explained in the most lucid manner how the forward placing of the voice was accomplished, divesting it of all mysticism by example after example of *how to do it*. An earnest student would gather much from these demonstrations. His voice is of sensuous beauty and great power."

Concert dates, &c., 29, King's Road, Chelsea.

CHOIR-TRAINERS' LEAGUE.—Dr. Percy Rideout has kindly consented to read a paper on "A link between the music of the Christian Church and the music of the Jews," at Messrs. Novello's Hall, 160, Wardour Street (obligingly lent for that purpose), on Tuesday, June 18, at 7. p.m. A discussion will follow. Free tickets (admitting friends also) on application to the Office of the League, 11, Queen Victoria Street, E.C.4.

## PROFESSIONAL NOTICES.

GLADYS E. PARRIS (SOPRANO).

Open for engagements for Concerts, Dinners, Masonics, &c. Thoroughly trained voice.

81, Barcombe Avenue, Streatham Hill. S.W.2.

MR. ERNEST A. FLAMBE (BASS).

Oratorio, Concerts, Receptions, &c. For vacant dates, address 67, Ashbourne Avenue, Mitcham, Surrey.

# MR. SAMUEL MASTERS

(TENOR).

Address—164, Bank Buildings, Ewell Road, Surbiton.

# MR. W. H. BREARE

VOCAL ADVISER AND TEACHER OF SINGING

TO STUDENTS AND THE PROFESSION.

Author of "Vocalism," "Elocution: Its First Principles," "Vocal Faults and their Remedies." Now Published: "Vocal Technique: How it feels to Sing." 3s. 6d. each, post 3s. 10d.

"The most complete guide to singing in English."—"Lancelot," in the *Referee*.

"One of the sanest of sane expositions."—*Musical Courier, N.Y.*

"Is a reliable expert in all branches."—*Gentlewoman.*

"A magnificent guide to both teachers and students."—*Eastern Morning News.*

"Do not hesitate to commend."—*Glasgow Herald.*

"His technical knowledge is minute, wide and accurate: what he has to say is well worthy of consideration by public singers and music teachers."—*Aberdeen Free Press.*

"Common-sense in all he utters."—*Leeds Mercury.*

"Is an acknowledged authority. . . ."—*Western Morning News.*

"I have not the slightest fear of contradiction when I say that no one knows more about the voice and vocal production than Mr. W. H. Breare."—"Counterpoint," in the *Newcastle Journal.*

Address: "HERALD" BUILDINGS, HARROGATE.

MUSICAL REVISER TO MESSRS. NOVELLO FOR THIRTY-THREE YEARS.

# COMPOSERS' MSS.

REVISED AND PREPARED FOR PRINTING.

H. ELLIOT BUTTON, "Harewood," Ardwick Road, N.W.2

Reference to the following composers kindly permitted:—

Sir C. HUBERT H. PARRY, Bt., C.V.O., Sir EDWARD ELGAR, O.M.
Sir FREDERICK BRIDGE, C.V.O., Dr. WALFORD DAVIES.

DR. ALLISON instructed by Post Candidates who OBTAINED DEGREES OF MUS.D. and MUS.B. at Oxford, Cambridge, Dublin, London, and Durham Universities, Diplomas of F.L.C.M., L.Mus I.C.M., A.R.C.M., F.R.C.O. (1916), and L.R.A.M. Gold Medals, Silver Medals, Scholarships, Prizes, "Honours," and Pass Certificates (of the College of Music) to the number of *eight hundred and eighty*. Dr. Allison is willing to teach those who neither require nor desire to pass examinations. Harmony, Counterpoint, Orchestration, and Analysis of Composition by Post, to correspondents anywhere. Personal instruction in Theory, Singing, Organ, and Piano. 24, Park Range, Victoria Park, Manchester.

REVISION OF MUSICAL COMPOSITIONS. Dr. Horton Allison, 24, Park Range, Victoria Park, Manchester.

SPECIAL CORRESPONDENCE COURSES:—

(1.) L.R.A.M. Paper Work.
(2.) A.R.C.M. Paper Work.
(3.) Interesting Courses of Study in Rudiments, Harmony, Form, &c.

L.R.A.M. Exams. 1910-17 .. 121 Correspondence Pupils successful.
A.R.C.M. ,, 1914-18 .. 27 ,, ,, ,,

MR. E. H. BIBBY, Mus. Bac., L.R.A.M., A.R.C.M., c/o FORSYTH BROS., Deansgate, Manchester.

DR. CUTHBERT HARRIS, Mus. Doc. Dunelm., F.R.C.O. SPECIALIST IN CORRESPONDENCE TUITION. 357 Successes in Mus. D., Mus. B., F.R.C.O. and A.R.C.O., &c. MSS. revised and arranged for publication. 3, De Burgh Park, Banstead, Surrey. Telephone, Burgh Heath, 346.

MISS H. HEALE COACHES for all EXAMINATIONS in MUSIC (at private residence or at West-End studio), in Pianoforte, Harmony, Counterpoint, Fugue, Form, Orchestration, "Teaching," Modulation, Transposition, &c. For Terms, &c., apply Dunraven House, 41, Albert Bridge Road, S.W.11

DR. ARTHUR S. HOLLOWAY, Mus. D. Oxon., 13, Roseleigh Avenue, Highbury, N.5, continues to PREPARE CANDIDATES for the various Theoretical Examinations. Music of any description revised or arranged. LESSONS in COMPOSITION, by post if desired.

ENGAGEMENTS ACCEPTED AND POSTAL LESSONS given by Mr. C. T. HEAVISIDE, SOLO PIANIST, Cellist, &c., 27, Torwood Street, Torquay.

DR. F. J. KARN (Mus. Bac. Cantab.; Mus. Doc. Toronto) continues to give lessons in Harmony and other Theoretical subjects, and prepares for all Musical Examinations. Compositions revised and Analyses written. Candidates prepared by Dr. Karn have gained the Mus. Bac. and Mus. Doc. degrees at the Universities and diplomas from the Musical Colleges.
Address 106, Haverstock Hill, London, N.W.-3

MADAME LARKCOM, F.R.A.M., Professor of Singing, R. A. Music. Private Pupils received at the Wigmore Hall Studios, 40, Wigmore Street, W.-1

DR. LEWIS, Mus. Doc., F.E.I.S., Warden, Incorporated Guild of Church Musicians, gives LESSONS, Personally or by Post, in HARMONY and COUNTERPOINT. 18, Berners Street, Oxford Street, W.-1

DR. LEWIS' TEXT-BOOKS:

HARMONY. (2 vols.) 5s. each, net.
COUNTERPOINT. 5s. net.
DOUBLE COUNTERPOINT AND CANON. 5s. net.
FUGUE. 1s. 6d. net.
ELEMENTS OF MUSIC. 2s. 6d. net.
DEVELOPMENT OF ANGLICAN CHURCH MUSIC. 2s. net.
PRONOUNCING VOCABULARY OF MUSICAL TERMS. 6d. net.
DICTIONARY OF MUSICAL TERMS. 6d. net.
MATERIAL OF MELODY. 3d. net.
IMPROVISATION. 1s. 6d. net.
The above, complete, will be forwarded (carriage paid) for £1.

ARTHUR MANGELSDORFF, L.R.A.M., A.R.C.M., Pianist (Specialist), coaches for Pianoforte Diplomas. Paper Work by Correspondence. 497, Coventry Road, Birmingham.

L.R.A.M.—ARTHUR MANGELSDORFF has had September, 1917, Successes. He begs to state that he is a British-born subject. Address as in other advertisement.

MISS F. HELENA MARKS PREPARES for L.R.A.M. and other Examinations. Pianoforte, Harmony, "Form and Teaching," &c. Lessons (oral or by correspondence). Pupils received and visited for the Pianoforte. Many recent successes, L.R.A.M., &c. Pianoforte Classes, 10, Matheson Rd., West Kensington.

## LICHFIELD CATHEDRAL CHOIR.

There will shortly be a VACANCY for a Leading Boy (SOLOIST). Candidates must have very good voices and be good readers of music, and should be between nine and twelve years old. Board, lodging, education, and medical attendance free. Apply Rev. M. Hardey, Sub-chanter, The Close, Lichfield.

DR. H. H. L. MIDDLETON, Mus. Doc., F.R.C.O., L.R.A.M., A.R.C.M. Twenty-five years' experience in Private Tuition and Coaching for Degrees. More than 500 of Dr. Middleton's Pupils have obtained Degrees at the Universities, R.A.M., R.C.M., and R.C.O. Address, 60, Berners Street, W.-1

ALTO SOLOIST (experienced C.E. and R.C.), disengaged for Sunday Evenings. Week-day Feasts, Weddings, Requiems, Concerts, Ballads, Quartets, &c., Ryalto, 125, Strand, W.C.-2

ALTO, disengaged, desires APPOINTMENT.—Good recommendation. State salary offered. "S. P.," c/o Novello & Co., Ltd., 160, Wardour Street, W.-1.

## OXFORD, NEW COLLEGE.

LAY CLERK with a TENOR VOICE WANTED. Trial of SELECTED Candidates on WEDNESDAY, JULY 3.
Applications to be made to The Precentor BEFORE JUNE 20. Preference will be given to Candidates who have been invalided out of the Navy or Army, and who wish to take a University Course.

TENOR WANTED.—All Saints', Devonshire Road, South Lambeth, £12. W. A. 21, Thurlestone Road, W. Norwood.

ST. ANDREW'S, HOLBORN. — There are VACANCIES in the Choir for a BASS and an ALTO VOICE. Communicants. Salary £20, a year. Full Cathedral, and occasional Oratorio Services. Apply, enclosing two copies of recent testimonials, to Mr. F. G. M. Ogbourne, director of the Choir, Ormond Chambers, 28, Great Ormond Street, Holborn, W.C. 1.

WANTED, ORGANIST AND CHOIRMASTER for the Cathedral Church of St. Nicholas, Newcastle-on-Tyne. Particulars as to qualifications necessary, salary, &c., on application to Mr. Percy Parmeter, Vestry Clerk, Collingwood Buildings, Newcastle-on-Tyne.

ORGANIST-CHOIRMASTER WANTED for Mint Wesleyan Church, Exeter. (3-Manual Organ). Apply, stating salary and fullest particulars, to Pinniger, Coleshill, Exeter

WANTED, the middle of August, an ORGANIST and CHOIRMASTER for Private Chapel in the country for the period of the War. Must be a good trainer of Boys' Voices, and a Single man. The Rev. H. E. Malden, Ashdown Park, Shrivenham.

ORGANIST AND CHOIRMASTER WANTED, for First Presbyterian Church (Unitarian), Belfast; salary £75.—Apply, by letter only in first instance, with testimonials, to Mr. Eustace Gordon, 35, Rosemary Street, Belfast.

ORGANIST and CHOIRMASTER DESIRES POST in London district. L.R.A.M. Twelve years' experience. Good testimonials. Ineligible for Army. Apply "Cantor," c/o Novello & Co., Ltd., 160, Wardour Street, W.-1.

MR. STEPHEN W. SANGSTER (late of Eastbourne) is OPEN to DEPUTISE at the Organ in London and neighbourhood. Address, 2, Burgess Hill, Hampstead, N.W.-2.

ASSISTANT MUSIC-MASTER WANTED in September, 1918. Piano and 'Cello or Violin. Apply, Headmaster, Rossall School, Fleetwood.

A STUDENT MUSIC-MISTRESS (non-resident) WANTED in September. For full particulars apply to the Head-Mistress, Skinners' School, Stamford Hill, London, N.-16.

WANTED, A JUNIOR ASSISTANT, Male or Female, for music department of Foyles, 121, Charing Cross Road, London, W.C.-2.

SEVERAL TWO-MANUAL ORGANS, with pedals, various sizes, suitable for CHURCHES, COLLEGES, &c., built on entirely new principles of specially constructed action, recently introduced, at minimum of cost. Apply W. E. Richardson & Sons, Organ Builders, Manchester, S.W.

SECOND-HAND TWO-MANUAL PIPE ORGAN REQUIRED. Write, with full particulars as to lowest price, to W. H. Lee, 77, New Road, Ware.

FOR SALE.—RUMMEN'S ORGAN PEDALS and SEAT, for attachment to piano, £8. Apply by letter first to C. K. S., 46, Queen's Road, Bayswater.

PIANO FOR SALE. — Horizontal Grand. In antique rosewood case, richly inlaid Buhl work over entire surface. Perfect order. Also Harmoniums, 18 stops and 12 stops, in thorough order. Speechly & Sons, Camden Organ Works, St. Mark's Road, Dalston, E.-8.

GORS & KALLMANN PIANOFORTE. — In Rosewood Case, Iron Frame, Overstrung, Trichord Check Action; in perfect condition, almost new. Net cash £65. Attwells, Binfield & Co., Reading.

BROADWOOD SQUARE.—Splendid specimen of this beautiful old instrument in mahogany inlaid case, six legs, sustaining pedal; a few strings missing, otherwise in good condition. Tone beautiful. Offered at £18. "Organist," The Glen, Tilehurst.

VIRGIL PRACTICE CLAVIER.—In oak case. In perfect condition, 7½ octaves, absolutely as new. Net cash £11. Attwells, Binfield & Co., Reading.

LIBRETTIST SEEKS COMPOSER to set Light Opera to Music. References required and given. Replies must contain qualifications. "W. H." c/o Novello & Co., Ltd, 160, Wardour Street, W.-1.

WANTED.—LITHOGRAPHIC AND DUPLICATING WORK, ANY CLASS. Orchestral Parts included. Moderate charges. V. H. Beach & Co., John Street, Heanor, Notts.

BASS SINGERS should buy "SONGS OF THE NIGHT" (Oakley). Two Sets: Nos. 1/4 and 5/7. Price 1s. 6d. each set. Weekes & Co., 14, Hanover Street, W.-1

"EVERY MOTHER'S SON."—Send for a copy of this Song. Escott & Co., Newman Street, W.-1. 2s.

TE DEUM IN F. MAGNIFICAT AND NUNC DIMITTIS IN F. 3d. each. By A. Toase, Novello & Co., Ltd.

CHURCH MUSIC by B. Luard-Selby, published by Winthrop Rogers, Limited, 18, Berners Street, London, W.-1. Magnificat No. 1, 3d. Anthem, "The Lord hear thee," 2d.

RESPONSES and a Setting of THE LORD'S PRAYER, by C. T. Heaviside. 4d. net. Copies may be obtained of the Composer, at 27, Torwood Street, Torquay.

*PUBLISHED SHORTLY. ILLUSTRATED.*

## "STERNDALE BENNETT & SHEFFIELD."

Part I., 4s., Bennett Family, Derbyshire, Cambridge, and Sheffield. Part II., 3s. Wm. Sterndale Bennett and Associations with his Native City. By W. T. FREEMANTLE, Barbot Hall, Rotherham, to whom subscribers' names solicited without delay.

## WIGMORE HALL STUDIOS

(Late BECHSTEIN HALL).

THE best Accommodation in London for MUSIC TEACHERS, providing every possible convenience. Magnificent Entrance Hall, Electric Lift, Waiting Lounges and Lavatories on each floor. Luxuriously furnished, lighted by Electricity, and Horizontal Grands in every Studio. Moderate inclusive charges.

WIGMORE HALL STUDIOS, 32-40, Wigmore St., London, W.1

## PIANO PEDALS with Octave Coupler

This wonderful invention supersedes all Piano Pedals, and is a Master Patent.

THE CATHEDRAL, MANCHESTER,
Nov. 8, 1910.

DEAR MR. MALKIN,

I think your Patent Pedal Attachment, which you have fitted to my Steinway, is simply splendid. I find the action absolutely silent and its touch beautiful.—Yours truly,

R. H. P. COLEMAN, F.R.C.O., Sub-Organist.

Terms: Cash, or instalments of 20s. per month.

*Write for Lists, Prices, and Clients' Opinions, and References to*

THE MALKIN PATENT PEDAL CO., LTD.,
Works—Hanley, Staffs. NEWCASTLE-UNDER-LYME.

TWOPENCE EACH.

## CHOIR CARDS. By Dr. BELLAIRS.

1. Singing Exercises for Choir Boys.
2. Tallis's Responses, rhythmically arranged.
3. Te Deum and Benedictus, chant form.

London: NOVELLO AND COMPANY, Limited.

## CHURCH MUSIC, Etc.

By J. J. JONES

(Private 2nd Battalion B. V. Regiment).

COMMUNION SERVICE (8d.).—"A nice Church-like Setting, complete, attractive, melodious, and congregational."—*Organist and Choirmaster.*

TE DEUM, free chant, &c. (4d.). SONG OF SEA-KINGS, Men's part-song (3d.).

BRAVE HEARTS. Sorg. Words by Oxenford (2s.). (Weekes & Co.)

VESPER.—"Lord, keep us safe." On Cards, 1½d. (Novello & Co.)

MARCH OF THE SEA-KING. For Orchestra. Piano and Two Violin Parts, (1s.) String, Wind, Brass, and Drum Parts, 2d. each. (J. Curwen & Sons.)

## COMPOSITIONS

BY

EDWARD BUNNETT, MUS. D. CANTAB.

### SERVICES.

| | |
|---|---|
| Venite Setting, in A. Chant form ... ... ... | 2d. |
| Te Deum, in A. Four Voices... ... ... ... | 3d. |
| Benedictus, in A. ,, ... ... ... ... | 3d. |
| Jubilate, in A. ,, ... ... ... ... | 3d. |
| Te Deum, in E ... ... ... ... ... ... | 3d. |
| Benedictus and Jubilate, in E ... ... ... | 3d |
| Magnificat, in E ... ... ... ... ... ... | 3d. |
| Cantate and Deus, in E ... ... ... ... | 3d. |
| Communion Service for Men's Voices only ... ... | 6d. |

### ORGAN.

| | s. | d. |
|---|---|---|
| Two Short Pieces— | | |
| Larghetto, in F major and Pastorale, in A ... | 1 | 6 |
| Andantino, in G flat ... ... ... ... ... | 1 | 0 |
| No. III. of Eight Organ Pieces— | | |
| Andante, in E flat, and Andante, in F, from a Concerto by Cramer ... ... ... | 1 | 6 |
| Introduction, Air with Variations, and Finale Fugato | 2 | 0 |

London: NOVELLO AND COMPANY, Limited.

WANTED.—GILBERT AND SULLIVAN OPERAS. Vocal Scores. Full particulars to O. T. Watson, Camden Place, Stafford.

"Such settings as these cannot do otherwise than tend to popularise the Church Service."—*Musical Standard*, June 6, 1891.

"Good, effective, easy, and dignified."—*Musical Times*, April 1, 1891.

"Admirably adapted to meet the requirements of the majority of choirs and congregations." "Deserve extensive recognition and use."—*Musical News*, September 4 and 25, 1891.

Also recommended by the *Guardian*, *Church Times*, &c., &c.

## POPULAR CHURCH MUSIC

BY

## J. H. MAUNDER.

| | Staff Notation. | Tonic Sol-fa |
|---|---|---|
| **HARVEST ANTHEMS.** | | |
| Sing to the Lord of Harvest .. .. .. .. | 3d. | 2d. |
| While the earth remaineth .. .. .. .. | 3d. | 2d. |
| Blessed be the Name of the Lord .. .. .. | 3d. | 2d. |
| **SERVICES.** | | |
| SERVICE IN G .. .. .. .. .. .. | 1/6 | 1s. |
| Or, separately:— | | |
| Te Deum .. .. .. .. .. .. | 3d. | 2d. |
| Benedicite, omnia Opera .. .. .. | 2d. | 2d. |
| Benedictus .. .. .. .. .. | 2d. | 2d. |
| Jubilate .. .. .. .. .. | 3d. | 2d. |
| Office for the Holy Communion .. .. | 8d. | 6d. |
| Pater Noster from the above .. .. .. | 2d. | 2d. |
| Amen ditto .. .. .. | 1d. | 1d. |
| Magnificat and Nunc dimittis .. .. | 3d. | 2d. |
| SERVICE IN CHANT FORM (No. 1) .. .. .. | 1s. | 8d. |
| Or, separately:— | | |
| Te Deum, &c., with Kyrie .. .. .. | 3d. | 2d. |
| Office for the Holy Communion .. .. | 6d. | 4d. |
| Magnificat and Nunc dimittis .. .. | 3d. | 2d. |
| Te Deum in B flat .. .. .. .. .. | 3d. | 2d. |
| Magnificat and Nunc dimittis in C (partly Unison) .. | 3d. | 1½d. |
| Magnificat and Nunc dimittis in D .. .. .. | 3d. | 2d. |
| **ORGAN.** | | |
| Voix Seraphique (for Recitals) .. .. .. .. | 2s. | — |
| **CHURCH CANTATA.** | | |
| Penitence, Pardon, and Peace (for General use) .. | 1/6 | 1s. |

London: NOVELLO AND COMPANY, Limited.

No. 86, NOVELLO'S MUSIC PRIMERS.

## A PRACTICAL GUIDE TO THE THEORY OF MUSIC

CONTAINING

NUMEROUS TEST-QUESTIONS WITH ANSWERS.

BY

## JULIA A. O'NEILL

Composer of "EXERCISES FOR THE WEAKER FINGERS" (Progressive Studies, Edited by FRANKLIN TAYLOR, Book 53) and of "MELODIOUS TECHNIQUE."

Price One Shilling. Paper Boards, 1s. 6d.

THE TIMES.

It is in its clear statement of facts, both in writing and by the use of simple diagrams, that Miss Julia O'Neill's book excels.

THE MORNING POST.

Her manner of putting down the facts is concise and clear. An immense amount of ground is covered in logical sequence, and the book is one of the most helpful publications as yet made. It is satisfactory to note that ear-cultivation is touched upon.

MUSICAL OPINION.

It is really surprising the amount of useful matter that Julia A. O'Neill has managed to compress within the covers of her primer, "A Practical Guide to the Theory of Music." Teachers who wish to keep abreast of the times in an educational sense will find this well-written guide calculated to help them to a knowledge of the latest and most accepted method of elementary theoretical instruction. We are pleased to note that the all-important subject of ear-culture has not been neglected in the present primer.

THE LADY.

Is a thoroughly praiseworthy attempt to present the cardinal facts of musical theory in a plain and straightforward manner to the beginner. Wholly admirable is the way the gradual formation of our present-day clefs is explained.

London: NOVELLO AND COMPANY, Limited.

# TRINITY COLLEGE OF MUSIC

(Instituted 1872.)

President:
THE RT. HON. THE EARL OF SHAFTESBURY, K.P.
Chairman of Board:
Sir FREDERICK BRIDGE, C.V.O., M.A., Mus. D.
Director of Studies: C. W. PEARCE, Mus. D.
Director of Examinations: E. F. HORNER, Mus. D.

*June 5th, at 5 p.m.*—Professors' Pianoforte Recital by Miss Maud Agnes Winter.
*June 12th (and 20th), at 3 p.m.*—Students' Invitation Concerts.
*June 19th, at 3 p.m.*—Professors' Pianoforte Recital by Mr. Charlton Keith.
*July 3rd, at 3 p.m.* Professors' Lecture Recital by Dr. C. W. Pearce, assisted by Messrs. Dawson Freer, Emile Sauret, and L. Lebell.

The College provides INSTRUCTION and TRAINING in all Musical Subjects: Instrumental, Vocal, and Theoretical. The lessons are arranged to meet the convenience of both day and evening students. Any number of subjects—from one to the Full Course—may be entered for. The College is open to beginners as well as to the more proficient student.

Approved complete Courses for the University of London Degrees in Music under recognised Teachers of the University.

Students are prepared also for the Degrees of other Universities, the Examinations of the Royal College of Organists, Trinity College of Music, &c.

The Orchestral, Choral, the Operatic, and Chamber Music Classes are open also to sufficiently competent persons who are not College students for other subjects.

All modern systems of Technique (whether for the Pianoforte, Violin, or other instrument) and of Vocal Training are taught by qualified professors.

The Class for Training Boys for Cathedral Choirs is held on Saturday mornings.

Tuition in the Rudiments of the Theory of Music, Harmony, Counterpoint, Form, Instrumentation, Composition, and the Art of Teaching is also given by Correspondence.

Students not older than 16 years are admitted to the Junior School at reduced fees.

There are Thirty Scholarships tenable at the College and open to all British subjects up to certain age limits, and the Bambridge Pianoforte Scholarship, value £100 per annum; also Eighteen Scholarships which provide complete preparation for the Degree of Bachelor of Music of the London University and are open only to Students who have satisfied the Matriculation requirements of that University.

Particulars of the Teaching Department, with list of Professors, Fees, Scholarships' regulations, &c., Admission Cards to Concerts, and the Syllabuses of the Higher and Local Examinations, on application to the undersigned.

C. N. H. RODWELL, Secretary.

Mandeville Place, Manchester Square, London. W. 1.

"The name of ELKIN has now acquired a world-wide association with musical publications of standard worth."—*The Business World.*

## NEW COMPOSITIONS
## By GRANVILLE BANTOCK.

Songs.

Two Chinese Songs.

FROM THE TOMB OF AN UNKNOWN WOMAN.

In G minor, A minor (B to F), and B minor.

A FEAST OF LANTERNS.

No. 1 in B♭ (D to F). No. 2 in D.

Price each 2s. net.

Piano Solos.

QUICK STEP. REEL

Price each 2s. net.

TWO SHORT PIANO ALBUMS
By HAROLD WALLIS
"LYRIC FANCIES.' "EVENING SKETCHES.

Price 2s. 3d. each; 2s. 4d. per post.

"We would crave particular consideration for the two Suites—'Lyric Fancies' and 'Evening Sketches'—by Harold Wallis. The composer evinces a strong lyrical and imaginative turn of mind, and he possesses the aptitude for presenting his thoughts and ideas in an attractive shape. We cannot help a touch of inward pride in knowing that these albums are out-and-out British productions."—*Musical Opinion.*

ELKIN & CO., Limited,
8 and 10, BEAK STREET, REGENT STREET, LONDON, W.-1.

# BROADWOOD PIANOS

## BOSWORTH EDITION.

BRITISH COMPOSERS.

SIXTY MODERN PIANO ALBUMS.
(Very easy to Middle Grade.)
Recreative and Instructive.

| | No. | | No. |
|---|---|---|---|
| Albanesi, C. | 318 | Ree, L. | 741 |
| Bainbridge, L. | 991 | Rosenbloom, S. | 993 |
| Bantock, Granville | 358, 481, 752-3 | Sachs, E. | 983, 935 |
| Beaupuis, E. de | 931, 932 | Schafer, C. | 847 |
| Beringer, Oscar | 853 | Stanislaus | 994 |
| Burnell, J. | 981 | Somervell, A. | 605-9, 1000 |
| Corbett, Felix | 990 | Strelezki, A. | 995 |
| Dawson, M. | 564 | Sturdy, L. | 979, 980, 984, 998-9 |
| Dubois, H. | 813 | | |
| Dupont, M. | 579 | Smallwood, W. | 989 |
| Esipoff. | 927 | Sullivan, A. | 811 |
| Godfrey, Percy | 933, 996, 1001 | Seppings, A. | 437, 459 |
| Harford, G. | 977 | Swinstead, F. | 976, 997 |
| Harris, C. | 992 | Taylor, E. W. | 558, 542, 560-3 |
| Lemon, L. | 985 | Thorpe, S. B. | 925, 974 |
| Macfarren, C. N. | 988 | Travers, M. | 917, 919 |
| Moore, G. P. | 162, 1002 | Venn, M. | 971 |
| Nunn, C. | 772 | Wickins, F. | 925, 934 |

May be seen or ordered at all Music Sellers.

BOSWORTH & CO.,
8, Heddon Street, Regent Street, London, W.-1.
Publishers of the Five Great Piano Methods:
"Beringer's Tutor," "Ward's Progressive Tutor," "Hemy's Tutor," "Wickins' Rapid Method," "Moore's First Principles," "Marchant's Rapid Voice Method," and the Sevcik Violin Works.

Just Published.

PLAYED BY W. H. SQUIRE.

ANDANTINO
(Song of the Soul)

composed by
EDWIN H. LEMARE.

ARRANGED FOR
VIOLONCELLO AND PIANOFORTE
by
W. H. SQUIRE

Price Two Shillings.

London: Novello and Company, Limited.

The Musical Times
AND SINGING-CLASS CIRCULAR.
JUNE 1, 1918.

## ENGLISH SONG AND 'ON WENLOCK EDGE.'

By EDWIN EVANS.

Nearly a quarter of a century ago A. E. Housman wrote 'A Shropshire Lad,' a collection of sixty-three poems in which the truly lyrical qualities of the English language are reflected as they have seldom been, if ever, in our time. Within the same number of years, or less, from their publication, the poems of Verlaine, in which the essential lyrical qualities of the French language have the same prominence, had supplied the foundation of a veritable library of French song which threatens in course of time to become as formidable as that which owes its existence to the poetry of Heinrich Heine. There is as yet no such accumulation of songs from 'A Shropshire Lad,' whose musical qualities our composers have been slow to discern. It is only within the last three or four years that settings of these poems have been at all numerous, and it will be many more years before we can claim to have done for this poet what French musicians have done for Verlaine, or German musicians for Heine. Yet our productivity in the domain of song is prodigious. It is only the nature of that productivity which has stood in the way.

A lyrical poem presents many aspects to the composer. Except in such cases where the sentiment itself has created the form, the latter belongs in reality to its more external features. Leaving these on one side, its qualities may be classified in three groups :

(i.) Musical—for it is essential from the poetical as well as from the more narrowly musical point of view that a song should sing. This involves not only questions of rhythmic lilt, but also the actual phonetic quality of the language used. For instance, in Housman's poems the phonetic flavour, if one may use the word, is largely derived from the overwhelming predominance of words of genuine English derivation which, quite apart from their meaning, have an æsthetic effect upon the ear essentially different from that of a succession of syllables which have a physical affinity with the Romance languages. A musician who ignores this is one who has visualised only half the problem with which the poet confronts him.

(ii.) Sentimental—for the nature of the lyrical poem is that of a sentiment caught, as it were, upon the wing, and defined so far as words permit. Music, being the language which begins where the power of words is exhausted, has to translate the sentiment into its own medium, not forgetting that it has to deal with a sentiment that is determined by the poet, and therefore no longer in the state of fluidity in which the latter caught and recorded it.

(iii.) Finally, rhetorical—for though it is not the province of lyrical poetry to narrate, its medium of words inevitably conveys a rhetorical meaning which, in extreme cases, becomes anecdotal.

Now the trouble with recent English song is that it seizes almost exclusively upon two of those several features, and these the most obvious and superficial. Either it is content to deal with the form and reproduce the external shape of the poem by the means of a melodic line which corresponds more or less—and often less—to the accents of the verse, supported by an accompaniment that may, or may not be, appropriate to the poem. Concessions to the vanity of vocalists are thrown in regardless of æsthetic considerations, and thus we have penultimate high notes which do not coincide with the poetic climax, if there is one, and are quite frequently allotted to the least significant of the words. That is of course sheer barbarism. Or in the alternative the anecdote, which is the merest pretext to the poem, is dragged forward and illustrated with the conventional devices which usage has provided to heighten dramatic effect. In the good old days of travelling melodrama, the manager was wont to instruct the unfortunate musical director to produce 'hurry music' when the villain perpetrated his crimes. This type of song belongs to the same category of musical production. It is in no way lyrical, but bears the same relation to music as the 'story-picture' does to painting.

So long as the general idea of what constitutes a song is based on either of these two equally puerile notions, we shall have no great achievement fit to be compared with those of our neighbours. Fortunately, however, the belief has ceased to be universally held, though it is still that of the majority. There is a growing minority which has become sceptical of the value of even the best of these songs—for some of them happen to be quite creditable productions from a narrowly musical point of view, which does not concern itself with principles of æsthetic. It is this critical minority that has hailed with so much delight Vaughan Williams's song-cycle, 'On Wenlock Edge,' which consists of settings of six poems selected from 'A Shropshire Lad.' Minorities, however critical, and however 'superior' their adherents, are not inevitably right, but it is only in the world of politics, where conclusions are arrived at by the counting of noses, that they are always wrong. This particular minority, which appears to have arrived at its opinion by instinct rather than by logic, happens to be right. This does not necessarily imply that 'On Wenlock Edge' is a flawless masterpiece. Did such a thing exist as a human achievement in which there were no faults, it would be a most inhuman thing to live with, and it would certainly not inspire such affection as that in which Vaughan Williams's song-cycle is held. But the instinct is right, for the qualities revealed in this work are a marked advance upon those of any similar composition that has come before the public, and even its faults are lovable, inasmuch as they derive either from some personal mannerism, such as one learns to value in a friend, or from an effort, in itself laudable, that has not quite reached its goal. An experienced critic, like an experienced advocate, can, if called upon to do so, prepare a plausible case for or against the prisoner at the bar; but fortunately, whatever may be the case in the future, the professional position of the critic is not at present that of the advocate, and the rôle of *advocatus diaboli* is not sufficiently attractive to induce one to build up a case upon such evidence.

The great thing about 'On Wenlock Edge' is that though the composer has given every attention to external shape, and rather more attention than was altogether desirable to anecdote, he has not stopped there, but proceeded far beyond in the direction of realising the inner qualities of the poems. In doing so he is a pioneer in English music—not a solitary one, but one of a very small band. He has therefore been confronted with the difficulties that beset the

pioneer, but he has overcome most of them, and where he has not done so, his experience stands as a landmark for the guidance of others.

In the first place he has realised to a greater degree than any composer of his generation the phonetic values of his text. Whether this is to be attributed to his association with folk-song and the so-called English idiom is a debatable point. Mr. Ernest Newman rejects it utterly, but like the boy in the fable he has cried 'Wolf' too often. Hugo Wolf was admittedly one of the greatest of all song-writers, but to hold him up as an example to English composers is to betray a lack of aural sensitiveness, however acute the same ear may be in other directions. One needs only to have heard an English boy recite

'The boy stood on the burning deck'

and a German boy

'Er stand auf seines Daches Zinnen'

to realise how different is the material that has to be accommodated. Note that the English line has a dramatic content which the German line has not, for it is a more dramatic thing to stand upon a burning deck than upon a sumptuous Eastern terrace, but not even the feminine ending can relieve the German line of its phonetic crudity and arrogance. The English poet is content to state, though he has a dramatic statement to make. The German poet, who has, at this point, only circumstantial things to say, is compelled by his language to emphasize them with sounds which would be useful, phonetically, in the description of an encounter with wild beasts. I doubt very much whether even Mr. Ernest Newman would care to have these two lines set to the same musical idiom, unless, of course, he argued as an advocate. Vaughan Williams uses an idiom that mates with the English sounds with no more jars than are incidental to the best-assorted matches. To pick out one of these jarring moments in order to question the felicity of the match is akin to questioning the happiness of a marriage because man and wife do not always agree at every point. It is at least a plausible suggestion that, as the idiom of English folk-song was fashioned either at a time or in a society which made a sparing use of words of Romance derivation, it is likely to be the most effective vehicle for verse in which genuine English words predominate. There is no dogma possible in this matter, and it is well that there should be none, for dogma is obstructive, but there is such inherent probability that it would take unassailable evidence to upset it, and such evidence has not been adduced. It is possible that an even closer result might be obtained by purely mechanical devices, such as, for instance, exaggerating the brevity of an accented short syllable, as is commonly done in English speech, but it is doubtful whether such carpentering does not do more harm than good. In any case, such details do not affect the main argument, which is that the vocal line in these songs heightens the phonetic values of the verse immeasuably more often than is common in modern English song, and seldom, if ever, lowers them.

As for the sentiment, it varies, of course, from one poem to the next. But there are pervading chararacteristics, notably a certain ingenuousness that is in harmony with our national character, and a melancholy, devoid of weakness, such as one can associate with a climate which, though conducive to depression, has helped to mould a robust race by developing its powers of resistance. There is, in fact, something paradoxical, and not to be found elsewhere, in our ability to use the grayest of tints without making them an expression of weakness. The ingenuousness referred to has served us well with friends who were sympathetic enough to believe in the altruism which is its source, but it has notoriously served us ill when dealing with Near-Eastern politics, air reprisals, and Bolshevism. It is often misunderstood. Abroad it has given rise to the tradition that we are a nation of hypocrites, so difficult did it prove to believe that such ingenuousness could be sincere. At home it often leads, as at present, to confusion between well-intentioned humanitarianism and the sinister influences which pervert it to ignoble ends. It has been flagrantly exploited, time and again, by our enemies, but it is in itself the most lovable of our qualities, and, in fact, the source of most of the others. It is the quality most admired by those foreigners who really understand us, but no foreigner could express it. The critical realism of the Latins, and the crocodile sentiment of the Germans, stand equally in the way. It takes an Englishman to express it without either the excessive, hollow sentimentality of the German or the latent scepticism of the Latin. That is where Vaughan Williams has been most successful. The musical sentiment of 'On Wenlock Edge' is as sincere and as unsophisticated as that of the poems themselves. Nowhere is it marred by the self-indulgence of excess, and nowhere does it show signs of being studied or self-conscious. It is fresh and spontaneous and therefore convincing. Wherein it resides is a psychological rather than a technical question, and it would be a sin to dissect it. It expresses, as it were, in the colouring of his own climate, the clean faith of the healthy young Englishman.

The rhetorical aspect of this song-cycle is more open to discussion, and Mr. Ernest Newman is entitled to have several points conceded to him if he chooses to press them. The tradition of the story-picture has once or twice proved a little too strong for the composer, which is not to be wondered at, for the tendency to anecdote which has been so pronounced in the whole of our art will need a lot of eradication. Though the lyrical feeling is never absent, there are passages that are too declamatory to be quite consistent with it. When, however, one compares the few things of this kind which Vaughan Williams has done with the many he might have done, one soon realises how far he has progressed along the true lyrical path. There are several places where he could have obtained a cheap dramatic effect, and some where other composers, in setting the same lines, were unable to withstand the temptation. Some have even achieved popularity by such means, and the circumstance enhances the merit of Vaughan Williams's reticence. Mr. Newman writes: 'In "Bredon Hill" the main effect comes from the persistent imitation (and very well done it is) of the bells in the accompaniment; the vocal part is without poignancy. The frame is bigger than the picture; the background is more important than the foreground.' That is true of some settings of this song, but in that of Vaughan Williams exactly the contrary is the case. Instead of realistic chiming, we have a background of the blurred sonority of bells that remains unobtrusive for the greater part of the song and a vocal line which is not only purely lyrical, but derives great poignancy from its very simplicity. Had the composer lapsed here for even a bar into an operatic or declamatory style, the reproach might have been justified, but he has not. In performance too much is made sometimes of the background, but for that he is in no way to blame. In 'Is my team ploughing?' the sharp differentiation between the two characters of the dialogue is in itself dramatic rather than lyrical, but it is difficult to see how that could be avoided. The difference once established, both parts are treated

lyrically, though that allotted to the mortal voice is less irreproachable in this respect than that given to the departed spirit. This arises from the differentiation itself, which was bound to make the former move rhetorically on a lower plane by comparison. Mr. Ernest Newman confesses that he is 'not thrilled' by any existing settings of 'A Shropshire Lad,' including these. There is so much fine music that has failed to thrill him! He is not thrilled by Moussorgsky; he is not thrilled by Debussy. The scintillating *esprit* of Ravel finds him unresponsive. When one recalls some of the music that has thrilled him in the past, is it not reasonable to suggest that the explanation is to be sought in analysis, not only of the works, where he is seeking it, but concurrently of himself and of his own predispositions?

In comparison with the points raised here of idiom and sentiment, where Vaughan Williams has been eminently successful, and of rhetoric, where he has at least avoided failure, those arising out of mere technique are æsthetically of much less importance. Except in so far as it helps his idiom, his use of the modes is irrelevant to æsthetic considerations. Even from a technical point of view, there is much more significance in his structural—or rather textural, if one may coin the word—affinities with the older polyphony, than lies in his melodic reversion to certain forms of modal scales. They are, for instance, of immeasurably greater importance than the tonal progression in the second verse of 'Oh, when I was in love with you.' One feels them beneath the surface of all his work, and they are the source of its robustness. There are moments when one has a real consciousness of a direct derivation from the *charpente* of the 16th century, with which so many modern composers have lost touch. He moves harmonically with an ease which is a direct refutation of those who imagine that the principles of musical architecture, rightly understood, can be a hindrance to modern expression.

In its more external details, 'On Wenlock Edge' is of great interest because it was one of the first works composed after the composer's Paris studies, of which there is a distinct trace in the accompaniment to 'Bredon Hill,' and in its relationship to Maurice Ravel's 'La vallée des cloches'—a relationship, again, which is purely external, but obvious enough to disquiet those who concern themselves mainly with externals.

The mention of Vaughan Williams's studies in Paris provides the occasion for a personal reminiscence. Like many another English composer who has gone through the academic mill, he had made the discovery that his training had left him inarticulate at the very time when he was ripe for self-expression. He had something to say and was tongue-tied. As the French composers, whatever they had to say, seemed to have little difficulty in expressing themselves, he thought he might learn from them, and we had a conversation on the subject as the outcome of which I gave him a letter of introduction to M. Vincent d'Indy, whose immense knowledge I thought would yield him what he sought. I was aware of the musical ultramontanism that M. d'Indy's teaching seems to induce in some of his younger pupils, in whom, as often happens, it transcends that of the master himself, but Vaughan Williams was then too far advanced to run any risk of yielding to its blandishments. I also introduced him personally to M. M.-D. Calvocoressi, who happened to be in London at the time. Musical Paris was then split into two opposed camps. M. Calvocoressi, who was I believe the author of the designations 'École sensorielle' and 'École cérébrale,' was the literary protagonist of the former, in which he included Maurice Ravel (who, to say the least, is not devoid of cerebrality), and M. d'Indy was the most prominent figure in the latter. There is a story in circulation to the effect that, with true missionary fervour, M. Calvocoressi waited at the station and kidnapped on his arrival the young aspirant to knowledge, who only recovered consciousness when receiving musical first aid from Maurice Ravel. That story, Vaughan Williams assures me, is entirely apocryphal. More's the pity, for it is a good one. As a matter of fact, although for many years an admirer of M. Ravel as a composer, I was not then aware that he also imparted guidance, and still less that he was the brilliant teacher whose results can now be seen in Maurice Delage and others of his pupils, including Vaughan Williams himself, in whom it is a clear refutation of the common belief that a strong creative individuality cannot teach without impairing the individuality of his pupils. My own belief is that, on the contrary, it denotes a weak individuality in the teacher when the pupils are pressed into a mould, as happens in a stagnant musical community. There were no such dangers among the powerful cross-currents whose very opposition was helping to quicken and consolidate the development of French music, but, kidnapped or not, Vaughan Williams went to Maurice Ravel and the letter to Vincent d'Indy was never presented. In the end he acquired not only the greater fluency but the clarity that was no less indispensable to adequate expression. Despite the background of 'Bredon Hill,' that, and that only, constitutes the direct influence Maurice Ravel has had upon him.

To return to 'On Wenlock Edge,' I have detailed some of its qualities, but reserved its beauty for the last. It is beauty of a special kind—not the formal beauty of the schools, nor that, less definite, which derives from modern subtlety of expression, but a kind of plastic quality that is wonderfully human even in its imperfections—the beauty that, instead of depending on perfect features, would be made insipid by them. There is in modern music much that makes its emotional appeal more directly through the senses, and less through the intelligence, than was the rule when the great rhetorical forms of the sonata and the symphony were at their zenith. Perhaps the most complete illustration of this is furnished by the introduction to the second tableau of Stravinsky's 'Le Sacre du Printemps.' Contrary to academic opinion this is not a lapse from high estate, but a return to the natural functions of music, and a reassertion of its independence, which had become compromised by purely intellectual considerations. To this movement M. Calvocoressi's term 'école sensorielle' is perhaps applicable. Although not in the direct stream of this tendency, 'On Wenlock Edge' derives some of its power from a similarly direct appeal that, for want of a better word, one may designate as physical. Hence it is not inapposite to speak of its beauty as a plastic, or even a physical quality. As an achievement towards the rehabilitation of English song it will no doubt be surpassed, for there is a long road before us if that goal is to be reached, and in the end every fine work becomes a landmark on the way to others. But in English vocal music as it exists to-day there is little to be compared with it, and in the growing circle of its admirers there is hope—even for those who desire an English Hugo Wolf—for it denotes a vastly improved standard of appreciation.

At the Five o'clock Saturday grand concert given at Blackheath, on May 4, the programme was selected entirely from works by Mr. W. G. Whittaker, G. von Holst, and Balfour Gardiner.

## AN ENGLISHWOMAN'S MEMORIES OF DEBUSSY.

By Louisa Shirley Liebich.

Many years ago, when much engaged giving lecture-recitals with my husband in the West of England and elsewhere, I came across an article in a Belgian magazine on Debussy by the eminent French critic, Lionel de la Laurencie.

In the midst of all our musical activities, and the enjoyment of those of other musicians, I had had day-dreams of a new composer. I could imagine some rare music which would be 'a little new of the ever old,' and that would be more subtile, more delicately-shaded, less 'literary' and imitative than any we already knew; a music that would transmute what is 'invisible' in nature, that would be less conventional than either classic or romantic music, and consequently simpler in its weaving of sounds as sound, and not as fixed notes of a pre-determined arbitrary scale.

M. de la Laurencie's interesting article made me rub my eyes; my composer existed, my waking dream had come true. From that moment we both took every advantage of learning more of Debussy, and of buying all his compositions as they were successively issued by his publishers.

In 1906, having previously published a few articles on Debussy, I bethought myself of writing a small book about him for Mrs. R. Newmarch's series; but in order to accomplish my purpose in any way adequately, I felt I must try and make the composer's acquaintance and get his support. Then it was that I was told by people who were not his friends that he was unapproachable, a hermit, a misanthrope—in short, that I hadn't the ghost of a chance of ever getting to know him. So after a visit to Paris, where I copied at the Bibliothèque Nationale all his critiques in the *Revue Blanche*, and others from *Gil Blas*,* we returned to London, and a little later my book was published. Under the circumstances it could but be a 'First aid to Debussy,' and as such it served its purpose. A year after, M. Louis Laloy's book on Debussy came out, and as a sequel to an interesting correspondence with this distinguished critic and intimate friend of Debussy, we found ourselves once again in Paris, and were cordially welcomed the following day at M. Laloy's house. That evening he wrote to M. Debussy telling him we were in Paris, giving us at the same time the composer's telephone number, and advising us to telephone to him. The next day over the telephone Debussy invited us to come and see him. On account of the description we had been given of him as 'farouche' and unsociable, I felt nervous at the thought of seeing the lion, so to speak, in his den. But when there entered into his bright study a charming, genial, smiling man, saying pleasantly as he shook hands, 'J'ai eu beaucoup de remords à cause de vous, Madame,' I felt perfectly reassured and at my ease. His 'remorse' was occasioned, as he explained, for not having written to acknowledge my book. That year, and other years, we were always welcomed by him and his wife. We heard much interesting talk at their table and in the little study overlooking the railway and the Bois. But that first conversation remains more impressed on my memory than later ones, partly because I took notes of it at the time.

I have a special love for 'Tristan and Iseult,' not Wagner's Teutonic version, but Bédier's French 'Tristan,' which has been exquisitely translated by Mr. H. Belloc, so I was eager to know when Debussy's opera on Bédier's text would be finished. In answer to this question he made a big circle with outstretched arms: 'It will take very long to write; it is an immense task; every year I realise more and more the difficulty of doing exactly what one wants to do.' I said something about genius doing what it must, and he corrected me: 'Genius must find its own equilibrium; it must stabilitate and fructify; all that takes a great deal of time; it cannot happen all of a moment; if it did, composition would be too easy'; and he repeated several times, 'It needs a great deal of time.' He agreed that a genius is born—not made, but 'the germ must be present,' he said, 'and then there must be years and years during which it establishes itself and develops.' Apropos of certain singers and his songs, he said: 'People imagine they can do anything they like with modern music—old music is a religion to them, a fetish; people respect and revere every bar of it, but with modern music they think they can take any liberties.' We talked of Weber, whom he loved, of Mozart, of *petites chapelles*, of musical critics, cultured and uncultured, London, &c. I learnt afterwards how characteristic of him it was to ask my husband, whenever the performances of any artist were mentioned: Is he (or she) *sincere?* I think sincerity was a religion with him.

My husband was anxious to play some of the 'Images' and other pianoforte pieces to their composer, so a day and an hour was arranged of what proved to be the first of many delightful hours of converse on the interpretation and idioms of his compositions. On one occasion, after tea, Debussy played his first Prélude, 'Les Danseuses de Delphes,' to us. It was as yet unpublished. I have never heard more beautiful pianoforte-playing. I have been told he did not always play to advantage in a concert hall. He said that afternoon that many of the Préludes, especially 'Les Danseuses' and 'Des pas dans la neige,' should only be played *entre quatre-z-yeux*. But in the intimity of his own room it was like hearing a poet reciting some of his own delicate lyrics. He had a soft, deep touch which evoked full, rich, many-shaded sonorities. He told us this Prélude embodied his impressions of the big caryatide of 'Les Danseuses de Delphes' at the top of the grand staircase of the Louvre to the left of the 'Winged Victory.' He also played some of the 'Children's Corner,' and on another evening some pieces of Erik Satie and his own 'Cathedrale Engloutie.' We now treasure an advance copy of the first book of Préludes which Debussy sent to my husband to interpret in England with the inscription *en toute sympathie*, 23 iv. 10.

I especially recall his excessive neatness. His room, his writing-table, his bookshelves were always in perfect apple-pie order. Neither had he any profusion of books or pictures or objects of vertu. His handwriting is minute, and yet not in the least cramped; the letters are beautifully formed, and it is especially clear; his writing of music has the same exquisite trimness. This orderliness can be traced in his creative work, where every note is in its rightful place, with no superabundance of detail, no unnecessary effect.

Of late years signs of pain and suffering were noticeable in his appearance and manner. We have letters from him in 1909 telling of long, weary rehearsals at Covent Garden of 'Pelléas,' from whence he would return to the Kensington Palace Hotel worn out with fatigue.

His death is a world-wide loss, for, as Madame Debussy wrote me a few weeks ago, 'while leaving unforgettable remembrances, he has passed away with so many wondrous things that he yet had to reveal.'

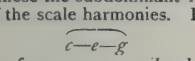
* M. Debussy gave me the right of translation of those critiques. I published some in the *New Age* in 1909. A complete translation of them will appear shortly, including those of 1912-14 from the 'S.I.M.'

## PRINCIPLES OF MODERN COMPOSITION.

By G. H. CLUTSAM.

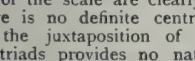
*(Continued from April number, page 156.)*

The chord of the ninth, either major or minor, in its capacity as all-pervading dominant is, as I have said before, the keystone of the modern harmonic edifice. It also secures the symmetry of the key-system with a principle that differs from the older principles on which many important theoretical works have been founded. In these the subdominant is considered as an essential of the scale harmonies. In the triads :



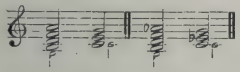

all the units of the scale are clearly disposed, but obviously there is no definite centre to the key-system, and the juxtaposition of dominant and subdominant triads provides no natural sequence. Some sort of compromise, as may be seen in the simple harmonization of the major scale at the sixth and seventh steps, has always been necessary to justify their immediate companionship when they are utilised in their natural position.

Now the chord of the ninth, associated with its natural resolution in either major or minor tonality, completes a scale-system with one centre :



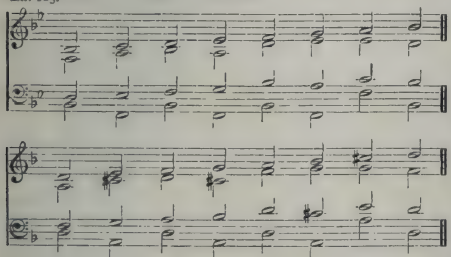

and this centre is so strongly presumed, that in its progressive or dominant grouping it can be easily omitted :

Ex. 102.



Further, with its aid, it is possible to complete the scale harmonies with only two elements, dominant and tonic, eliminating the quasi-dominant progression of the tonic triad to that of the subdominant ; also the cadence previously examined which has been called Plagal. In a fundamental position and in a four-part progression, it is obvious that one of the constituents of this chord is designed for omission. Now as all dominant chords *must* hold the tritone, and the fundamental and ninth cannot be refused, the fifth provides the only element that can be discarded satisfactorily. Major and minor scales constructed on this principle may be exemplified as follows :

Ex. 103.

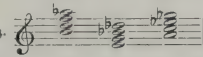


Under these conditions, the third and leading-notes at certain points are denied their ordinary resolutions, but the variations are entirely acceptable, and were utilised as part-writing progressions by the polyphonists. But only in the minor scale. The major ninth progressions were not in their time available. There is also no trouble in dealing with the sixth and seventh steps of the scale, as their chords are on the one foundation. A reversal of the process for the descending scales restores the normal conditions to these intervals.

There is of course no pretension towards the ideal in the part-writing of Ex. 103. In the major example the simplicity of the structure, however, permits a number of unusual, but eminently practical and reasonable, progressions to be entertained when the classical devices of suspensions and auxiliary notes are applied to the contents.

It is curious that any constructive crudities in a scale, major or minor—crudities, I mean, that arise from a wilful simplicity of harmonization—are more marked in the ascending than in the descending movement, wherein frequently they may be quite happily removed without alteration of the model. It would seem—and I think it has been satisfactorily established that the Greeks so considered it—that the descending is the *natural* form of a scale, easiest for primitive understanding and for vocal execution. This may be due to the instinctive appreciation of the fall to the dominant in the first tetrachord, and the recapitulation of the same idea in the second and final. Of innumerable instances of tunes that owe their existence to elaborations of a scale-movement, it could easily be shown that the far larger number is based on the descending rather than the ascending form. Certainly there are a thousand-and-one instances of the classical composers finishing off their vocal arias and instrumental compositions with passages that are obviously nothing but a descending scale, or a goodly proportion of it, and generally supported by the harmonies I have already exemplified as primitively model. As there was little if no attempt to utilise the services of the major ninth by the old masters, the proposition towards its scale use, shown in Ex. 103, does not require consideration at the moment. There is only one progression, however, in the use of the minor ninth that savours of the unusual in the part-writing shown in the same example, and that is the curious skip from the C♯ to the F in the alto part on the fourth and fifth steps of the scale. But although this has worked into my scheme in an arbitrary fashion, the progression is anything but an uncommon occurrence in the higher development of the contrapuntal era. It is also an essential of the contents of the auxiliary dominant (so-called augmented fifth) cursorily examined in the last article. Like this chord, the ninth in the minor scale, with root omitted, has only a limited number of groupings—three—as far as the actual sounds are concerned. They are as follows :

Ex. 104.



based, in this instance, on the essentials of the C scale tonality, G, C, F, and no inversion or distribution can shift their roots. The three chords hold all the intervals of the chromatic scale, and in being subjected to its varied nomenclature, can take in the whole round of the cycle of fifths as root-foundation. In the following, applying the shape-system, is shown the only way of establishing the foundation of these chords—that is, by their notation, not by their actual sounds :

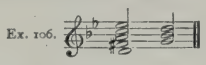
Ex. 105.

With the root omitted, and in closest position, the normal grouping of the chord is a structure of the three minor thirds. Any inversion (close position) reveals two minor thirds and one augmented second invariably, and the undisclosed root is a half-tone below the note that supports the second.

When the 'Well-tempered clavichord' came to its own, it was not long before a succession of these chords, without their root, and known as diminished sevenths, attracted the attention of composers as full of possibilities; especially in the harmonization of successive steps of the chromatic scale. Occasionally the feeling for the root or its tonic was realised as a pedal note, whereon all sorts of adornments of the minor scale-system with the chord of the minor ninth prominent, were responsible for many quaint effects. Many simple forms of the use of this chord are to be found in Bach.

As a variation of the cadence :

Ex. 106.



may be shown the passage :

Ex. 107.

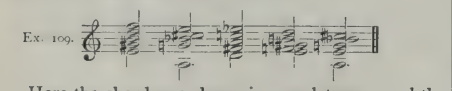
In the same Prelude is an example of a succession of incomplete ninths, with the intervals exercising their chromatic prerogatives :

Ex. 108.

The D sharp at the end of the third group should be E flat. I do not know if Bach was responsible for this, because in similar passages (they recur in his works frequently) he is generally pretty accurate in his nomenclature—or his editors are!

One can only settle the key to any such passage by the way it is written. Ex. 108, for instance, and presuming the D sharp corrected to E flat, is in A minor. The roots of each grouping are based on the dominant, tonic, and sub-dominant of the scale.

Ex. 109.



Here the chords are shown in completeness, and the succession can go on *ad infinitum*, always on the same foundation and establishing a tonality. The 'pull' I have before spoken of, that is necessary to prevent these dominants exercising their full power of progress in a scale-system, is noticeable between the third and fourth groups, when the recurrence of the series of roots seems somewhat forced. In the harmonic system, the cycle of fifths descending controls the complete series of minor ninths in immaculate style :

Ex. 110.

The reversal of this (the ascending cycle) with the persistent 'pull' against the natural inclination of the intervals (the point I have explained in an earlier article), is not so much marked in the minor as in the major ninth series, the step in each upper part being systematically chromatic, a feature generally assertive of coherence. Other conditions arise with a similar treatment of the major chord :

Ex. 111.

Ex. 112.

In this series the only parts that move chromatically are those representing the tritone, and the whole progression savours of sequence. The 'pull' in the ascending dominant roots is strongly in evidence. Although this material may seem somewhat in advance of that provided by the scalic harmonies, both the 'augmented' triads and the 'diminished' sevenths involved in the minor scale are the first primitive appreciations of the complex combinations that appear to be the life and blood of modern composition. All music of the contrapuntal era was, as Rameau I think said, 'built of cadences.' This was inevitable, as the harmonies in the scale-system were all cadential—always seeking a point of repose. After the possibilities of this system found a culminating point in the work of Bach, the era of melody began and music lost much of its technical dignity. The simpler harmonies evolved in the polyphonic school were used in various ways as the support of tune. Tonic, dominant, and subdominant chords, with their near relatives, prevailed in many shapes and forms, all subservient to a melody or tune that monopolised the services of the scale or a distribution of its chords, and vested them with a new and doubtful authority.

Things that promised in the old era to create new blocks of harmonies that might gradually have become the foundation of a new musical system, received a quietus in the sudden and general turn towards secularity in the art. Many decades passed before the instinct of the musician inclined towards something of a revival. When this came, however, the fundamentals of these combinations received an entirely different consideration and appreciation.

*(To be continued.)*

## PURCELL'S 'DIDO AND ÆNEAS.'

By W. Barclay Squire.

At a meeting of the Musical Association held in February, 1917,* at which Dr. Alan Gray read a paper on 'Purcell's Dramatic Music,' the question of the date of Purcell's 'Dido and Æneas' was incidentally discussed. This was gone into thoroughly in a paper published by me in the fifth volume of the 'Quarterly' of the International Music Society, in which I arrived at the conclusion that there was no good evidence for ascribing the opera, as had hitherto been done, to Purcell's youth, but that on the contrary there was evidence

* See 'Proceedings' of the Musical Association, 1916-17.

in support of the belief that it dates from his maturest years. The conclusions arrived at have been accepted in the account of Purcell in the last edition of Grove's 'Dictionary,' but as the article in the 'Quarterly' is not generally accessible, it may be well to place on record in an abbreviated form the evidence on which its conclusions are based. Since the 'Quarterly' appeared a little additional information on minor points has come to light; whenever this seemed important, it has been incorporated in the following notes.

I.—EVIDENCE FOR THE EARLIER DATE.

(1.) Sir John Hawkins, who first mentions the work, writing of Purcell, says: 'One Mr. Josias Priest, a celebrated dancing-master, and a composer of stage dances, kept a boarding-school for young gentlewomen in Leicester-fields; . . . he got Tate to write, and Purcell to set to music, a little drama called "Dido and Æneas"; Purcell was then of the age of nineteen,' which makes the date 1677.

(2.) 'Dido and Æneas' was first printed by the Musical Antiquarian Society. On the title-page the date of the composition is given as 1675, on the authority of Professor Edward Taylor, who acknowledged that 'all we know of its history is contained in the passage from Hawkins.'

(3.) In the Introduction to 'Bonduca' (Musical Antiquarian Society) Rimbault accepted 1675 as the date, but corrected the contradiction as to the composer's age by stating that 'Dido' was written 'in his seventeenth year.'

(4.) Between 1842 and 1870 a copy of a libretto of 'Dido and Æneas' came to light in the library of the Sacred Harmonic Society. It is undated, but the heading reads: 'An Opera Perform'd at Mr. Josias Priest's Boarding-School at *Chelsey*.' Now Hawkins had already alluded to an advertisement in the *London Gazette* of November 22-25, 1680, to the effect that '*Josias Priest*, Dancing-Master, who kept a Boarding-School of Gentlewomen in *Leicester-Fields*, is removed to the great School-House at *Chelsey*,' and in the face of this evidence, Rimbault, who published a new edition of the work in 1870, abandoned both the 1675 and 1677 dates, and stated that 'beyond question 'Dido and Æneas' could not have been performed before 1680. There is good reason to believe that it was produced in that year.' What this 'good reason' was he does not state.

(5.) In 1881 Dr. Cummings published his 'Life of Purcell,' in which he for the first time drew attention to the fact that D'Urfey's 'New Poems' (1690) contains 'An Epilogue to the Opera of *Dido and Æneas;* performed at Mr. Priest's Boarding-school at Chelsey: spoken by the Lady Dorothy Burk.' Dr. Cummings exposed the 1675 mistake, but gave 1680 as the date, though he did not throw any further light on the 'good reason' which made Rimbault believe the work to have been produced in that year.

(6.) In 1883 the 'Dido' legend grew, for Mr. Husk, in the first edition of Grove's 'Dictionary,' said that the opera was written for performance at Priest's School in Leicester Fields in 1675, and was again performed at Chelsea in 1680. No evidence is given for this curious combination of Taylor's mistake with Rimbault's conjectural date of 1680.

(7.) In the preface to the Purcell Society's edition (1889) of 'Dido and Æneas' Dr. Cummings says that 'all the evidence hitherto discovered tends to prove that the opera was composed in 1680. The article on Purcell in the 'Dictionary of National Biography' (1896) tells us that 'the opera "Dido and Æneas" has been conclusively proved to date from 1680.' The same date is given in the 'Oxford History of Music' (1902).

Comment is hardly needed upon the way in which Rimbault's 'there is reason to believe' that 'Dido' was produced in 1680 gradually changed into the assertion that 1680 was the actual date. But at this point it is well to inquire what reason Hawkins had for fixing on 1677 as the year. It seems not improbable that his authority was a passage in the Preface to Tate's play, 'Brutus of Alba' (published in 1678), in which it is stated that the author 'had begun and finisht it under the Names of Dido and Æneas.' Hawkins probably inferred from this that Purcell's libretto was the first version of Tate's play, and he fixed the date at 1677, as nearly as possible before that of 'Brutus of Alba' (1678), so as to reduce to a minimum the difficulty of Purcell's having written the opera at a very early age. That there is an intimate connection between 'Brutus of Alba' and 'Dido and Æneas' is not surprising. In both Tate's peculiar phraseology is apparent, but the two works are far from being identical, and it is just as probable that the libretto is a second version of the play as that it represents the first draft of 'Brutus of Alba.' That Rimbault knew the play and thought it was an amplification of the libretto is proved by his statement (in his preface of 1870) that 'Dido and Æneas' was Tate's first dramatic effort; but Tate made it with regard to 'Brutus and Alba,' and (in the face of the differences between the play and the libretto) it cannot safely be taken to refer to the opera.

A point as to which further research is desirable is to ascertain how Hawkins knew that 'Dido and Æneas' was written for Priest's school. He cannot have seen the copy of the libretto, for that gives the place of performance as Chelsea, whereas Hawkins says it was performed at Leicester Fields, from which, as has been stated, Priest moved in 1680. But for the 1680 date as that of the production there is no evidence except Rimbault's surmise; 1675 is clearly a mistake of Taylor's, and 1677 rests entirely on the passage in Hawkins.

II.—EVIDENCE AS TO A LATER DATE.

The evidence as to the later date of 'Dido and Æneas' turns almost entirely on D'Urfey's Epilogue, which is printed in full in the preface to the Purcell Society's edition. As has been already stated, the Epilogue first saw the light in D'Urfey's 'New Poems,' published in 1690. In 1683 the author had brought out a similar volume, entitled 'A new Collection of Songs and Poems.' The 1683 book does not contain the Epilogue, so it seems safe to conclude that it was written between the appearance of the two volumes—*i.e.*, between 1683 and 1690. Evidence as to D'Urfey's connection with a boarding-school at Chelsea is to be found in the preface to his play 'Love for Money: or The Boarding School,' which was printed in 1691, but (as he himself says) was written 'in *June* last'—*i.e.*, in June, 1690. In his preface D'Urfey defends himself from the accusation that he 'liv'd at a Boarding School near *London* all last Summer' and returned the hospitality he received there by writing the play, 'and as to the painted Scene which some cavil at, it might have been *York* as well as *Chelsey*.' D'Urfey's 'hospitable acquaintance at the Boarding-Schools' is also referred to in 'Wit for Money: or Poet Stutter,' a Dialogue which appeared in 1691. It is clear, therefore, that in 1690 D'Urfey was living at a boarding-school at Chelsea, to which place Priest had moved his school in 1680. The Epilogue shows that D'Urfey wrote it for a performance at Priest's school, which therefore points to 1690 as being the date.

Turning to the Epilogue itself, it is stated to have been 'spoken by the Lady Dorothy Burk.' It is obvious that if we could discover when she was at school, or even her approximate age between 1683 and

1690, we should possess an important link in the chain of evidence. Lady Dorothy's father was the eighth Earl of Clanricarde, her mother was Elizabeth Bagnall. They were married in January, 1670, and had three sons (who died young) and one daughter (Lady Dorothy). Her mother died before April, 1683, in which month her father married again.

He turned Protestant in 1680, but conformed to the Roman Church in 1688: he was outlawed in 1691. According to a Petition (1696) in the Record Office ('Calendar of Treasury Papers,' vol. i.), when Lord Clanricarde turned Catholic (1688) he ordered Lady Dorothy 'to leave this Kingdom in order to be bred up in the same Religion, and in case of her refusal threatened to expose her to want,' whereupon Queen Mary 'was pleased to rescue her in that great difficulty . . . . and made her an allowance of one hundred pounds per annum for her present support,' which allowance was continued by William III. after Mary's death. Lady Dorothy married Alexander Fendarves, of Roscrow, near Falmouth (whose second wife was Mary Granville, afterwards Mrs. Delany). She died between 1700 and 1702, but the dates and places of her birth, marriage, and burial have so far eluded prolonged search.

D'Urfey's Epilogue, to which we must now again return, contains some curious expressions which clearly point to the date when it was written. It concludes as follows:

No Love-toy here can pass to private view,
Nor *China* Orange cram'd with Billet dew,
*Rome* may allow strange Tricks to please her Sons,
But we are Protestants and *English* nuns,
Like nimble Fawns, and Birds that bless the Spring
Unscar'd by turning Times we dance and sing;
We hope to p'ease, but if some Critick here
Fond of his Wit, des'gns to be severe,
Let not his Patience be worn out too soon
And in few years we shall be all in Tune.

It is impossible to resist the conclusion that the allusion to 'Protestant nuns' and the expression 'turning times' point conclusively to the lines having been written shortly after the Revolution of 1688.

To sum up. The Epilogue was written between 1683 and 1690. In 1690 D'Urfey was living at a boarding-school at Chelsea (probably Priest's). In 1688 Lady Dorothy Burke was deserted by her father and brought up in England as a Protestant. The conclusion seems to be that the performance of 'Dido and Æneas' when she spoke the Epilogue, took place between 1688 and 1690; most probably in 1689.

Further evidence might be adduced by comparing the style of the music of 'Dido and Æneas' with that of other works written by Purcell at the height of his career. There are many passages in the opera recalling the 'Birthday Ode of Queen Mary' (1689), 'King Arthur' (1691), and other works, but if 'Dido' is compared with the music to 'Theodosius' (1680), which Downes distinctly states was 'the first he [Purcell] e'er compos'd for the Stage,' the maturity of the style of 'Dido and Æneas' is very marked.

In conclusion I should state that since the article appeared in the 'Quarterly' of the International Musical Society, the question of the date of 'Dido and Æneas', was discussed more than once between Dr. Cummings and myself. Dr. Cummings was very unwilling to abandon the 1680 date, and suggested that the performance at which Lady Dorothy Burke spoke the Epilogue was a revival, and not the original production.

In a letter to me (April 14, 1915), he says: 'I will think about "Dido" and search more. I find no reason for the notion that D'Urfey's Epilogue was written for 1680, and so do not trouble about Lady Dorothy Burke.' But he never gave me any evidence in support of this idea, and considering the weakness of the ground upon which the 1680 date rests, it cannot be considered as anything more than a hypothesis.

Before leaving the subject of 'Dido and Æneas,' it may be well to add here that the work was performed publicly as interludes in Gildon's version of 'Measure for Measure' at the Lincoln's Inn Fields Theatre in 1700. It was called 'The Loves of Dido and Æneas, a Mask, in four Musical Entertainments,' played before Escalus in Acts I., II., and III. The fourth entertainment is a Masque of Phœbus, Venus and Mars. If this was by Purcell, no trace of it is known to exist.

## Occasional Notes.

Competition Festivals.

The vitality of the competition musical festival movement during the increasing stress of war-time is a pregnant phenomenon that deserves the notice not only of thoughtful musical educationists, but also of students of social development. In the years immediately preceding the War the movement had assumed vast dimensions. It was estimated that in 1913 at least a hundred thousand individuals were concerned in it as competitors, to say nothing of the audiences who were being taught to listen, and there seemed a reasonable prospect that there would be a great expansion of the movement in the near future. We do not feel called upon to defend the application of the competitive stimulus to musical study, because practically all competent observers are agreed as to the high value of the results achieved by properly organized schemes of this kind, and as to attractive potentialities they have indicated. What we are concerned to note just now is that notwithstanding the inevitable preoccupations of the War and the dire results of the catastrophe on our manhood, there are still a great number of music-loving people all over the country who are drawn to these gatherings as a source of recreation and advancement. The recent restrictions of our space have forced us to abandon for a time the inclusion of the *Competition Festival Record* as a monthly supplement (it is still issued with the *School Music Review*), but we feel that at the close of the season our readers will be glad to know that Festivals have been successfully held in the following centres:

*Provincial.*—Derby, Royal National Eisteddfod (Birkenhead), Manchester (3), Ilkley, Douglas (Isle of Man), Morpeth, Glasgow, Plymouth, Mansfield, Mid-Somerset, Failsworth, Huddersfield, Hastings; and to be held shortly, Truro, and Stocksbridge (Sheffield District).

*London.*—Stratford, People's Palace (E. London), S.W. London (at Streatham), Federation of Girls' Clubs.

*Ireland.*—Sligo, Coleraine, Ballymena, Belfast, Dublin (the Feis Ceoil).

It may be surprising to hear that Ireland has been so much to the fore. Perhaps the most remarkable results were experienced at Glasgow, where for three days there was an amazing outpouring of choral and solo music by the people for the people. It was evident that this admirable Festival, now in its eighth year, had succeeded in discovering choral capacity of a high order, and that it had created high ideals of execution and interpretation, and had brought into being many choral-trainers who have little left to learn of their craft. We wonder whether the artistic and social powers-that-be in Glasgow are aware of what wealth there is in their midst, and are alive to the elevating uses to which it may be put for the welfare of the community?

---

Charles François Gounod, the most popular of all French composers, was born in Paris on June 17, 1818. He died on October 18, 1893. In our next issue we shall have more to say on the man and his music.

Our Liverpool representative sends us the following :

The interest in Mr. Cyril Scott's recent lecture in Rushworth Hall on 'Modernism in Music,' which he read to the local members of the Music-Teachers' Association, while largely personal, was also enlightening as to his attitude towards a subject upon which he is entitled to speak with some authority, for as a young man of eight-and-thirty he has already made his mark. Dividing his subject into three sections, Mr. Scott let it be inferred that his own outlook upon music was that of a Romanticist, as apart from that of a Classicalist on the one hand or a Futurist on the other. The Classicalist believed that the old masters were so perfect in their methods that one must not digress therefrom, whereas the old masters broke the rules whenever it suited them and did not slavishly follow in the footsteps of their predecessors. Mozart, Beethoven, and Wagner shocked their contemporaries. All great composers found a new style of expression. There must be progress, otherwise stagnation. Academics and critics were ready to condemn progress. But the music of to-day, if it were to be lasting, must be romantic, not classical. Romantic music would become classical when the dust of ages had settled on it. Composers must create something new, not of necessity beautiful : the true romanticist must be an honest follower of the Beautiful according to his own estimate. Mr. Scott said that 'futurism' was an arrogant attitude of the mind, and full of pitfalls. Nobody in the present generation could understand it. To the futurist, beauty was of no importance. The romanticist recognised newness in limits, but the futurist's newness was without limits. Advanced futurists or 'monsterists' Mr. Scott smote hard. Their attitude was really a deformity of the mind which strove for novelty in harmonic device, and regarded melody and polyphony as antiquated and worn-out. The futurist seemed to rely on the comprehension of the future, and becoming a mere experimentalist lost sight of the real functions of art. Mr. Scott cogently compared the classicalist with a pedestrian who resolved to keep to the roads, and the futurist with one who discarded the roads to roam over the fields. The romanticist was the man who used his freedom in following or leaving the road as he pleased. Speaking of tonality, the lecturer said that 'some of us' have abolished key-signatures, and argued that irregularity of rhythm tended to variety. Freedom in form was also a necessity, but harmony was all-important. Bach was a great harmonic inventor, and after him Wagner, and later still Strauss and Debussy. Compared with the harmonic tissues of the moderns he (the lecturer) considered that the classics sounded somewhat thin and obvious. The classics appealed chiefly to old people, and the new school to the young. As a temperate expression of the speaker's strongly individual views the lecture was further enhanced by a selection of Mr. Scott's picturesque pianoforte pieces and songs, which do not require the dust of ages to settle upon them before even classicalists can readily appreciate their charm—certainly when Mr. Scott himself plays them. The vocalist was Miss Marie Skellorn, of the Tobin School, who sang with taste and expression.

Some of us have thought that in his harmonic probings Mr. Scott has shown a taint of the 'futurism' he denounces. But there is no such clear definition of what constitutes 'futurism' in music that enables us to include this and exclude that modern composer.

---

Mr. Alfred Kalisch writes :

A FOOTNOTE TO 'GROVE.'

A search through a volume of the *Annual Register* rarely fails to result in a discovery—even though the thing discovered is not that originally wanted. The other day I was hunting through the records for 1830, and on page 82 found a report of an inquest, and my eye was caught by the name of Dussek. Reading on, I found that the story there told was one which had apparently escaped the argus eyes of the authors of the biography in 'Grove.' The inquest in question was held 'at the New Road,' on some human remains found in a garden in Winchester Row. A man gave evidence to the effect that eleven years previously he had been called in to No. 29, Winchester Row, the house of a Mme. Dussek Moralt, to watch over a boy called 'John,' who was kept in chains in a room. Mme. Dussek told the witness that the boy had misbehaved himself and was going to be sent away to sea the next day, and had threatened to run away. The boy had not been seen since that day in 1819. The witness deposed that Mr. Dussek was a composer of music who had left the country owing to family disagreements. Another witness added that the boy was Dussek's son, and had frequently been ill-treated by his mother, Mme. Moralt ; yet another witness said he was living in Paddington. Other evidence, however, showed that suspicion against Mme. Dussek was unfounded. A doctor deposed that the remains in question were those of a man about forty, and that criminals executed at Tyburn were often hastily buried in the fields on which Winchester Row was built. Decisive proof of her innocence was given by the last witness, who said that he had seen John Dussek, who was supposed to have been murdered, three years ago. He had been in the South Seas, had joined the Navy, and was perfectly healthy and the father of a family. On hearing this the magistrate stopped the case. Grove's Dictionary does not mention that Dussek's wife married again, and does not tell us of the marriage of Mr. Moralt. He was presumably the Moralt who was principal violin player, as Mr. Myles Foster's book records, in the Philharmonic orchestra for many years.

---

A Belfast newspaper, commenting on junior pianoforte-playing in the musical competition held recently in the city, says :

> These girls (only three were boys) were mostly at the stage of grumpy, hard basses instead of sonority, harsh, shrill, treble notes instead of pelluaid fluency; above all regulated expression where there's any at all.

This gem of criticism is so perfect in its way that we have not ventured to make the slightest alteration.

---

A LOSS TO BRITISH MUSIC.

It is announced at the time of our going to press that Sir Henry Wood has accepted the invitation from Boston, Mass., to become conductor of the famous Symphony Orchestra of that city. Whatever the advantage to Boston, the transfer is a blow to music here. But we recognise the tribute paid to a British conductor.

---

We regret that the continuation of Mr. Newman's article on Debussy is unavoidably held over.

---

# Church and Organ Music.

## PROGRAMME MUSIC FOR THE ORGAN.

By HARVEY GRACE.

*(Continued from May number, page 211.)*

When we find capable judges disagreeing as to the programme of a piece of music, one of two things is certain : either the composer had no intention of being descriptive, or, having such intention, he failed to carry it out. If we compare the Bach commentators on this aspect of the Choral Preludes,* we shall find differences of opinion sufficient to make us disinclined to regard more than a few of these works as anything but subjective music.

When Schweitzer, speaking of the Prelude on 'Herr Gott, nun schleuss den Himmel auf' (XV.), says that it represents the

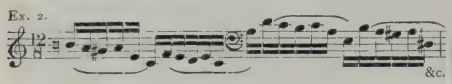
* The various English translations differ so much that the titles are more easily identified in the German, which is therefore used. The Roman numbers in brackets refer to the volumes in the Novello edition of Bach's Organ Works.

departed spirit knocking at the gate of heaven, and points to the bass figure:

Ex. 1.

as Bach's way of expressing the fact, we are satisfied,—so long as nobody brings forward another theory. But on referring to Dr. Eaglefield Hull's edition of Bach we find his annotation on this piece making no mention of the bass. Instead, he draws our attention to the 'pictorial rolling figure of the left-hand':

Ex. 2.




and tells us that it 'depicts the continuous struggle and suffering of the Christian soul.' Either may be right: perhaps both, for it is possible that Bach meant to show the struggle and the knocking. But is there not something to be said for the theory that he wrote the left-hand part as an expressive piece of decoration to the crotchet melody above, and that the bass was merely another example of his fondness for adding interest to a simple scheme by the use of octave leaps? Moreover, the left-hand part, so far from 'rolling' continuously, is largely made up of plain scale-passages—the very means employed by Bach elsewhere to represent the flight of angels! On the whole, we shall be well advised to go on enjoying this beautiful piece of music without bothering about a programme which is evidently far from clear. Again, Schweitzer says that the bass of 'Puer Natus' (XV.) represents the bowings of the Magi at the Crib. But Dr. Hull tells us that 'the accompaniment figure chosen is of the nature of a cradle-song.' Here are the opening bars, so that the reader may decide for himself:

Ex. 3.

I give only one more of several such differences of opinion. Of 'Da Jesus an dem kreuze stand' (XV.) Schweitzer says that weariness is expressed by the dragging syncopated bass:

Ex. 4.

Dr. Hull, on the other hand, bids us note the chromatic nature of the harmonization, and refers us to the cadence of 'O Mensch, bewein' (XV.) as another example of Bach's depicting the Agony on the Cross by the use of chromatic steps. In this case, the Schweitzer idea seems to be the sounder of the two, as the harmony is not specially chromatic.

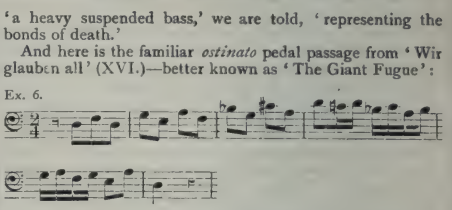
To show the danger of overworking the 'programme' theory, let us look at two very similar basses, and see how they strike Schweitzer. Here is the bass of the Prelude on 'Christ lag in Todesbanden' (XV.):

Ex. 5.

'a heavy suspended bass,' we are told, 'representing the bonds of death.'

And here is the familiar *ostinato* pedal passage from 'Wir glauben all' (XVI.)—better known as 'The Giant Fugue':

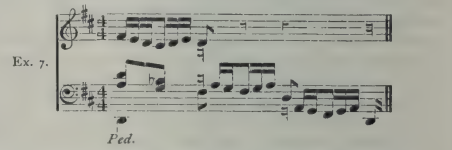
Ex. 6.



This, Schweitzer considers, is a musical expression of faith, confidence, and strong conviction. Perhaps the phrases express what Schweitzer says they do. But they are so much alike that the interpretation would appear to have been decided by the text of the hymn. If you need proof of this, play both passages to an uninitiated hearer, and ask him which expresses confidence, and which bondage.

Again, the long Prelude in B flat on 'Valet will ich dir geben' (XIX.) (the tune of which is sung in England to 'All glory, laud and honour') ends with an ascending scale-passage in the right-hand. This, we learn, is the musical equivalent of the final words of the hymn, expressive of heavenly aspirations. But there is another and even finer piece based on this tune (XIX.), in which the final cadence descends thus:

Ex. 7.



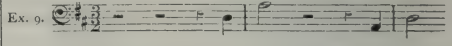

If we are to regard the rising cadence as an aspiration to celestial regions, obviously a descending one must mean . . . but, as Hamlet says, ''t were to consider too curiously to consider so.'

As examples of the tendency to focus attention on the particular at the cost of the general, take the popular views regarding the Preludes on 'Durch Adam's Fall' (XV.) and 'Erstanden is der heilge Christ' (XV.), as expressed by Schweitzer: 'These two Chorals are markedly descriptive. In the first the fall of Adam is represented by this *basso ostinato*:

Ex. 8.

In the Resurrection hymn the bass consists of this motive':

Ex. 9.



But the point in the first lies not so much in the descent of the bass as in the character of the interval by which it falls. With a chromatic inner part (which also has a downward tendency) and a bass consisting chiefly of leaps of a diminished seventh, we naturally get a harmonic result well calculated to express a sense of human frailty. Bach *may* have made his bass descend because the word 'fall' was in his mind; it is at least as likely that he did so because a downward passage naturally suggests sorrow or disaster, just as a rising one does the reverse. Now see what happens even to a Bach enthusiast who looks chiefly at the bass. Sir Hubert Parry, speaking of the Little Organ Book, says that we see Bach 'overborne by his besetting temptation to emphasise an idea with a semi-humorous stroke of realistic suggestion, as in the quaint jumping-down passage given to the pedals in "Durch Adam's Fall."' A method of tone-painting which attempts to depict such a tremendous subject

and ends in being merely quaint and semi-humorous can hardly be described as a conspicuous success, and we do Bach poor service by insisting on it at the expense of the purely musical side of his work.

As for 'Erstanden ist der heilge Christ,' I need only point out that as six of the fifteen presentments of the leaping bass *descend*, it is time we gave up regarding the nine that rise as typifying the Resurrection. Here again the general effect is the thing that matters. We have a series of bass leaps of perfect fourths and fifths—the strongest of intervals—under bright figuration with an upward tendency and of a diatonic flavour, the result being expressive of joy.

I give only one more example of the lengths to which an over-developed scent for a programme will lead an otherwise helpful commentator. Schweitzer, speaking of the three Preludes on 'Dies sind die heilgen zehn Gebot' ('These are the Holy Ten Commandments'), tells us that in the Little Organ Book setting (XV.) the first phrase of the choral melody appears in the bass ten times, and that in the Fughetta on the same choral (XVI.) the subject based thereon makes ten appearances. The devout Bachite, regretting to find his idol descending to such puerilities, will be reassured on turning up the pieces in question. The first theme appears in the bass *eleven* times. Either Bach lost count, or the supplementary commandment—the only popular one—'Thou shalt not be found out,' must have been included. Further arithmetical investigation, however, shows the same theme appearing eight times in the tenor and five in the alto, so the Bachite may console himself with the thought that Bach was not quite so childish as he feared. In the charmingly gay Fughetta the subject certainly appears ten times, but Schweitzer does not explain the symbolism of the entries 5-8 being inverted! As the movement is obviously of the *scherzando* type, it may be that Bach was condescending to a little musical quip. But it is far more likely that the ten appearances are merely fortuitous. The Fughetta consists of exposition, followed one bar later by counter exposition (with inversion of the subject), thirteen bars of episode (founded strictly on portions of the subject), and two final entries by way of *Coda*. The form is so logical and well-balanced that one feels an entry more or less would have spoiled it. Surely the point in both little pieces lies not in the number of times the theme is used but in the insistence on it.

Bach was expressing not statistics, but dogmatic assertion. We know his fondness for working with some salient word as a text. Here the word is surely not 'ten' but 'commandments.' The long Prelude on this Chorale (XVI.) is much more likely to be a genuine piece of programme music. We have here the choral melody in canon, accompanied by three very freely moving parts. 'These,' says Schweitzer, 'pursue their way independently, without rhythm or order: such was the moral disorder in the world before the promulgation of the divine law. Suddenly the law appears, represented by a severe canonic treatment of the choral melody, which proceeds majestically throughout the fantasy. The idea is ingenious, but the result is not convincing, because this abstract representation of order opposed to disorder is not capable of being well expressed musically.' Whether Bach failed or not in this case, he may be credited with attempting to express an idea and not a piece of elementary arithmetic. We may note however that the freedom of the accompanying counter-themes is to a great extent inevitable, owing to the choral melody being of a very dull type with many repeated notes.

It would be easy to bring forward other examples of what seems to me to be the wrong way of looking at the Choral Preludes. Insistence on the more obvious pictorial touches may rouse interest and make converts, but is a poor substitute for the study and long acquaintance necessary for a full grasp of such intimate and intensely significant music. Programme-music the Preludes undoubtedly are, but if they did nothing more than give us themes more suitable for the representation of merely physical facts, they would never have gained their present place in our affections. We call the Pastoral Symphony programme-music, but when we think of its descriptive material, what comes to our mind first? Not the faithful and facile imitations of wildfowl, but the delightful first movement, which imitates nothing and expresses much.

B

And after all, what Schweitzer calls the 'langage musical' of Bach is pretty much that of every other composer. The musical material suitable for the expression of joy, sorrow, peace, and other emotions, remains what it has always been, at least in its elements. I believe that every effect used by Bach in these Choral Preludes can be found in the works of his contemporaries, and many even in those of his forerunners. His genius is shown less in the invention of expressive formulæ than in his intensely significant use of them.

As a proof that a knowledge of the pictorial side of the Choral Preludes is by no means so necessary as commentators would have us believe, I may be allowed to give my own experience. I came under the spell of these works at least twenty years before I knew anything of the texts of the hymns, and long before I was aware that they contained descriptive touches. My early impression that they give us the real Bach, as few of his other organ works do, has been strengthened as fresh beauties have revealed themselves from time to time. The programmatic touches have interested me, but have added little or nothing to their appeal. On the contrary, I believe that this appeal may be lessened by over-emphasising the pictorial details, especially when these are of the rather puerile type alluded to by Schweitzer. Can there be a finer tribute to John Sebastian than the fact that his work never loses, and often gains, by being regarded as pure music? What a refreshing contrast to the long list of avowedly descriptive pieces, which, if we put their programmes on one side, have precious little left!

*(To be continued.)*

## CONGREGATIONAL SINGING.

The second of the Conferences arranged by the Church Music Society—the climax of which it is hoped will be a hymn-singing festival during the summer—was convened on April 27, at St. Mary's Church, Primrose Hill. Mr. Geoffrey Shaw was in charge of the meeting, assisted by Mr. Martin Shaw at the organ. The hymns chosen represented various types of church-song—from plainsong melody to the tune born of the spirit of to-day. Much stress was laid upon the thoughtful arrangement of hymns—arrangements affording full scope to congregation, choir, and organ alike, verses being sung by all, by congregation only, choir only (with or without organ), choir and congregation in faux-bourdon treatment. By these means, a dull and nerveless thing might often be transformed into a living and inspiring act of praise and worship. But to achieve this, congregational practices are absolutely essential. Mr. Shaw gave helpful suggestions on various questions raised, and the illustrations provided ample proof of the value of his remarks. The Rev. A. S. Duncan-Jones (Vicar of St. Mary's), in closing an enjoyable meeting, asked that the claim of the 'young life' of the Church should be borne in mind. It was vital, he said, to provide words and tunes that those in the fulness of health and vigour—those enjoying life—could be expected to sing with intelligence and wholeheartedness. The next Conference will take place at St. Mary Magdalene's, Munster Square (close to Great Portland Street Station), on Saturday, June 22, at 3.30, when Mr. Harvey Grace will speak on 'Congregational Practices.'

We have received the eighth Annual Report of the Organists' Benevolent League, and are glad to see that this excellent organization flourishes in spite of the present difficulties. We note with satisfaction that the League now finds itself in a position to allot four small pensions, and trust that the rank and file of the profession will contribute such support as will justify an extension of this feature.

A recital of unaccompanied vocal music of the English Cathedral School of the 16th, 17th, and 18th centuries, was given at St. Paul's Cathedral, Melbourne, on April 26. The programme consisted of 'Lord, for Thy tender mercies' sake,' Redford's 'Rejoice in the Lord,' Tallis's 'Hear the voice and prayer,' 'Farrant's 'Call to remembrance,' Byrd's 'I will not leave you comfortless' and 'Bow Thine ear,' Gibbons's 'Almighty and everlasting God' and 'Hosanna to the Son of David,' Purcell's 'Thou knowest, Lord' and 'Remember not, Lord,' Croft's 'Cry aloud and shout,' and Battishill's 'Lord, look down.' Between the Byrd items, the Prelude to 'Gerontius' was played. The book of words

contained helpful annotations, including quotations from such authorities as Dr. Ernest Walker, Sir Hubert Parry, C. B. Rootham, Henry Davey, &c. This is an admirable scheme that might well be more frequently adopted in England. There is much to be said for a recital of this kind. Only by such means is it possible to show the growth and development of the school, and at a recital it is easy to give (either orally or in print) historical and other information which would be out of place at a service. We congratulate Mr. A. E. Floyd, the organist of St. Paul's, on his enterprise, and wish him success in his crusade on behalf of a type of music in which England has played a glorious part.

Corporal F. E. Wilson has raised £117 11s. 11d. for the sick lines of Summerdown Camp, by means of fourteen organ recitals at Eastbourne. Good! His fourteenth recital, given on May 14, included Krebs's Fugue in G, Hollins's Concert-Overture in C major, Wolstenholme's Canzona, and Boëllmann's Toccata.

Mr. Frank Storer (Y.M.C.A., No. 1 Hut, Rugeley Camp, near Stafford) suggests that conductors and choirmasters and others who may know of choralists called up to the Rugeley Camp, should send the names and particulars to him with a view to his endeavouring to provide them with a continuation of their choral practices.

There will be a Welsh service on Coronation Day (June 22) at Westminster Abbey. If the Welsh are there in force the singing of the hymns in the native tongue will be an object-lesson in congregational singing. Mr. Lloyd George is to read the lessons.

ORGAN RECITALS.

Mr. W. H. Maxfield, St. John's, Altrincham (two recitals)—Sonata No. 1, *Mendelssohn;* Toccata, *Callaerts;* Idyll, *Bossi;* March on a theme of Handel, *Guilmant.*

Mr. Henry Riding, St. Mary's, Aldermanbury (two recitals)—Processional March, *C. W. Pearce;* Moonlight Reverie, *Ellingford;* Canzona, *d'Evry;* Postlude in D minor, *F. W. Holloway.*

Mr. Herbert Hodge, St. Nicholas Cole Abbey (three recitals)—Meditation and Grand Chœur, *Klein;* Toccata in F, *Bach;* Finale in D, *Lemmens;* Reverie, *Stainer;* Introduction, Act 3, 'Tannhäuser.'

Mr. John Pullein, St. Mary's Cathedral, Glasgow—Sonata in A flat, *Rheinberger;* Menuet-Scherzo, *Jongen;* Rhapsody, *Harold Darke;* Pastorale, *Ravel;* Fantasy, *Harvey Grace.*

Miss Elaine Rainbow, Queen's Hall—Grand Chœur, *Hollins;* Humoresque, *Dvorák;* Sketch in C, *Schumann.*

Mr. Joseph Hill, St. Andrew-the-Great, Cambridge—The 'Unfinished' Symphony; 'Siegfried Idyll.'

Mr. John Cope, St. Paul's, Burslem—Second Movement, Symphony in D, *Haydn;* Scherzo, *Widor;* Imperial March, *Elgar.*

Lieut. Paul Rochard, St. Mary's, Hinckley—Prelude and Fugue in B minor, *Bach;* 'The Storm,' *Lemmens;* March, *Adam.*

Mr. George Pritchard, St. George's, Altrincham—Allegro Appassionata (Sonata No. 1), *Harwood;* Rhapsody No. 1, *Saint-Saëns;* Scherzo from Symphony in C minor, *Holloway;* March on a theme of Handel, *Guilmant.*

Mr. Allan Brown, Westminster Central Hall—Triumphal March, *Dudley Buck;* 'O Sanctissima,' *Lux;* Concert Caprice, *Mansfield;* 'Finlandia.' Harpenden (two recitals)—Overture, 'William Tell'; Aubade, *Johnson;* Sonata No. 1, *Mendelssohn;* Finale, Sonata in F minor, *Rheinberger;* Allegretto, *Wolstenholme;* Gothic Suite, *Boëllmann.*

Mr. F. Gostelow, Beeston Wesleyan Church—Overture in C, *Hollins;* Sonata in A minor, *Borowski;* Fugue in D, *Bach;* Overture, 'Rosamunde.' Hope Street Church, Liverpool—Choral No. 3, *Franck;* Gothic Suite, *Boëllmann;* Scherzo Symphonique, *Guilmant:* Overture, 'Oberon.'

Dr. E. C. Bairstow, York Minster—'Recessional, *Alan Gray;* Nocturne, *Bairstow;* Four Sketches, *Schumann;* Lament, *Harvey Grace;* Prelude in C sharp minor, *Rachmaninoff;* Prelude and Fugue in A minor, *Bach.*

Mr. B. T. P. Hollins, Beckenham Congregational Church—Marche Solennelle, *Mailly;* Prelude on 'Old 104th,' *Parry;* Air with variations, *Smart;* Pastorale, *Merkel.*

Mr. Edmund West, St. John's, Territet, Switzerland—Fantasia (Sonata No. 17), *Rheinberger;* Andante and Variations in D, *Mendelssohn;* Triumphal March, *Selby;* Prelude in E flat, *Bach;* Choral Song, *Wesley.*

Driver C. E. B. Dobson, Central Mission, Nottingham (five recitals)—Introduction and Variations on a Ground Bass, *Battison Haynes;* Coronach, *Barrett;* Sursum Corda, *Elgar;* Sonata in G, *Rheinberger;* Requiescat, *Cyril Scott;* Spring Song, *Hollins;* Pastorale in C, *Lemare.*

Dr. G. J. Bennett, Lincoln Cathedral—Concerto in B flat, *Handel;* Moderato and Pastorale (Symphony No. 2) and Finale (Symphony No. 8), *Widor;* Cantabile, *Bossi;* March from 'The Birds,' *Parry.*

Mr. R. Buchanan Morton, House of Hope Church, St. Paul, Minnesota—Fugue in D, *Bach;* Pièce Héroïque, *Franck;* 'Les Petits Moulins a vent' and 'Les Vendangeuses,' *Couperin;* Dithyramb, *Harwood;* 'Finlandia.'

Pioneer W. J. Comley, St. Andrew's, Alexandria, Egypt—Prelude in A and Postlude in C, *Smart;* Three Choral Preludes, *Parry;* Andante in D, *Hollins;* Harmonies du Soir, *Karg-Elert;* March from 'Ariane,' *Guilmant.*

Mr. J. Matthews, St. Stephen's, Guernsey—Toccata, *D'Evry;* Largo, *Matthews;* Andantino, *Lemare;* Symphonic Poem, 'Dawn,' *Matthews.*

Mr. W. J. Lancaster, Bolton Parish Church—Sketch in C minor, *Schumann;* Overture, 'The Mastersingers'; Processional March, *Guilmant;* Toccata and Fugue in D minor, *Bach.*

Mr. J. Patterson Shaw, Wharton Parish Church—Pastorale and Allegro, *J. C. Bridge;* Prelude Elegiac, *Shaw;* 'Le Coucou', *D'Aquin;* March Horgroise, *Wollenhaupt;* 'In Paradisum,' *Dubois.*

Mr. Herbert Gisby, St. Thomas's, Regent Street (four recitals)—'Holsworthy Church Bells'; Prelude Solennelle, *Mansfield;* Marche Triomphale, *Lemmens;* 'Easter Morn' and Variations on 'O Filii', *John E. West;* Triumphal March, *Buck;* April Song, *Wolstenholme.*

# Reviews.

PIANOFORTE MUSIC.

That the ground bass is by no means an obsolete form is proved by many modern examples of its use. The best results are usually obtained when the *ostinato* is shifted occasionally to one of the upper parts; the increased harmonic possibilities resulting from this method will probably lead to new and interesting developments. A very significant, though brief, example is John Ireland's 'Undertone,' the first of a set of 'Four Preludes for Pianoforte,' just published by Winthrop Rogers. Here we have a theme of ten quavers (two bars of $\frac{5}{8}$) placed almost entirely in the alto. The result of a blend of fluid rhythm and beautiful harmonization is a piece of quite singular appeal. The remaining Preludes are called 'Obsession' (a difficult and at first somewhat repellant movement), a simple Christmas tune called 'The Holy Boy,' and 'Fire of Spring,' a highly original and effective piece.

The completest of contrasts is provided by John Ireland's 'Leaves from a Child's Sketch Book' (Winthrop Rogers), three little pieces which show the not too frequent combination of simplicity and significance. The degree of difficulty is about that of the elementary division of the Associated Board Examinations.

Granville Bantock has made a brilliant pianoforte solo from the Quickstep 'The Hills of Glenorchy,' the first of 'Two Scottish Pieces' (Elkin & Co.). We like especially the delightful 'Soavement' section.

Three Pianoforte pieces by Ronald Dussek (Elkin & Co.) are not strikingly original. They are, however, well written, and provide useful teaching pieces of moderate difficulty. Of Harold Wallis's 'Evening Sketches' (Elkin & Co.) we regret we cannot say even that; they strike us as being feeble imitations of the weaker mannerisms of MacDowell.

No country seems too remote for Granville Bantock's muse, so a couple of 'Songs from the Chinese' (Elkin & Co.) give us no shock. The number before us, 'A Feast of Lanterns,' is of a very attractive character, though (or because) the music is western rather than Oriental in style.

Norman O'Neill's 'Eagles of England' (Elkin & Co.) is a rousing song dealing with our airmen, and dedicated to the members of that gallant force. The straightforward tune should make a capital march.

VIOLIN MUSIC.

As arranged by Ethel Barns, Cyril Scott's 'Lullaby' is an expressive piece for violin and pianoforte (Elkin & Co.).

Frank Bridge's Sonata for violin and pianoforte (Winthrop Rogers) is a fine work that deserves far more lengthy notice than we can find space for. It begins with a fine swinging tune, from which is derived on page 8 a beautiful theme in G flat. The movement is concerned mainly with treatment of this material, and is at once free and consistent. It is succeeded by an elusive *Adagio*, which however breaks off into a quaint and tender *Andante con moto*, leading into a fiery *Agitato*. Working of these three subjects is followed by a resumption of the theme of the first movement by way of *Coda*. Players in search of music which has something to say and says it well will find it in this fine Sonata.

ORGAN TRANSCRIPTIONS.

Two organ transcriptions for funeral and general use come from Messrs. Elkin,—Edgar Barratt's 'Coronach' (a Highland Lament) and Cyril Scott's 'Requiescat,' arranged by Dr. Eaglefield Hull. The 'Coronach' is straightforward, and should make a popular appeal. 'Requiescat,' played on delicate stops, is effective in a different way, though too dissonant for the average ear. We confess to finding Mr. Scott's strings of sevenths and other mannerisms rather trying, not because they are discordant, but on account of their monotony.

---

*The Musical Quarterly*. April number, pp. 160, price 60 cents.

[G. Schirmer, New York and Boston.]

This welcome magazine maintains its interest for thoughtful musicians. The number contains eleven articles. Mr. Orlando A. Mansfield contributes an able and informing article on the late W. T. Best, and Mr. Charles L. Buchanan, after snuffing out Brahms, Strauss, Debussy, and Reger, makes an acute and discriminating study of Leo Ornstein the occasion of a masterly survey of the tendencies of modern music which he believes will culminate in the next super-composer.

## Obituary.

We regret to record the following deaths:

M. Henri Kling, Officier de l'Instruction Publique, Membre du Consistoire de l'Eglise Nationale Protestante, which occurred at Geneva on May 2. He was a well-known musical personality who had many friends in this country, especially in military band circles. Henri Kling was born in Paris on February 14, 1842. At the age of twenty he received an appointment in Geneva as first solo horn-player at the Opera and in the Pepin Orchestra, the name of whose conductor is still known in Switzerland as one of the old Genevese celebrities. Three years later, in 1865, he published his 'Horn School,' which is now known all over the world as one of the best methods. On September 28, 1866, he was elected Professor of Musical Theory and Horn-Playing at the Geneva Conservatoire, a post which he occupied practically until his death. He has trained a large number of wind-players, many of whom have since greatly distinguished themselves. When, in 1897, Henri Kling visited England, he was extremely well received by a number of prominent representatives of the military bands in this country, and all his life he cherished the remembrance of numerous friendships which arose from his visit. The musical activities of Henri Kling were numerous, and by no means limited to the domain of wind instruments. He was also for thirty-seven years organist at Cologny, that little place on the shores of the Lake of Geneva which has such a large colony of English residents, and since 1879 he held the post of Professor of Music at the Municipal Girls' School in Geneva. He further wrote a book on instrumentation which has been translated into many languages and is known in many countries, including England and America. For a number of years he was bandmaster of the 'Landwehr' Military Band and conductor of the Kursaal Orchestras of Geneva and Evian-les-Bains, and he was second conductor of the Municipal Orchestra of Geneva with Hugo de Senger. In France he was well-known as adjudicator at military band, and especially brass band, contests, which take place year-by-year all over the country, from Paris to small provincial places. The compositions of Henri Kling include the following four works for the stage, all of which have been performed in Geneva: 'Le Dernier des Paladins,' Opéra Comique (1863); 'Les Deux Rivaux,' one Act (1864); 'L'Echafaud de Berthelier,' Scène lyrique (1866); 'Le Flûtiste,' one Act (1878); a Symphony in D major, the Overtures 'David Livingstone,' 'Ariane,' 'Reine Berthe,' and 'Marie Stuart,' and numerous smaller works which have become very popular in England and elsewhere.

[We offer our sincere condolences to Mr. Otto Kling (Messrs. J. & W. Chester) on the loss he has sustained.]

Pini Corsi, the most celebrated basso-comico of his time, on April 21, at Milan, at the age of fifty-nine. He was born at Zara, in Dalmatia, but he was proud of his Italian parentage. He was known the world over for his interpretation of comic parts in opera. An atmosphere of jocundity was generated by the appearance on the stage of his characteristic figure. Not only was he a perfect mimic, but he also possessed a fine voice—educated in the best school—from which he drew all the effects he required for his special art. His creations of Don Pasquale, Don Bartolo in the 'Barbiere di Siviglia,' Dulcamara in 'Elixir d'Amore,' and other comic parts, will long be remembered. He was ever ready—and this cannot be said of all famous artists—to lend his services to charitable ends.

Madame Geymard, who from 1857 to 1876 was one of the principal sopranos of the Paris Opéra. She was born in 1834, at Antwerp, and was the daughter of M. Lauters, a professor of painting. She made her first appearance in Paris at the Théâtre-Lyrique in 1855, and shortly afterwards married the tenor Geymard. She left the stage on the termination of her engagement at the Grand Opéra.

Smallwood Metcalfe, at 5, Gardner Mansions, Church Row, Hampstead, on January 1, after a few days' illness. He was born at Kendal, in 1868. His musical faculty found scope chiefly in choir-training. For many years he gave concerts at Eastbourne, and he was a chorus-master for Sir Henry Wood at Queen's Hall. For five years previous to the outbreak of the War he gave on his own account series of subscription concerts at Queen's Hall.

Lieut. Wilfrid Page, on March 28, as a result of an operation necessitated by a wound received at the battle of Gaza. He was a very promising young musician. Closely connected from his early youth with the Metropolitan Academy of Music, he gained the gold medal offered there for pianoforte playing, and until he joined up he was conductor of the Operatic Society and professor of pianoforte at this Institution. All the numerous friends he made will treasure the memory of this brave and able man.

## Correspondence.

MUSIC IN WALES.

[In the article commented on below the writer summarised the Report of the Welsh Commission (given in full in our last number) by stating that there is abundance of tradition and national aptitude in Wales and that 'these are dying of inanition,' and later he says that 'the sol-fa system which is prevalent has produced its usual result of bringing the singer's power of reading with ease up to a certain point, but of barring his advance to more difficult music.' These criticisms led Professor Evans to write a spirited letter to *The Times*, which, however, was not inserted. We have the pleasure of giving this letter below.—Ed., *M. T.*]

TO THE EDITOR OF 'THE TIMES.'

Sir,—Your contributor, in his article entitled 'Music in Wales' which appeared on April 20, quite reflects the

criticism embodied in that portion of the evidence of the Report of the Royal Commission to which attention is directed; yet I contend that this evidence is not sufficiently substantiated to be taken as a text, and so the remarks based upon it lose weight in consequence. From what is written it appears that the musical genius in Wales is 'dying of inanition.' This is far from representing the truth. From intimate experience I can speak of the musical life of Wales for the past thirty years, and can testify to the very great progress that has been made in all branches of the art. Details can easily be supplied, but it may be sufficient to state that the number of complete works performed in Wales is at least tenfold compared with thirty years ago. As these works include Bach's 'St. Matthew' Passion, Beethoven's 'Choral Symphony,' Brahms's 'Requiem,' Franck's 'Beatitudes,' all Elgar's choral works, Bantock's 'Omar Khayyám,' and practically all other choral masterpieces, obviously the criticism that our standard of performance is too elementary is not justified. Progress in instrumental music has been phenomenal. The standard of pianoforte and organ playing is incomparably higher, and for every player of thirty years ago there are to-day forty.

Also, in the populous districts of South Wales a creditable orchestra can be organized for choral performances without much difficulty.

Again, reference was made to the Sol-fa system as being a bar to progress. This is in no way borne out by the facts as I know them, for in the first place it is a system which has taught the Welsh democracy to sing, and has been the means of enlarging the musical knowledge of thousands who without it would have depended entirely upon their memory of tune. So far from Sol-fa having proved a bar to further progress, I can state that a large number of those who are now professional musicians were induced to proceed with the study of the universal notation as a result of their previous knowledge of Sol-fa.—Yours, &c.,

David Evans.
(*Mus. Doc., Oxon., Professor of Music in the University College of South Wales and Monmouthshire.*)

Cathays Park,
Cardiff.

---

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—I perused with great interest the article on the Musical Education of Wales. It has long been my idea that Wales should have a Conservatorium of its own. The national gift of Wales with regard to music is very large, and it most badly needs a Control Power to do for it what MM. Belaiev and Moussorgsky have done for Russia. Music is a universal language with the Welsh, which up to now, comparatively speaking, has been confined to song. With a power to train her great gift, Wales would undoubtedly become one of the greatest musical countries in the world. Her many beautiful folk-songs and hymns, unsurpassed in their grandeur, lie unknown to the majority. Properly edited, they would make a work for musicians to appreciate. Russia has risen from obscurity to be one of the leading musical countries with the help of a few enthusiastic men. Why should not Wales? Her material is as good. I hope the proposition will be most strongly supported. The Welsh people I think would be the first to appreciate the efforts to educate them in the art they so love.

Yours, &c.,

K. Roberts Cullingford.

---

## SOLDIERS' CHOIRS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—The interest which the *Musical Times* is good enough to take in soldiers' choirs leads me to give you an account of six months' experience here. In camps remote from any civilian population a male-voice choir is alone possible; and where the numbers are large, as at Brocton and Catterick, a sufficient supply of first tenors can be had to make the results satisfactory.

But in small camps of one or two battalions such a supply rarely exists, and in such cases it seems better, where a large village or small town is near, for soldier-singers to join the local mixed-voice societies, which are often in temporary abeyance through loss of their own men. Very decent musical results are procurable from quite ordinary material, while the female and khaki elements are mutually attractive and assist regular attendances at rehearsal. In this village of 1,000 people, close to a camp of the same number, the village society, broken up since the War, has this season been revived; and with a well-balanced choir of sixty voices we gave 'Messiah' on Christmas Day (with Handel's original accompaniments) and a miscellaneous concert later on, both with good musical results and much enjoyment to the singers.—Yours &c.,

Chaplain to the Forces.

Patrington, East Yorks.

[Our correspondent encloses a programme of one of the concerts given by the Society. Amongst the eighteen items we note the following: *Choral:* 'Sing we and chaunt it' (Pearsall), 'In going to my lonely bed' (Edwards), 'Omar's Hymn to the Sun,' for male voices (Goss), 'The Snow' (Elgar). *Vocal Solos:* 'To welcome you' (Goring Thomas), 'Sea-wrack' (Harty). *Instrumental:* Violin Sonata in E minor (Corelli), Andante from Concerto (Mendelssohn).]

---

## THE MANUAL 32-FT. STOP, Etc.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—As I am on a few days' leave, and have not been able to see the *Musical Times* for a considerable period, I may perhaps be pardoned for adverting to a statement made by your correspondent on page 17 of the January issue in commenting on the monster Philadelphia organ. He notes the fact that there is a 32-ft. Contra Bourdon on the Great manual, and adds—'the first manual 32-ft. we have met with.' May I be allowed to point out that a stop of 32-ft. pitch on the manuals is now by no means rare, and to name (amongst others) the following instances: Ely Cathedral, Newcastle Cathedral, Trinity College Cambridge, St. Nicholas' Church, Whitehaven, Doncaster Parish Church, Leeds Parish Church, St. Paul's Church, Toronto, and Johannesburg Town Hall. In the Ely instrument this register is complete to CC, in the other examples it extends at ten. C only. In the Johannesburg organ there are two, a flue stop on the Great manual and a reed on the Bombarde. The latter may perhaps be the only example of a manual 32-ft. reed extant, but I am not sure, and even this idea was foreshadowed by the late Mr. Thomas Casson in some of his tonal designs.

I entirely agree with your correspondent that a well-planned instrument of about a hundred speaking stops should satisfy all musical requirements, and in this connection I would call particular attention to the Johannesburg Town Hall organ, which contains slightly less than that number.

The specification so far as I am aware has not hitherto appeared in your columns. If so, I sincerely hope that this omission will soon be remedied, as it will amply repay careful study by all those who are interested in organ construction. This important instrument was designed by my friend Mr. Alfred Hollins, and was completed about two years ago, he himself giving the opening series of recitals. It is interesting to note that the development of the harmonic structure of some tonal families, the reed department especially, has been carried even further than in the Liverpool Cathedral organ. I need hardly say, by the way, how greatly we deplore the premature death of its designer. Taken as a whole, the Johannesburg instrument ought to appeal to all schools of players, as it presents ample resources for the adequate rendering of every kind of music, from the organ works of Bach to the latest orchestral transcriptions.—Yours faithfully,

George Dixon
(*Lieut.-Colonel*).

April 18, 1918.

---

## ALBENIZ AND HIS OPERA 'MERLIN.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—I was much interested in Mr. Klein's article on my poor friend Albeniz, and I am always glad to see Albeniz's genius recognised. I was a little surprised however that Mr. Klein did not mention the opera 'Merlin,' the first of the

'King Arthur' trilogy I wrote for Albeniz, and the only one he finished before his death. It has never been performed, no English impresario ever caring to risk money on a new opera. But it is as great an advance on 'Pepita' as 'Pepita' was on 'Henry Clifford'; and this, I think, Mr. Klein knows.—I am, Your obedient servant,

440, Strand. LATYMER.

[Lord Latymer may be perfectly correct in his comparative estimate of 'Merlin' and 'Pepita,' but he is not equally so in his concluding surmise. As a matter of fact I have never heard a note of 'Merlin,' and do not even possess the vocal score, though I believe it was published during the period when I was living in New York. My object in describing 'Pepita' in your columns was to draw attention to an example of Albeniz's genius that I had seen and heard for myself. I wish I could do as much for 'Merlin'—a great legendary theme to which no operatic composer has hitherto done justice. An opera on such a subject by Albeniz would be bound to be interesting; and I fully share Lord Latymer's evident feeling that it ought to be brought to a hearing upon the English stage.—H. K.]

## THE ART OF TEACHING SINGING.

By AGNES J. LARKCOM.

[The following is the text of a paper by Madame Larkcom read before the Society of Women Musicians. Madame Larkcom is one of the best-known and most highly-esteemed teachers of singing in London. She is therefore entitled to speak with authority on this much-discussed question.—ED., *M.T.*]

We have met together to-day to consider seriously some aspects of the art of teaching singing. This subject was brought forward prominently lately by the Society of English Singers, particularly in a kind of manifesto which appeared in the *Musical Times* for July, 1916, and which was issued apparently as an authoritative statement of the aims of the Society. In view of these activities, and considering that the subject generally seems to be arousing more interest and attracting greater attention than it has been favoured with in the past, I have thought that it would be desirable for women to arrange some sort of meetings for discussion in order to thrash out from the woman's point of view some of the theories which obtain as to the foundations of good singing and teaching about which at present there is diversity of opinion. I thought it would be a very fine thing if this study could be organized and set going by the Society of Women Musicians. The Society numbers among its members a good many women who have had wide experience both as performers and teachers, and I feel strongly that the moment has come when we ought no longer to sit down tamely and allow men alone to decide what we can and what we can not do, what is right and what is wrong, and in fact take up the position of final arbiters with regard to our development mentally and artistically. I consider women must know best about their own physical powers and limitations, and I also think we ought to establish a standard of taste and excellence of performance for ourselves, and endeavour to help the younger members of the Society by giving them the benefit of the collective experience of those of us who have had wider opportunities. Women are still apt to be timid and afraid to assert themselves—if they hold original views, they give them up too readily if a man comes along and attacks them. I am inclined to hope that if various aspects of the art of singing and teaching singing were dispassionately discussed here, we might feel more certain of ourselves and be able to inspire the less experienced members of the Society with greater confidence and enthusiasm.

### WHAT CAN WOMEN DO?

It has been asked by a good many persons 'What can we do?' or 'What are we ready to do?' Well, at the present time, when everything around us is giving evidence of the extraordinary capacity of women and the wonderful adaptability they have shown in taking up work of kinds hitherto deemed quite outside their sphere, I do not think we need fear to attack the problems connected with good singing or the teaching of singing. This at least is legitimately our business, and there is no reason for hesitation.

### THE 'PUBLIC SCHOOL SPIRIT.'

There is one thing, however, we ought to do if we hope to achieve good and lasting results. We ought to try and cultivate a good deal of what is sometimes called the 'public school spirit.' That is, we must be ready to give and take, play fair, enjoy the success of others, and as a result of real esprit de corps award generous recognition and appreciation to the work of our fellow-artists. We know that amongst scientists every profound thinker expects his theories to be subjected to severe tests and all sorts of criticism. When tests are applied or criticism is offered for the sake of advancing knowledge and discovering truth, no scientific worker is disturbed even if eventually he has to modify his theory and re-form his conclusions. The object he has in view is the unveiling of truth; he learns by making mistakes, and benefits by the critical attitude of his fellow-workers. I am afraid in the musical profession there is not enough of this philosophic state of mind. We are many of us rather apt to take offence easily, we do not like criticism, and instead of welcoming suggestions from experienced persons, we sometimes treat them with a little less respect than they deserve. Now when the whole world is at war and we have before us such an awful lesson as to the evils of unbounded conflict, is it not possible that we, the members of this first little Society of Women Musicians, may work together instead of competing and endeavour to lift our art to a higher level than it has ever reached by united effort and friendly co-operation?

It seems to me to be more in harmony with woman's nature to build up rather than pull down; at the bottom of our hearts we all prefer to construct rather than destroy. In order to do good work we must have definite aims, and before going into the details of the scheme of study I have in mind, I should like to say a little about the qualifications which we have a right to expect from students of singing, and the kind of knowledge which a teacher of singing ought to possess if she wishes to do work of real value and importance.

### QUALIFICATIONS NECESSARY FOR A SINGER.

I do not think we are nearly exacting enough with regard to the qualifications of the would-be singer. People seem to think that anyone can sing, and that a few lessons are quite sufficient to prepare a girl to sing prettily to her friends. I think it is time we asked for more, and began to try and make people understand that singing is a very difficult and beautiful art—that it is probably not a branch, but the very root from which music has sprung. It is certainly the most human aspect of music, and emotion expressed by the voice must surely enter more readily and intimately into the heart than when conveyed by an instrument, no matter how skilfully used. Let us, then, take an exalted view of the art of singing, and do our best to break down the prejudice which exists as to its value and beauty.

With regard to the qualifications which we should demand from the pupil in singing, there are five which I consider absolutely necessary. They are:

(1) A good voice;
(2) Musical aptitude;
(3) General intelligence;
(4) Good health;
(5) Character.

I do not consider that we can ever make a good singer if the individual being trained does not possess these qualifications in a very fair degree. I am afraid the two latter—health and character—are not considered nearly enough. By good health I do not mean merely general health, but the local well-being of the organs engaged in voice-production—the nasal passages, throat, lungs, &c. Teachers often strive for weeks and months to cure defects of production which arise from some local obstruction, and it is quite necessary for a teacher to train herself to recognise the peculiarities of sound which are caused by different kinds of diseases such as adenoids, granulations, enlarged tonsils, weak lungs, &c. They each have their own particular manner of affecting the voice, and it is useful to be able to detect the various symptoms.

CHARACTER.

What I call 'character' is of the utmost importance—I mean the possession of the qualities of patience, perseverance, industry, self-control, and joy in overcoming difficulties which takes the pupil so quickly along the path of progress. I often think that 'character' is rarer than intelligence. So many students are clever, but flippant; they cannot, or will not, see the necessity for practice. They forget their breathing exercises, laugh at their diction exercises, and demand silly little songs or ragtime ditties instead of trying to understand beautiful music!

THE TEACHER'S KNOWLEDGE.

Now with regard to the kind of knowledge the *teacher* ought to possess before she can hope to deal successfully with the various kinds of pupils who will be placed in her care. What ought to be the fundamental idea which should underlie her work and direct her aims, and how can she best prepare herself to put in practice the theories which inspire her work?

I think we are all probably agreed in believing that music has a wonderful power of stimulating and enhancing emotion. When fine music is added to beautiful words we are all conscious of being able to enter with greater understanding into the inmost thoughts and meanings of the poet much more than when the words are merely read or spoken. In fact we most of us feel that music can convey to us degrees of emotion which lie beyond the region of words, and are too fine and subtle for ordinary expression. The special art of the singer seems to me to consist, speaking broadly, in the 'adequate expression by means of the human voice, used in conjunction with music, of any or every kind of emotion.' To attain to this power the singer must be trained in every way—patiently, methodically, and persistently. Without intelligent training I cannot think it is possible to arrive at really great and lasting results.

PHYSICAL TRAINING.

No one can teach anything without being observant, and we can often learn from outside subjects facts which enable us to understand better our own particular study. It has always interested me to notice the effects of training on different persons and classes. Let us for example consider that which is very much in evidence just now, as revealed in our new armies. It is a mere truism to remark that under the severe discipline of the sergeant-major, many a slouching, sluggish loafer has been changed in a few weeks into a smart, alert, and active soldier on whom it is a joy to look, and who has often improved mentally and morally as much as he has in bodily grace and perfection. Then let us look at the ordinary acrobat. I do not suppose that Nature has gifted the majority of these persons with particular or special powers: in fact I imagine most acrobats begin their training so early that there would not be time to find out whether they are specially gifted or not: they are made—not born, and yet we see from ordinary children of ordinary parents without unusual ability or exceptional physique, performances exhibiting the most remarkable agility, suppleness, and strength, showing frequently a perfectly beautiful physical development, and usually giving evidences of the possession in a remarkable degree of the moral qualities of courage, judgment, and control. If these wonderful results can be obtained by discipline and training from the raw material of which so much of our splendid new armies is composed, and from the probably unscientific and not particularly sensitive persons who provide entertainments based on physical display, how much may we not expect to result to the student of singing, from careful training by informed and educated persons, of the organs engaged in voice-production. To my mind most of the failures we so frequently hear of in modern times—the inability to endure the strain of modern vocal music, the harshness, tremulousness, and fatigue noticeable in so many voices—result from the want of sufficient technical training—both students and teachers are in too great a hurry. Instead of following patiently the long path of slow development, they ask for short cuts to excellence and only arrive at disaster and disappointment. The training which will fit the student to become a fine and successful vocalist must deal first with the physical, and then in turn with the mental, æsthetic, and sympathetic aspects of the singer's art.

TRAINING FOR THE EXPRESSION OF EMOTION.

We will now consider in what this training should consist, and what ought to be the objects in the teacher's mind while striving to develop the powers of a student. In order 'to express adequately any or every kind of emotion,' the physical organs engaged in singing must first be brought to such a point that they can produce fine resonant tone, and endure hard work *without fatigue*. They must be able to respond instantaneously and accurately to the mental images in the mind of the singer, and they must also be capable of reproducing at will the bodily conditions which would obtain were the artist actually moved by the emotions he is seeking to interpret. We must remember that every passing thought affects us physically and modifies to a certain extent our physical condition. We must realise, too, that there can *never* be perfectly appropriate tone-colour unless the organs concerned are brought into the state they would assume if the performer were really experiencing the emotions about which he is singing. These conditions will probably be obtained fairly easily by the individual when the subject deals with emotions natural to himself and with which he sympathises, but those ideas with which he is unfamiliar, or to which he is opposed, will be more difficult for him to convey. In these cases mind and body are less alert, the vocal mechanism does not adapt itself so readily to the will; there is less flexibility and a slower response, because the desired conditions are unusual or disliked. From the physical point of view then, the organs must not only be developed as much as possible and made strong and healthy, but they must also be flexible, supple, and well under control.

PHYSIOLOGICAL KNOWLEDGE NECESSARY FOR THE TEACHERS

How are teachers to prepare their students for these conditions of strength, response, and control? They must first have a certain amount of knowledge of the structure of the vocal organs, which consist of the lungs (the motive power), the larynx (or vibrating element), the pharynx (the chief reflector or resonator), and the mouth (containing the organs of articulation). Secondly, teachers ought to be so well-informed musically that they can select the best for their pupils out of the wide field of musical literature which lies before them, and by knowledge of musical structure prepare their pupils for intelligent phrasing. Thirdly, they should be educated so that they can appreciate the beauties and understand the importance and values of the words they desire to interpret. Finally, they should be sufficiently cultivated to enter into the spirit of the different periods and nationalities to which the music they are studying may belong, and sympathetic enough to understand the various states of mind of the different characters (particularly in opera) whose sentiments it may be necessary for the student to express. The whole art of vocal perfection rests fundamentally on good breathing. In order that teachers may give suitable exercises for the development and strengthening of the lungs, they should study those organs in many and various ways; first, as to their texture—the lung substance is somewhat delicate, and can be easily injured; then their shape—it is well to notice in what direction expansion can most easily take place; then their size and surrounding framework. Breathing for speech and song differs from ordinary inspiration in that a new feature is introduced, that of voluntary control. In ordinary life the aeration of the blood is effected by action which is practically unconscious or subconscious, and goes very little beyond a slight movement of the diaphragm. In singing or sustained speech a larger amount of breath is necessary and control is absolutely essential. This new aspect makes breathing exercises as necessary to the finely developed healthy person as to the delicate one; in fact, the outpouring of breath from a vigorous singer impinging on the vocal cords unchecked and uncontrolled is capable of doing a great deal of mischief in a short time. The teacher therefore must devise exercises which will develop the lungs so that there may be ample quantity of breath, then direct their action in such a way as to avoid interfering with the freedom of the neck or throat, then bring about a method of expansion which does not induce fatigue, and finally, by attention and concentration, gain such control of the intercostal and the diaphragmatic muscles that there

is no chance of work being thrown on the larynx of a kind for which it is undesigned and unfitted. The larynx, which we may take as the only organ engaged in the actual formation of sound, is a very delicate instrument. It must be trained and strengthened so that its movements may become both free and rapid. It must be capable of sustaining sounds steadily, and adjusting different degrees of tension so that attack may be pure and pitch accurate. It must also be able to modify its action in the way usually spoken of as 'changing the register'—modifications which, in my opinion, are necessary to avoid strain, and desirable as a means of ensuring the best results both as to compass and quality. Above all things, teachers ought to be sure that no attempt to control the breath-pressure should be made by the larynx. It is enough to compare this tiny organ delicately poised on the top of the windpipe, with the large mass of the lungs with their heavy, bony framework and powerful muscles, to realise that unless the breath is controlled by the proper muscles, the vocal cords and little larynx are quite unable to resist the rush of air, and tremulousness, uncertainty, and strain are the unfailing effects of misdirection of energy and lack of proper control.

### RESONATORS.

We now come to the pharynx and resonators. Resonance presents one of the most fascinating aspects of vocal art, but it is far too wide a subject for me to do more than touch on it. Suffice to say that although some of the resonating cavities are not subject to modification, the greater part of the pharynx is susceptible of change, and it is to this power of altering its shape that we owe the almost limitless variety of tone-colour which is possible to the cultured singer. It is the pharynx and resonators which provide the characteristics which distinguish every individual voice and modify every sound from the deepest to the most acute. The organs of articulation are also much in need of training. The tongue, lips, and soft palate need to be brought thoroughly under control; and as neatness, quickness, and accuracy of adaptation are essential for the production of good tone and distinct diction, exercises must be given which will bring about this facility and do away with the dulness which results from sameness of tone and badly-enunciated words.

### PATIENCE, INTELLIGENCE, AND EXPERIENCE NEEDED.

Briefly as I have touched on the necessity for training in the student and knowledge on the part of the teacher, I think I have said enough to show that it needs a good deal of time and a great deal of patience and intelligence to make a really good teacher of singing. Experience is of course the great instructor, but do we not sometimes gain our experience at the expense of the pupil? The vocal organs are so delicate, so liable to injury—they are living things which grow and can decay—if injured they can never be replaced. Sometimes the mere touch of the ignorant can inflict a severe wound. The Society of Women Musicians is alive to the difficulties which confront the teacher and the dangers to which the pupil is exposed, and it is suggested that a committee should be formed of experienced teachers and singers who would take various subjects connected with singing, and by patient study and consultation endeavour to arrive at some conclusions which all felt to be true, and on that basis formulate some recommendations to young teachers which would perhaps assist the conscientious and enthusiastic beginner.

After a time, I have proposed that short lectures should be given by different members of the committee to members of the Society of Women Musicians, and free discussion invited. The subjects might include:

### SUGGESTIONS FOR LECTURES AND DISCUSSIONS.

*First:*

Breathing, from the point of view of
- Structure of the lungs;
- Methods of breathing;
- Exercises for development;
- Exercises for control.

*Secondly:*

The Registers...
- What they are;
- How to use them;
- How to blend and control.

*Thirdly:*

Beauty of Tone
- Characteristics;
- How to acquire purity and sweetness;
- How to acquire steadiness;
- How to improve resonance;
- Exercises for all these qualities.

*Fourthly:*

Diction ... ...
- How vowels are formed;
- How consonants are formed — The difference between simple vowels and diphthongs;
- Exercises for pure vowels and vigorous consonants.

*Fifthly:*

Phrasing ... ...
- The principles which underlie the art of phrasing;
- Good places for breathing, how to select;
- Light and shade;
- Variety of tone-colour—its cause, effect, and means of attaining it.

### THE TESTING AND CERTIFICATION OF CAPACITY.

I suggest too that later on young teachers should have the opportunity of going before the committee from time to time in order to have their knowledge and capacity tested, and if found to be thoroughly well grounded in the art of teaching, to be given a certificate from the Society of Women Musicians to that effect. The certificate in *no case* to be given until the candidate had appeared several times.

That young singers should also be given similar opportunities of singing to the committee, and if their voices were found to be well-produced, their method good, diction clear, and phrasing intelligent, they should be asked to perform at the Society's concerts, and perhaps recommended by the Society to different concert-managers.

I believe that if we could establish a very high standard of excellence amongst our members we might in time find ourselves wielding a good deal of influence. I should make it clear that our certificates or recommendation would never be given until the candidate had been tested again and again. The aim of the whole thing would be to arrive at a very high level of excellence, and patient endeavour is in my opinion of the utmost value towards that end.

If these meetings were successful it would be useful to study the general physiology of the vocal organs, and try and get out some diagrams which would be useful to young teachers. I do not think those in existence quite fulfil their purpose.

### INTERPRETATION OF STANDARD WORKS.

I should very much like in the future to see meetings arranged for the purpose of studying the interpretation of standard works of art, beginning with the classics and coming down to modern times. Recitative is not at all well understood, and my own opinion is that the best and most appropriate phrasing is only to be learnt if the works are studied in their original languages. Accurate translations could be given, and the styles appropriate to the different periods and nationalities could be studied, so that they might each be appreciated and understood.

### CONCLUSION.

I hope I have made fairly clear the kind of knowledge I think a teacher ought to possess, and that you have been able to follow the details of my little scheme of work for mutual study and improvement; but it is well to remember that although you cannot be a good teacher without knowledge, it is quite possible to be very learned and yet fail to be able to impart. There is something needed beyond knowledge, and in this lies the great distinction between art and science. A science is only a science when everything about it has been tested and organized, but art seems to cease to be art when it can be explained. The best of teaching comes from a ready perception of the pupil's needs, and rests fundamentally on sympathy, imagination, and intuition; it is also to a certain extent creative. I believe it is as essential to a teacher to form a mental ideal and work towards its realisation as it is to a composer or a poet. The singer's art, too, is largely creative, and probably it is the lack of appreciation of this point of view by modern composers and conductors alike which so greatly discourages the most highly-gifted and sensitive vocal artists of to-day, and gives too much importance to the loudly-vulgar singer who is so much in evidence.

## VLADMIR ROSING AND GREEK MUSIC.

The Russian singer, M. Vladimir Rosing, recently gave a song recital at Æolian Hall. Before a very appreciative and numerous audience, where the principal Allied languages could be heard during the short *entr'actes*, Mr. Rosing presented some exquisite specimens of representative Russian and French music and also a Greek lullaby that sounded like one. Besides the songs noted below he sang 'Ah, give me this night' (Bagrinovsky), 'Extase' (Duparc), 'Nocturne des Cantilènes' (Poldowski), 'Isobel' (Frank Bridge), 'Love's Lullaby' (Vassilenko), 'October' and 'Rain' (Gretchaninov).

As the artist went through his extensive and varied programme his spellbound audience must have asked themselves, as I did, How can Mr. Rosing, over and above his singing, succeed so well in assuming such a variety of psychical dispositions? We indeed communed with the heartache of Tcherepnine's 'Falling leaves,' the pagan romanticism of Glazounov's 'Nereida,' we were moved by the tragic subtleties of Chausson's 'Nocturne,' the realism of Debussy's 'Noel des Enfants,' and the pitifulness of Manikin Nevstruov's 'The Song of the Poor Wanderer.' The latter was performed for the first time, and encored repeatedly, owing as much to its weird Dostojewskian savage grandeur as to its marvellous interpretation. Mr. Rosing not only sang, he acted—he lived, as it were, every atom of the song, as could be seen from the dramatic mould he gave his physiognomy, and the contagion of his terror permeated his audience. The words of this song were written by the great Russian poet Necrasov, who describes in it the pangs and terror of cold and hunger as felt in Russia in the depth of the cruel winter. The song was of course sung in the original language, but here is a free translation, made presumably by Madame Marie Rosing:

'THE SONG OF THE POOR WANDERER.'

A Wanderer is roaming, and out on the plain the wind whistles and moans in his ear,

'It is cold, Wanderer, it is cold.'

He goes on further through the forest, and there the beasts are howling,

'We hunger, Wanderer, we hunger.'

He walks over the fields and asks the corn, 'Why are you so lean?' And the corn replies:

'From the cold, Wanderer, from the cold.'

He sees the cattle, and asks them the same question, and mournfully they low:

'We hunger, Wanderer, we are cold.'

He enters the village and inquires of the peasants, 'Do ye live well?' And they reply:

'We are hungry, Wanderer, we are starving.'

Last of all he sees a peasant beating his wife, and he calls out, 'Hey, Peasant! why do you hurt her?' And the peasant cries:

'Because it is cold, Wanderer, so cold.'

In these days of unprecedented rage and misery we feel particularly alive to such sentiments of horror. Drawn out suffering has rendered us more thoughtful, receptive, and responsive. This is certainly not the bad side of the war. Apropos, we find the same in Debussy's 'Noel des enfants qui n'ont plus de maisons.' This little gem was dealt with in the *Musical Times* for May, 1917, by its Paris correspondent. It is always a great favourite, and has been encored repeatedly in London just as it was in Paris.

Mr. Rosing had also a surprise in store for his audience. He gave us a first performance of a most original Greek lullaby by M. Petro Petridis. The words are by the Greek national poet Valaoritis. I feel it necessary to glance here at the musical conditions in Greece in order to do justice to the bold initiative of M. Petridis.

Centuries of political thraldom had broken the rudimentary yet so promising efflorescence of ancient Greek and later of Byzantine music. After the fall of Constantinople not only no progress was made in that art, but music, and the other fine arts, lost their privilege in the every-day life of the Greeks. The re-establishment of the little kingdom of Greece was followed by some sort of musical initiative, but it was very weak, and the difficulties were serious owing to the want of solid instruction in the science of modern music and composition, and also to the oblivion into which all the arts had fallen during the fatal interruption which lasted from 1453 to 1827. When the Greeks began little by little to take cognisance of their separate entity and accomplished some very good work in the other arts, especially in poetry, a serious effort was made to resuscitate the traditions of Greek music enriched as it once was by the additions of Byzantine musical development. But the influx of international and especially of the worst form of cheap Italian music rendered impossible this colossal task. The late Samaras among others could not for instance resist the sinful temptation of indulging in platitudinous imitation work of the current peninsular *bel canto*. What Greece needed was a classic renaissance like that which emancipated French music from the iron tutelage of the Italo-Meyerbeerian tyranny. Of all branches of human culture none was more deficient than music—there were no conservatoires, or musical erudition, in brief no possible means of musical enlightenment. M. Kalomoiris was probably the first to see some hopeful prospect of reviving the popular music by the use of traditional folk-tunes, instinct with the temperamental peculiarities of the race. The more fortunate Russians had already borrowed a number of Greek motives and worked them up. M. Kalomoiris, inspired by their example, did some good work, but unluckily there is no unity of interpretation in his output, and a Greek motive is often elbowed by a Wagnerian motive. The peculiar rhythmic changes of Greek tunes, the archaic scales out of which they derive, were so many puzzles to the Greek composer, who went to France and Germany for light. How to apply Occidental music-theories of harmony and counterpoint to the rebellious Greek rhythms was the problem. European musical theories have envisaged only the ordinary major and the minor scales. How then was the composer to treat the complex and numerous Greek scales, and what novel harmonic standards was he to adopt? Evidently the chief difficulty was to enlarge the conventional boundaries of harmony, to make new deductions, and to draw out new harmonic values for the new combinations on the basis of the archaic Tropoi. Certainly much had to be revised in order not to give the strong characteristic finality of the strictly tonal music to the Greek folk-tunes that are mostly derived from one of the old scales, *i.e.*, Lydian, Hypolydian, Dorian, Hypodorian, Phrygian, Hypophrygian, and Mixolydian. Therefore, before composing, the Greek composer had to find out the relative harmonic values corresponding to his scales. This task is now easier in the light of the researches of the flourishing Russian and French Schools, the one already Oriental and the other orientalising, both having encountered difficulties of this kind.

M. Petridis has undoubtedly very successfully coped with these difficulties through his researches in this domain. Those who were present at Æolian Hall could judge for themselves the extent to which his efforts have succeeded.

The Berceuse begins with a short introduction, and then starts on the third of the major E flat scale; it modulates into C flat minor (enharmonically B minor), and returns to E flat major, ending with an epilogue. The preliminary eight bars contain virtually all the elements of the Berceuse, and subsequently receive development in the body of the song, underlining thus the inner sense of ardent Greek motherhood. It is interesting to note how the composer applies the old rules of æsthetic symmetry to a new material; already in the very first bar the trained ear can discern both the rhythmic and also the melodic substratum of the whole work. The harmonic resources are quite personal, and as such form one of the noteworthy features of the composition. M. Petridis believes that Greek music should rather adopt the contrapuntal theory of the chords and not arbitrary harmonic combinations. This method he has applied to his Berceuse, endowing it thus with a solid backbone that insures not only the unity of the work but gives it movement and marked individuality. Although chiefly interesting for Greece—as it may be said to mark an epoch in the history of the art of that country—it cannot nevertheless fail to interest British music-lovers as well, unveiling to them totally new vistas in an unexplored realm of the beautiful.

TH. AGHNIDES.

## 'SOME ACOUSTICAL PROPERTIES OF WIND INSTRUMENTS.'

Dr. Ralph Dunstan chose this as the subject of his lecture before the Musical Association on February 19, and illustrated his remarks with examples played on a number of instruments from his collection. His main contention was that he was constantly running up against what were considered to be established acoustical theories which seemed to be out of harmony with the facts of every-day experience, and in some cases to be absolutely opposed to them. The theories of Bernoulli were still given in all text-books, and questions on them were set in all examinations dealing with acoustics. It had long been known, however, by investigation, that the fundamental sounds of pipes were lower in pitch than Bernoulli's theorem stated, and Lord Rayleigh among others had shown that an addition, called an 'end correction,' should be made to the length of an open cylindrical pipe equal to ·82 radius. Bernoulli's theorem held quite well with pipes open at both ends.

Wind instruments were subject to variations of pitch according to wind-pressure, temperature, and adjustment of the mouth, teeth, lips, &c. The pitch-difference arising from these conditions varied from a semitone to a major 3rd or more, according to the nature of the instrument, the skill of the player, and the adaptability of his lips. Cylindrical pipes provided or shaped with an end like that of the tin whistle or flue-pipe lengthened themselves by about one diameter. For example, a whistle of 11½ inches speaking length and half-inch diameter gave 12-inch C. All cylindrical flutes required an end-correction of a number of diameters in inverse proportion to the size of the mouth-hole. If cylindrical whistles were blown transversely across the mouth with a flute embouchure, they behaved exactly as cylindrical flutes with the ordinary round or oval hole—*i.e.*, the end-correction increased from one diameter to four diameters or more. In experimenting especially with short pipes, the lecturer said he had frequently detected the presence of sounds much deeper than what we called the fundamental tones. These might possibly be either sub-harmonics, or difference-tones of the upper partials, and their presence opened up a wonderful vista of latent potentialities which had yet to be explored.

In the case of flutes with conical, oval, or irregular pipes, pitch results varied according to conditions and according to the manner of blowing. Octave holes were generally stated in the text-books to be at the middle of the tube, but there was no instrument of regular cylindrical or conical bore which gave its octave at the middle. The hole was always much nearer the playing end.

The total length of the bassoon, including the reed, was 7 ft. 10½ in. The fundamental tone was 9 ft. B flat, and the end-correction on the mean radius was about 25 radii. Almost any note might be varied to the extent of a major 2nd or minor 3rd by lip control and modified wind-pressure. With regard to the clarinet, it might be stated that contrary to general acceptance the tube was not absolutely cylindrical; it only acted as a stopped pipe in that it gave the odd series of partials and the pitch was only a fifth and not an octave lower than what might be expected from its length.

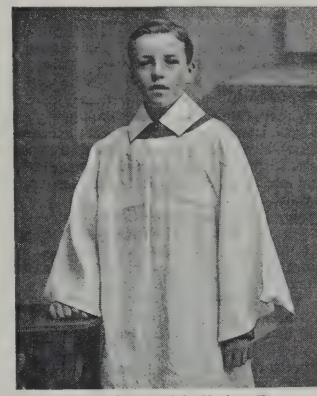
With all wind instruments played by means of a cup large enough to admit the necessary freedom of the lips, a continuous series of notes might be produced covering one or more octaves. These were sometimes called 'factitious notes,' which was simply a high-sounding name to disguise ignorance of their nature. In conclusion, Dr. Dunstan suggested that there was some principle or property in sound which when discovered would easily clear up many of the problems in acoustics which were at present so baffling and mysterious. It was possible—indeed highly probable—that acoustical energy was stored up in many materials and in many musical instruments, either inherent or acquired, which had only to be set free in order to produce many of the phenomena which were familiar.

---

At the fourth of Mr. Edwin Evans's Concert-Causerie, to be given at Æolian Hall on June 21 at 3.15 p.m., the subject of the lecture will be Debussy, and the illustrations will be played by Miss Myra Hess.

## MASTER SYDNEY NOKES.

The arrival of a solo chorister boy at the old age of his youth has often occasioned a pang of regret. A lad, like the subject of this sketch, who through the beauty of his voice and expressiveness of his singing has given consolation or pleasure to thousands of listeners, suddenly finds himself only an ordinary human being. In its way this evolution is a tragedy, but it is probably mitigated by the satisfaction of the boy in realising that he is about to become a man. Sydney Nokes, whose voice has recently broken, has been for four years a pupil at Mr. Bates's London College for



*From a photograph by Herbert Tear.*

Choristers. He served for some time at St. Matthew's Church, Richmond, and recently he was leading boy at All Saints', Tooting. He has sung the soprano solos in 'Messiah,' 'Redemption,' 'Mors et Vita,' 'Athalie,' &c.; in illustration of Mr. Bates's lectures he has performed a great number of songs; and he has appeared at Queen's Hall, and the Royal Albert Hall. His voice was peculiarly sweet and true, and his vowel definition and enunciation generally were practically perfect. During the last two years he sang regularly at the monthly meetings of the Abbey Glee Club, where he was brought into association with gentlemen of the choirs of the Chapel Royal, Westminster Abbey, St. Paul's Cathedral, &c., in the performance of the finest old English glees and other unaccompanied part-music. The members of the Club greatly admired his performances, and they will wish him success in whatever sphere of activity he may now be drawn to.

---

## PROFESSIONAL CLASSES WAR RELIEF COUNCIL: HELP GIVEN TO MUSICIANS.

We desire to draw the sympathetic attention of our readers to the activities of this Council. The following statement deals mainly with the help given to musicians by the General Department.

Music Department (Chairman, Sir Hubert Parry).

The work of the Music Department in arranging concerts to give employment to artists who have lost much of their professional work in consequence of the War does not by any means exhaust all the help given to members of the profession by the Professional Classes War Relief Council. The Music Department has to its credit the splendid record of having provided 10,000 engagements, expending over £15,000 in fees and expenses, but help of any other form given to musicians or their dependents is arranged by the General Department.

The work of this Department is divided into two groups—the Closed and the Current cases. Of the Closed cases no less than 173 families of musicians have received help, whilst there are still 106 families on the Current register, of whom

the great majority are receiving help. The two principal forms which this help has taken are *Education* and *Subsidised Employment*. Fifty-one families have been helped with education, and over £1,760 has been spent; twenty-four families are still receiving help, and as far as can at present be seen this will continue for some time. Subsidised employment has been arranged for seventy-nine musicians; of these, thirty-seven have been employed at different times in taking classes in girls' clubs. This has to a large extent been made possible by the generous grants to this Council by the Association of Musical Competition Festivals. Other employment has been chiefly of a clerical nature, and we are glad to be able to report successful results from such work, it having enabled those engaged in it to qualify for commercially-paid posts of a more permanent character.

The remaining money expended on musicians by the General Department (amounting to about £900) is to be accounted for by grants for training fees or maintenance during training, by grants for special purposes such as would, it was hoped, tide a musician over an emergency, for convalescent changes, insurance premiums, &c. No less than a hundred families have had gifts of clothes, irrespective of those musicians on the register for music engagements, and there is little doubt that this help is both much appreciated and of great value.

The Maternity Committee of the Council has also had its part in helping the profession. The wives of thirteen musicians have been in the Maternity Home at Prince's Gate, whilst there have been other patients who have themselves been professional musicians though their husbands have perhaps belonged to other professions. The Committee has also made grants either for the fees at other Maternity Homes or for expenses at home in eleven other cases.

Perhaps it should be pointed out that a musician and his family are not only helped by giving engagements or by the General Department, but that a considerable number of families are helped by both; as, for example, an accompanist who is still receiving a considerable number of engagements from the Music Committee, but who, in addition, received help with the education of two of his children until his circumstances should have improved to such an extent as to enable him to manage, provided the Music Committee continued to supply him with engagements.

Amongst typical cases dealt with we may mention:

(1.) The daughter of a music-teacher who was enabled to remain at school until she had matriculated and obtained a post in a Government office, the head-mistress generously co-operating by remitting her capitation fee.

(2.) A musician and lecturer who was helped to retain three of his children at boarding-school until he obtained a commission and received the necessary help through the Military Service (Civil Liabilities) Committee.

(3.) A girl dependent on her mother, a musician, who had lost engagements through the War. Whilst the Music Committee endeavoured to replace some of these engagements, the Education and Training Committees of the Council enabled the girl to complete her course at a University, where she subsequently obtained both an Exhibition and a Bursary, enabling her to take a professional training and to qualify for professional work.

(4.) An instrumentalist with a large family. Although seriously affected by the War in consequence of loss of pupils, he managed to continue until severe illness overtook him. A special grant was made for maintenance during his illness, whilst his wife undertook subsidised employment. He is now earning again, and earning well; but whilst he is still endeavouring to meet the liabilities incurred as the result of his illness, the Education Committee are co-operating with a friend interested in the education of four of his children.

Donations, which are greatly needed, should be sent to the Secretary, P.C.W.A. Council, 13, Prince's Gate, London, S.W.-7.

---

The orchestra of the Great Eastern Railway Musical Society gave a concert at the Aldwych Theatre (headquarters of the Australian Y.M.C.A.) on May 7. The audience was overwhelming. Colonel W. J. Galloway conducted. Schubert figured prominently in the programme, and a lecture upon his works was given by Mr. Cecil E. Bert.

# London Concerts.

## QUEEN'S HALL.

### QUEEN'S HALL ORCHESTRA.

On April 27 a novelty performed was a Symphonic Poem by Gustave Samazeuilh, based upon a poem, 'Le Sommeil de Canope,' by Albert Lamair. The composer was a pupil of Vincent d'Indy. The music showed imagination and suggestiveness, and had a decided appeal on its own account apart from its reflections of the moods of the poem. Mlle. Zoia Rosowsky was the singer, and Benno Moiseiwitsch played Tcherepnin's Pianoforte Concerto in C sharp minor with great brilliancy, and the Symphony was Tchaikovsky's No. 4 Percy Pitt's 'Oriental Rhapsody' was another item.

It is an eloquent testimony to the hold Mr. Benno Moiseiwitsch has upon the public that he was able, at his Chopin recital on April 20, to cram this large hall with an eager and enthusiastic audience. He played twelve of the twenty-four Preludes that form Op. 28, the Fantasia in F minor, Op. 49, the Nocturne in G, Op. 37, the Impromptu in A flat, Op. 29, the Ballade in F minor, Op. 52, Twelve Etudes from Opp. 10 and 25, the Fantasie-Impromptu in C sharp minor, Op. 66, the Valse in D flat, Op. 64, the Berceuse in D flat, Op. 57, and the Polonaise in A flat, Op. 53. For two hours and over he poured out this torrent of music entirely from memory. But that was the least part of his achievement, and it was not the technique that carried one away but the wonderful interpretations. The fact that the great Polonaise was played with an apparent tired feeling—as though he were trying to extract from the pianoforte a grandeur of tone it would not yield—showed that the programme was too long for the player as it was for everyone concerned.

Madame d'Alvarez gave one of her interesting recitals on May 4. Her emotional intensity was, as usual, a strong appeal. Perhaps it was not so appropriately applied to the 'Agnus Dei,' from Bach's B minor Mass, as it was to Debussy's 'Air de Lia.' The Queen's Hall Orchestra, under Sir Henry Wood's direction, accompanied to perfection.

Mr. Victor Benham, emboldened by his success in less spacious arenas, gave a recital in this hall on May 15. He played works by Chopin, Liszt, Rubinstein, Beethoven, Schumann, and Bach, with conspicuous ability.

## WIGMORE HALL.

Madame Guilhermina Suggia, the violoncellist, gave an orchestral concert on May 14. She played Schumann's Concerto in A minor, and another by Haydn in D. One was more captivated by her tone and delightful expression than by the music. The Queen's Hall Orchestra played under Mr. Frank Bridge.

Mr. René Ortmans' Classical Orchestral Society gave an excellent concert on April 23.

## ÆOLIAN HALL.

### LONDON STRING QUARTET.

The new series of Saturday afternoon concerts was commenced on May 4. Mr. J. B. McEwen's 'Biscay' Quartet was a welcome item. On May 11, Beethoven in G was played, and with the assistance of other players, and notably of Miss Olga Haley, that freakish work of Stravinsky, entitled 'Pribaoutki,' was repeated. A Trio for viola, oboe, and pianoforte, by Miss Elsie Hamilton, displayed that lady's gifts to advantage. Mozart's Quartet in E flat was the principal item. On May 18, Beethoven No. 3, of Op. 18, the A minor, Op. 50, Pianoforte Trio of Tchaikovsky (with Myra Hess at the pianoforte), and two pieces by Eugène Goossens, were the chief items. The playing was always excellent.

On April 27, Mlle. Raymonde Collignon gave one of her unique recitals of 'acted' songs. She brought forward a

great variety, and once again exemplified her wonderful subtlety of interpretation. Mr. Edwin Evans interspersed interesting explanatory remarks.

Mlle. Zoia Rosowsky, who so soon captivated us by her fine singing and dramatic expression, gave a recital on May 7. Her audience showed great enthusiasm.

The London Trio played on May 7. The standard of performance was as usual high. The items included Mr. O'Connor Morris's Phantasie trio on Irish tunes, the Chant Elegiaque and Allegro from d'Indy's Trio, and Madame Goodwin and 'Musician' Sammons played the 'Kreuzter' Sonata. Miss Violet Hume was an acceptable singer.

Mr. Vladimir Rosing gave another song recital on May 14.

---

Concerts of French music, arranged under the auspices of the Anglo-French Society, have been given at Steinway Hall. At the first of the series, given on April 30, Sir Thomas Beecham praised the French and girded at the English. On May 14 a tribute was paid to Debussy by a performance of his works.

The Choral Union of the Battersea and Wandsworth Evening Institute gave its fourteenth annual concert on April 20 at the Battersea Polytechnic. Mendelssohn's 'Come, let us sing,' and Spohr's 'Last Judgment,' were well-performed under the skilful direction of Mr. George Lane.

---

## ROYAL CHORAL SOCIETY.

'Hiawatha' showed its perennial popularity on April 20. It drew a great audience that followed the performance with obvious zest. The choir was in good form, considering the male-voice difficulty. Miss Agnes Nicholls, Mr. Ben Davies, and Mr. Bertram Mills (whose fine voice is not heard so often in our concert halls as it should be) were the soloists, and their performance was a great factor in the general result. Sir Frederick Bridge conducted.

We understand that the 'Messiah' performance on Good Friday established a record by way of receipts.

---

## THE ALEXANDRA PALACE CHORAL SOCIETY.

It is very gratifying to report that this highly efficient organization has been able to accomplish excellent work this season. On April 20, the choir and orchestra gave a really fine performance of Verdi's Requiem at the Northern Polytechnic Hall. Mr. Allen Gill had been able to permeate his forces with his strong temperament, which had ample vent in this vivid work. Miss Olga Haley was one of the soloists, and she exhibited in this type of music the fine style for which in chamber music she has achieved a great reputation. Miss Florence Mellors, Mr. Alfred Heather, and Mr. Joseph Farrington were the other soloists.

---

## THE CARL ROSA OPERA COMPANY.

A season of opera in English by this efficient company has drawn great audiences to the Shaftesbury Theatre. The repertory presented has been conventional, but it is what the public like. The only comparative novelty was a revival of Hamish MacCunn's 'Jeanie Deans.' 'Mignon' (with Miss Clara Simons) is one of the draws, and of course 'Madame Butterfly' is included in this category. We are informed that Mr. Philpot's new short opera 'Dante and Beatrice' is in rehearsal. M. de la Fuente, Mr. Arthur Delmotte, and Mr. Herbert Ferrers have conducted.

---

It is desired to call attention to an election to the Sir John Goss Scholarship, tenable at the Royal Academy of Music for three years from next Michaelmas term. The election is vested in the Council of the Royal College of Organists, and the examination for the scholarship, for which choristers and ex-choristers under seventeen years of age on July 1 next, only are eligible, will take place at the College in July. Application should be made for particulars as to conditions, date of entry, &c., to the hon. secretary, the Royal College of Organists, Kensington Gore, London, S.W. 7.

## A TRIBUTE TO ALGAROTTI.*

Mr. Richard Northcott has done a real service to the musical world in issuing this delightful little book. Algarotti was born at Venice, December 11, 1712, and died in Tuscany, May 3, 1764. He was a man of high culture and breeding, and became *persona grata* to many of the leading spirits of his time. He knew Voltaire, and one of his warmest admirers and friends was Frederick the Great, who persuaded him to stay nine years at Potsdam. In London he was welcomed by the highest society, and became a close friend of William Pitt. In 1755 he published privately (in Italian) his famous 'Essay on Opera,' which, in a late edition, he dedicated to William Pitt. This remarkable

FREDERICK THE GREAT'S MEMORIAL TO ALGAROTTI.

essay is given in full (about 18,000 words) by Mr. Northcott. It is an eloquent plea for national opera, and is full of acute reasoning, and even to-day it is fascinating reading. We quote the peroration:

> 'There still remain several matters which might be mentioned in connection with this subject, the result of so many different arts, each in itself important, copious, and not ignoble. However, let it suffice for me to have pointed out the way thus far, having proposed to myself no other view than to show the intimate connection that ought to be maintained among the several constituent parts of the musical drama or Opera, by which means the effect will be one regular

* 'Francesco Algarotti, a Reprint of his Essay on Opera and a Sketch of his Life.' By Richard Northcott. Published by the Press Printers, Ltd., Long Acre, London. Pp. 48, with several illustrations.

and harmonious whole. The doctrine here laid down will be found sufficient whenever it shall be so fortunate as to be honoured by the patronage of a sovereign blessed with a refined understanding and delicacy of taste, because through such a wished-for protection, a species of scenic exhibition, to whose accomplishment and final embellishment all the polite arts emulously concur, may be restored to its ancient rank in the esteem of the public. Therefore, and for many other reasons that might be assigned, it is an object not unworthy the attention even of those who govern kingdoms. At so happy an epoch as that hinted here, we should behold the theatre no longer as a place destined for the reception of a tumultuous assembly, but as the meeting of a solemn audience, where an Addison, Dryden, Dacier, Muratori, Gravina, Marcelli, might be spectators, without the least disparagement to their judgment. Then would Opera no longer be called an irrational, monstrous, and grotesque composition ; on the contrary, it would display a lively image of the Grecian tragedy, in which architecture, poetry, music, dancing, and every kind of theatrical decoration united their efforts to create an illusion of such resistless power over the human mind as has nothing to equal it in our world.'

Thomas Carlyle, says :

'Algarotti did fine poesies, too, once and again ; did classical scholarships and much else ; everywhere a clear-headed, methodical, distinct, concise kind of man. A high style of breeding about him, too ; had powers of pleasing and used them ; a man beautifully lucent in society, gentle yet impregnable there ; keeping himself unspotted from the world and its discrepancies—really with considerable prudence from first to last.'

We reproduce the picture of Frederick the Great's memorial by kind permission of Mr. Northcott.

## THE SALE OF THE LATE MR. A. H. LITTLETON'S LIBRARY.

In our issues for November and December, 1914, and January, 1915, we gave an account of some of the books and manuscripts relating to music collected by the late Mr. A. H. Littleton, who died in November, 1914. The whole library was sold by auction on May 13 by Messrs. Sotheby. The following are some of the prices realised :

Byrd's 'Psalms, Sonets, and Songs of Sadnes and Pietie,' 1588—£51 ; Byrd's 'Songs of Sundrie Natures,' 1589—£49 ; Tallis and Byrd, 'Cantiones, quae ab argumento sacrae vocantur, quinque et sex partium'—£38 ; first editions of Ravenscroft's and Day's Psalters—£12 and £40 respectively ; Lawes's 'Choice Psalmes put into Musick for three Voices' —£47 ; Merbecke's 'The Booke of Common Praier Noted' —£57 ; Ward's 'First Set of English Madrigals, to 3, 4, 5, and 6 parts : apt both for Viols and Voyces'—£41 ; Mace, 'Musick's Monument' (first edition)—£12 10s. ; 'Parthenia, or the Mayden-head of the first Musick that ever was printed for the Virginals. Composed by three famous Masters, William Byrd, Dr. John Bull, and Orlando Gibbons,' 1655—£12 10s. ; Gafurius, 'Theoricum opus musice disciplina' (first edition, 1480)—£35 ; Sebaldus Heyden, 'De arte canendi' (only edition)—£11 ; Gafurius, 'Theorica Musice,' 1492, and 'Practica Musice,' 1496 (in one volume)—£58 ; Gafurius, 'De Harmonia Musicorum Instrumentorum Opus' (only edition)—£36 ; Senfel, 'Liber selectarum cantionum quas vulgo mutetas appellant sex, quinque, et quatuor vocum,' with Gothic lettering and containing compositions by Isaac, Josquin de Près, Pierre de la Rue, Obrecht, Mouton, &c.—£50.

Old books on dancing realised high figures, and de la Borde's 'Choix de Chansons mises en Musique' (four volumes in two, 1773), reached £112.

The total sum realised by the 200 lots was £1,781.

Additions to the list of Debussy's works given on pp. 206-8 in the May number :

(1913) 'Trois Poèmes de Stéphane Mallarmé' (Soupir—Placet futile—Eventail).
Petite Piéce for clarinet and pianoforte.

## TRINITY COLLEGE.

Sir J. D. McClure, Vice-Chairman of the Corporation of Trinity College of Music, delivering the inaugural address at that institution on May 8, took for his topic 'Music and Education,' and outlined what 'the divinest of the arts' could accomplish in mental training and what it could not do without assistance from other studies. Sir Frederick Bridge distributed the awards to students as follows : Nasmith Medal for diligence and regularity, Vera Bishop Emerton ; Licentiate in Music, A. R. H. Abbott ; Licentiates, Violet Bulman and Ethel Snape ; Certificate, Genevieve M. Nolan. The students performed an interesting programme of music, the choir being conducted by Mr. E. Stanley Roper.

## THE ASSOCIATED BOARD LOCAL EXAMINATIONS.

The following candidates gained the Gold and Silver Medals offered by the Board for the highest and second highest Honours marks, respectively, in the Advanced and Intermediate Grades of the Local Centre Examinations in March-April last, the competition being open to all candidates in the British Isles. Advanced Grade Gold Medal, Olga Thomas, Truro Centre, pianoforte, 141 marks. Advanced Grade Silver Medals, Hilda Grason, Northampton Centre, Pianoforte, 140 marks, and Noel W. M. Friend, Torquay Centre, pianoforte, 140 marks. Intermediate Grade Gold Medal, Eleanor L. Andrews, London Centre, viola, 140 marks. Intermediate Grade Silver Medal, Eileen N. Sharp, Brighton Centre, singing, 135 marks.

## THE CARNEGIE TRUST.

### MUSIC PUBLICATION SCHEME (1918).

We are informed that as compared with last year the number of works submitted was considerably smaller—rather more than half. The four works chosen for publication are :

Lawrance Arthur Collingwood, Symphonic Poem for full orchestra.
Edward Norman Hay, String Quartet in A major.
Alfred M. Wall, Quartet for Pianoforte, Violin, Viola, and Violoncello, in C minor.
William Wallace, Symphonic Poem for full orchestra, entitled 'Wallace, 1305-1905.'

## Y.M.C.A. APPEAL TO MUSICIANS.

Since the making up of the list of Donations, &c., given in our last number (p. 227), the following amounts have been received between April 16 and May 10 :

| | £ | s. | d. |
|---|---|---|---|
| Sixteen donations of £1 1s. and over | 49 | 19 | 0 |
| Smaller donations ... ... ... | 12 | 7 | 6 |
| | 62 | 6 | 6 |

We regret we cannot provide details of the numerous entertainments and concerts given between the above dates. They took place in all parts of the country, and even Chanda in India sent *viâ* Mrs. D. O. Witt, £14 3s. 3d. An Alhambra matinée produced £123 ; Bradford (per Mr. J. E. Bateman) sent £40 ; Chesterfield (per Miss Amy Greaves), £45 ; Hastings (per Miss Florence Aylward), £52 5s. 6d. ; and the Society of Women Musicians—the proceeds of a concert of the music of Fighting composers, £81 11s. 2d. But the record is made by Nottingham, *viâ* Mr. Allen Gill, no less than £200 having been raised. The total sum received under this head during the period under review was £836 16s. 1d., and the total received from all sources since the fund was started is about £1,700.

It is suggested that out-door entertainments during the Summer months would do much to help the Fund.

Instruments and music for the national collection have been pouring in from all over the country. All gifts in kind of this description should be sent to Mr. H. Darewski, 142, Charing Cross Road, W.C.-2. Communications regarding concerts and subscriptions should be addressed to Miss Katharine Eggar, Y.M.C.A., 260, Tottenham Court Road, W.-1.

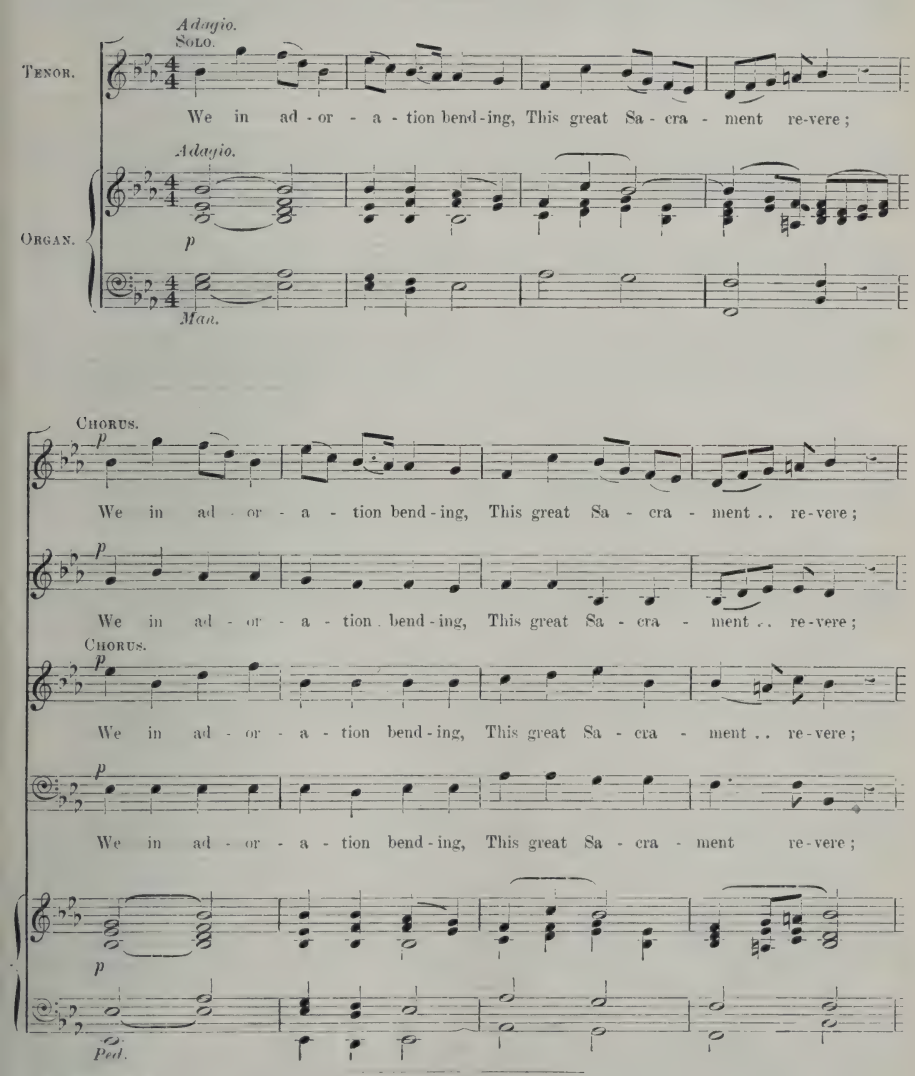
Miss Eveline Petherick's Island Orchestra recently gave very successful concerts at Ryde, Sandown, Shanklin, and Ventnor. The programmes submitted were very good without being severely classic.

# We in adoration bending.

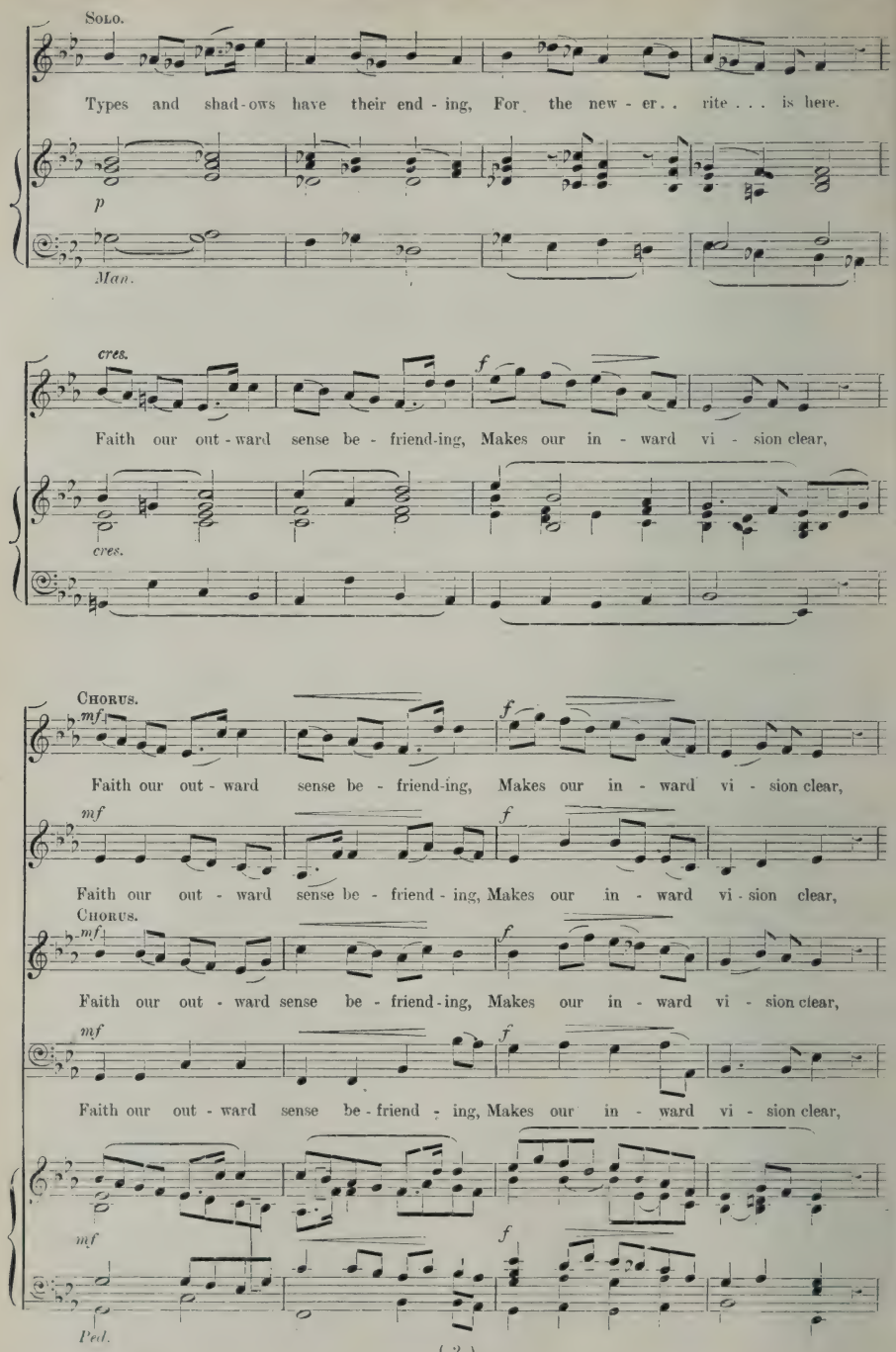
INTROIT, OR ANTHEM FOR THE OFFICE OF HOLY COMMUNION.*

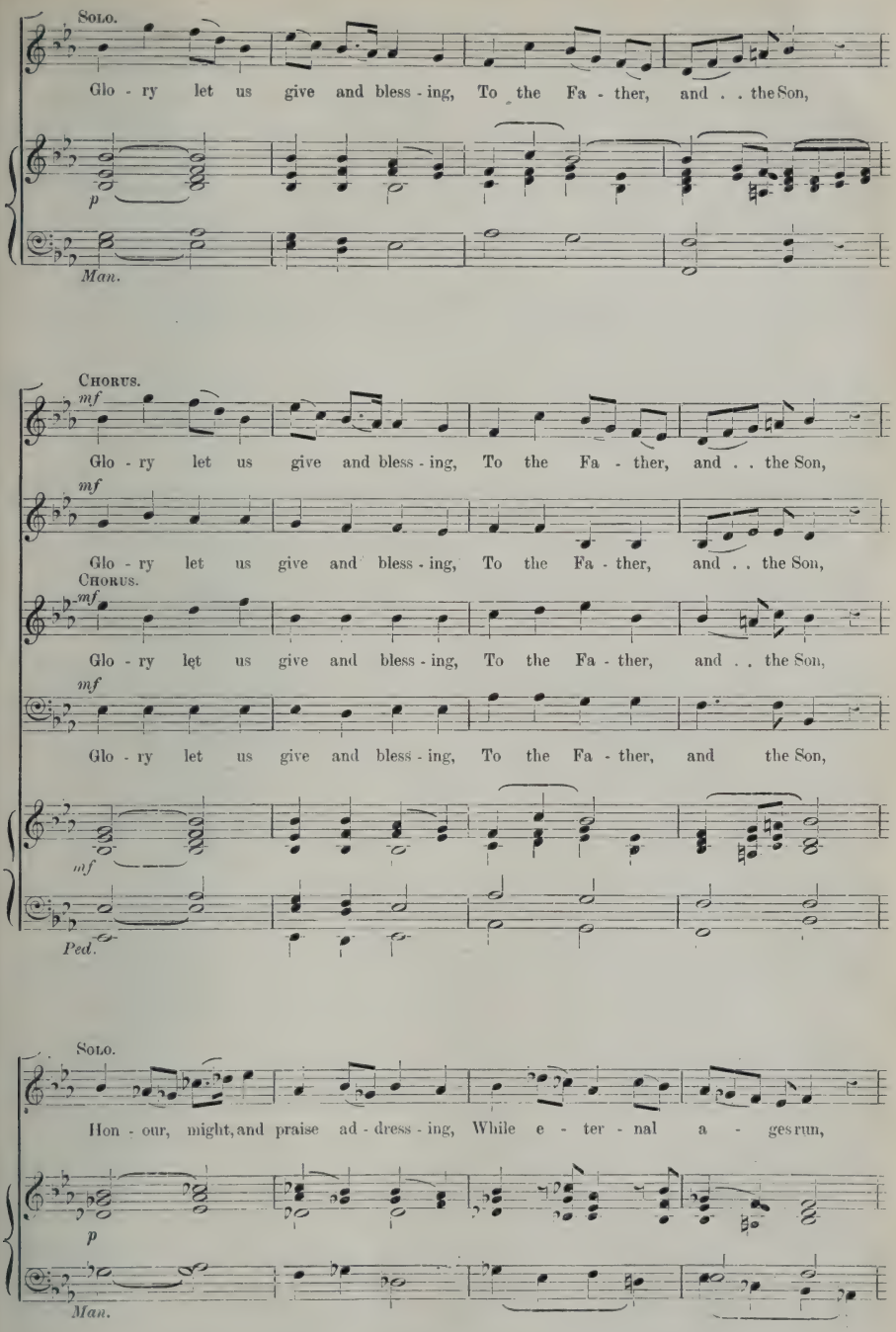
Composed by E. Silas.

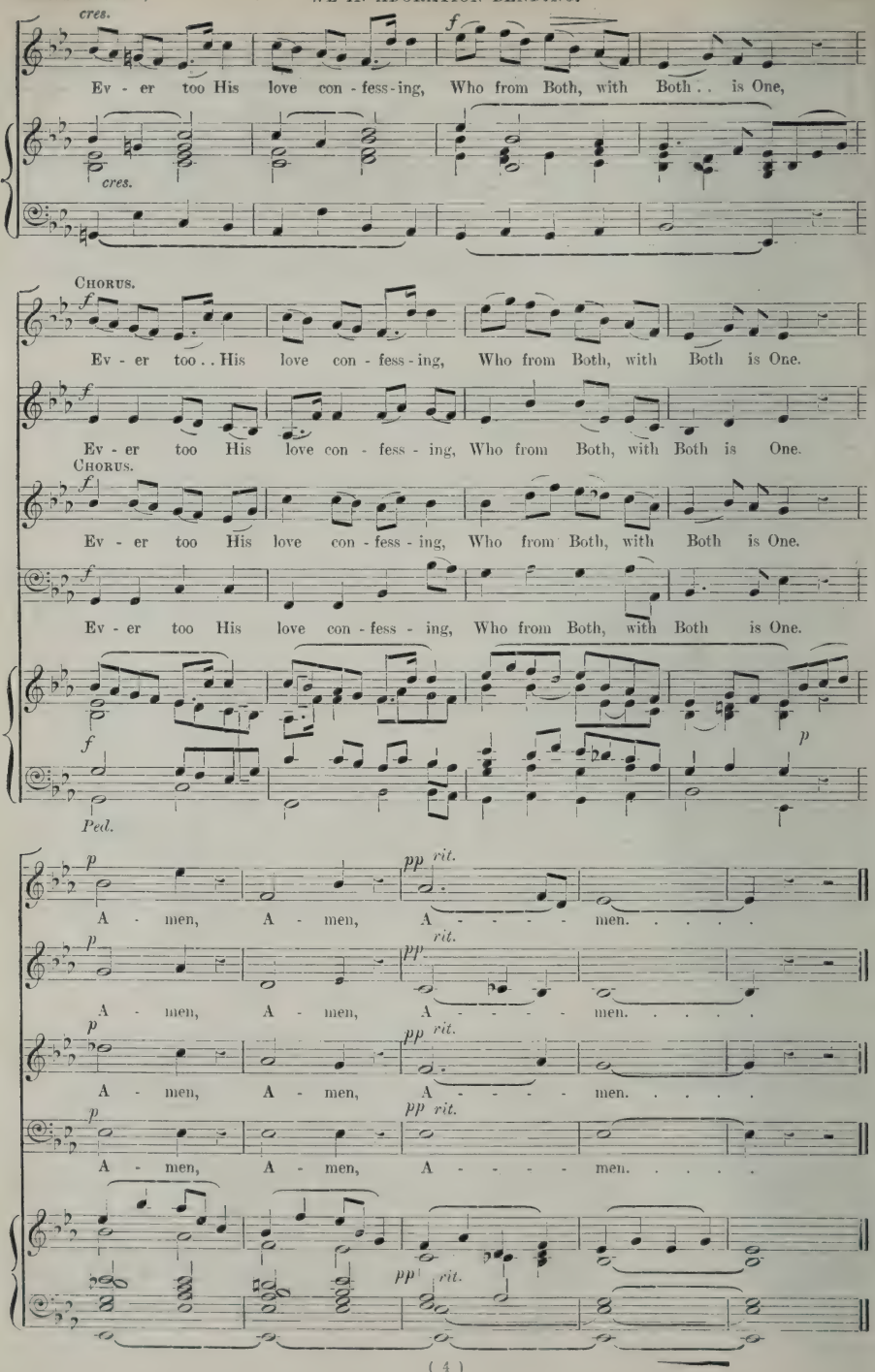
London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.


Adagio.
Solo.
Tenor.
We in ad - or - a - tion bend - ing, This great Sa - cra - ment re - vere;
Adagio.
Organ.
p
Man.
Chorus.
p
We in ad - or - a - tion bend - ing, This great Sa - cra - ment .. re - vere;
p
We in ad - or - a - tion bend - ing, This great Sa - cra - ment .. re - vere;
Chorus.
p
We in ad - or - a - tion bend - ing, This great Sa - cra - ment .. re - vere;
p
We in ad - or - a - tion bend - ing, This great Sa - cra - ment re - vere;
p
Ped.

* "Tantum Ergo" from the composer's Mass in C. Original key E (*natural*).


Solo.
Types and shad-ows have their end-ing, For the new-er . . rite . . . is here.
p
Man.
cres.
f
Faith our out-ward sense be-friend-ing, Makes our in-ward vi-sion clear,
cres.
Chorus.
mf
f
Faith our out-ward sense be-friend-ing, Makes our in-ward vi-sion clear,
mf
f
Faith our out-ward sense be-friend-ing, Makes our in-ward vi-sion clear,
Chorus.
mf
f
Faith our out-ward sense be-friend-ing, Makes our in-ward vi-sion clear,
mf
f
Faith our out-ward sense be-friend-ing, Makes our in-ward vi-sion clear,
mf
f
Ped.


Solo.
Glo - ry let us give and bless - ing, To the Fa - ther, and . . the Son,
p
Man.
Chorus.
mf
Glo - ry let us give and bless - ing, To the Fa - ther, and . . the Son,
mf
Glo - ry let us give and bless - ing, To the Fa - ther, and . . the Son,
Chorus.
mf
Glo - ry let us give and bless - ing, To the Fa - ther, and . . the Son,
mf
Glo - ry let us give and bless - ing, To the Fa - ther, and the Son,
mf
Ped.
Solo.
Hon - our, might, and praise ad - dress - ing, While e - ter - nal a - ges run,
p
Man.


cres.
Ev - er too His love con - fess-ing, Who from Both, with Both . . is One,
cres.
Chorus.
Ev - er too . . His love con - fess-ing, Who from Both, with Both is One.
Ev - er too His love con - fess - ing, Who from Both, with Both is One.
Chorus.
Ev - er too His love con - fess - ing, Who from Both, with Both is One.
Ev - er too His love con - fess - ing, Who from Both, with Both is One.
Ped.
A - men, A - men, A - - - - men. . . . .
A - men, A - men, A - - - - men. . . . .
A - men, A - men, A - - - - men. . . . .
A - men, A - men, A - - - - men. . . . .
rit.

## THE TORONTO MENDELSSOHN CHOIR AND MR. H. A. FRICKER.

Last year, as our readers were fully informed, Mr. H. A. Fricker resigned the important appointments he held in Leeds and elsewhere, in order to accept the cordial invitation extended to him from Toronto to succeed Dr. A. S. Vogt as conductor of the famous Mendelssohn Choir, and to take up other musical posts in that city. Even those of his friends, who, like ourselves, had the greatest confidence in Mr. Fricker's force and ability, were anxious to learn how the Yorkshireman would adapt himself to a new environment. He was called upon to follow a great choral conductor whose genius had created the outstanding repute of the Choir, a repute not confined to Toronto but extending to the United States. We have now the satisfaction to record that Mr. Fricker has succeeded brilliantly. The established custom of the Choir has been to devote Winter rehearsals to certain selected works, and to perform them all on successive days in the Spring. This year's event took place on February 18, 19, and 20. The co-operation of the fine Philadelphia Symphony Orchestra, under Leopold Stokowski, had been secured. We give the programmes in full :

FIRST CONCERT.

National Anthem
Overture .. .. .. 'Leonore' No. 3 .. *Beethoven*
Motet (unaccompanied), 'Sing ye to the Lord' .. .. *Bach*
Symphony No. 5 .. 'From the New World' .. .. *Dvořák*
Choruses .. .. (*a*) A Gaelic Folk-Song .. .. *Bantock*
(*b*) Psalm 23— The Lord is my Shepherd *Schubert*
(*c*) Hymn before Action .. .. *Davies*
(*d*) An Eriskay Love Lilt .. *Robertson*
Finale from Act 2 .. 'Aïda' .. .. .. *Verdi*

SECOND CONCERT.

La Marseillaise
Overture .. .. 'Le Carnaval Romain' .. .. *Berlioz*
Trilogy .. 'The Spirit of England,' Op. 80. .. *Elgar*
I.—'The Fourth of August.'
II.—'To Women.'
III.—'For the Fallen.'
Soloist—Miss Florence Hinkle.
(*a*) Prelude—'L'Après-Midi d'un Faune' .. .. .. *Debussy*
(*b*) Valse Triste .. .. .. .. .. *Sibelius*
(*c*) Polovetski Dances from 'Prince Igor' .. .. .. *Borodin*
Choruses .. (*a*) An Indian Lullaby .. .. .. *Vogt*
(*b*) Christmas Song .. .. *Gretchaninoff*
'Songs of the Fleet,' Op. 117 .. .. .. .. *Stanford*
Soloist—Mr. Wilfred Glenn.

THIRD CONCERT.

National Air (American)
Overture .. .. 'The Bartered Bride' .. .. *Smetana*
Motet .. .. 'How they so softly rest' .. .. *Willan*
Dramatic Cantata, Op. 30, 'Scenes from the Saga of King Olaf' *Elgar*
National Air (British) 'Rule, Britannia' .. .. .. *Arne*
GOD SAVE THE KING.

It will be seen that seven British composers were represented in a selection that included the music of many other nationalities and excluded all modern German music. A fair balance, surely. The purely instrumental numbers were conducted by Mr. Stokowski, and all those in which the Choir was concerned by Mr. Fricker—except that very happily Dr. Vogt was deputed to conduct 'Rule, Britannia.' There were fine audiences, representative of all classes of the community, including the high officials. The Toronto press was very eulogistic over the performances. We regret we cannot afford space for extracts. Perhaps the most striking testimony to Mr. Fricker's success was the following generous letter written by Dr. Vogt, who says :

MY DEAR MR. FRICKER,—Although I have had several opportunities of personally expressing the great pleasure the recent concerts under your baton gave me, I wish to further congratulate you upon the eminent success attained by you, and upon the real triumph which you won on the occasion of your first public appearance as conductor of choral and orchestral forces in Toronto.

The work of the Choir was remarkably fine, and the splendid skill displayed by you in conducting your choral forces, either as a separate body or in conjunction with the orchestra, made an immediate lasting impression.

To me it was of special gratification ; you more than justified all that had been said and written about your professional achievements before you were engaged by the Mendelssohn Choir. The citizens of Toronto may reflect with pride on the concerts of this week. They have every reason to congratulate themselves on what has so splendidly been done by you, and upon the choice made by the committee of the Mendelssohn Choir when seeking one to direct the future artistic destinies of the Society.

With kind regards, and best wishes for your continued success,

I am, sincerely yours,

A. S. VOGT.

*Toronto Conservatoire of Music.*

## 'CLASSICISM AND FALSE VALUES.'

At the meeting of the Musical Association on April 16 a paper on the above subject by Mr. G. H. Clutsam was read in the author's absence by Mr. Edwin Evans. Mr. Clutsam suggested that we placed an unduly high value on much work that had come into the category of the classical. He did not deny anybody their right to enjoy to the fullest whatever might actually delight them, but to his mind Mozart, Haydn, and early Beethoven had been extravagantly over-praised. No modern composer could possibly be content with the limited means of expression at the disposal of the old masters. On the other hand, a large proportion of our musical electorate, hypnotised by the educated processes of the critical, found infinite expression, melodious grace, unapproachable symmetry, imaginative genius, and goodness knows how many other unassailable virtues in what to any ordinary vision would appear to be but genius in a helpless state of crudity. One section, fully appreciating the historical aspect of the question, found itself compelled to battle for the natural cause of development, a generous and logical development that had proceeded apace within the knowledge of the present generation. It was, unfortunately, opposed by a larger section who, honestly enough, would not recognise the fact that music had not stood still since Bach, Beethoven, Wagner, or wherever they may have established, in their own exclusive minds, the point when the art received its fullest expression. There were also some neutrals who pretended enjoyment of all things, but their position, like that of all neutrals, was not logically tenable. The power of the majority section had been strongly reinforced by the vote of those entrusted with the education of the young aspirant to honours in the creative world.

While the critics had been dogmatising, the work of the creator had been establishing new formulæ that had put their pretensions to insight and analysis considerably out of gear. Harmony, rhythm, form, style—altogether the general significance of the purport of musical expression as established by the classics, had suffered a severe shaking, almost disintegration, in the course of the last thirty years. The particular divergence of thought in musical circles at the beginning of this period was mainly concerned in denying or upholding the power of music as an illustrative medium. A brave attempt was made to distinguish between absolute—that is, classical—and romantic music. The ultimate result of the argument was that the defender of the absolute or classical faith had from that time onward been driven to a violent literary endeavour to impose an emotional programme—whenever he could find a reasonable opportunity—on what was definitely formal music ; and, as far as the composer was concerned, obviously empty of any literary programme whatever. To question Bach after Spitta, Schweitzer, and a hundred others had done with him, was almost like questioning the authenticity of the Gospels. His music had been emotionally analysed almost bar by bar, and astounding musical thought and discrimination had been discovered in utterances that the fine old fellow would only possibly have claimed as all in the day's work.

The position of the classics in our midst might be attributed to the enthusiastic literary endeavours of well-meaning *dilettanti*, whose technical grasp of the situation was measured by the technical equipment of their particular *protégés*. If we could not accept the work as an expression of our period, we should not be able to admit it as an adjunct to the performances of our period. Interest might be aroused by the occasional introduction of some classical

work or other in the programme—of useful historical interest—but the thousand and one indifferences that persistently appeared should not be permitted to displace the output—and a fine and beautiful output it was—of those who were living and working around us. Much modern work was performed, but the amount was entirely out of proportion. As a matter of fact, the large musical public knew little of the work going on around it; and it got no advice from its literary advisers, who had not kept in touch with the wonderful technical additions made in recent years to the material of music. These were harmonic of course, but there seemed to be no discrimination as to the value of the innovations. They were all humped together, those of the musical aristocrat with those of the musical *parvenu*. The literary section of the musical electorate should by, its influence, and the interpretative section by its persistence, press the value of contemporary serious music on the section which enjoyed, with the same fervour and power it had pressed the value of a dead art into recognition. Then we might get on.

## Musical Notes from Abroad.

### MILAN.

(From our Own Correspondent.)

To avoid tediousness, suffice it to say that the series of Toscanini concerts, six of which have been described and commented upon in the *Musical Times*, terminated at the twelfth.

The well-chosen programme and the organizing conductor Toscanini were a constant draw. The enjoyment of those whose privilege it was to hear these very fine concerts was enhanced by the knowledge that the proceeds were to be dedicated to a genuinely good cause: the subsidising of needy artists and musicians. It must be said once again, to the credit of this city, that provided the organization is solid and sincere, any philanthropic movement invariably receives a whole-souled support, with no distinction of class.

This cycle of twelve concerts entailed a very considerable work of organization, which fell to Toscanini, the originator of the series. The habitués, particular admirers of Toscanini, struck upon the happy idea of presenting the Maestro with a souvenir, a lasting gift to record his splendid efforts in this human field. On this, however, he came down with unusual firmness: his best reward he considered had been the pleasure of conducting to full, appreciative houses significant of full tills, the direct object of the concerts. Following in the immediate wake of this series came two popular concerts as an appeal to shorter purses.

The aggregate receipts of the fourteen concerts came to well over six thousand pounds, which will be equitably distributed in monthly instalments to the needier artists.

The Teatro Dal Verme, which closed its doors to opera in the winter of last year, reopened on April 14 to a characteristic ceremony of investiture of those soldiers, both Allied and Italian, who in three years' war had won for themselves the most coveted of all the military honours: the gold medal. The gold medal is conferred only for acts of the most conspicuous bravery which rarely spare the lives of the heroes that accomplish them. Out of twenty-five Italian soldiers and non-commissioned officers who had merited the decoration, two only had survived to bear witness to their heroic deeds. On this special occasion one only, a corporal, was present at the ceremony.

King Victor Emanuel had delegated General Angelotti to represent him. The Government was represented by the Hon. Gallenga. All the generals residing in Milan, very many deputies, senators, and the allied commanders also assisted. Four boxes, charmingly decorated with the respective flags, contained the Consuls of the Allied nations.

The ceremony opened with the playing of the National and Allied hymns. A film entitled 'The preparation of the American army' was then projected for the first time in Italy. It was accompanied by appropriate characteristic excerpts of American music executed with much 'slancio' by the orchestra conducted by Maestro Nini. The last projections, which portrayed the magnificent work unfolded in Italy by the American Red Cross, were accompanied by a chant for two voices called 'Charity,' composed by Maestro Nini. It was sung by Misses Sila Conti Varesi and Arduina Spangaro, and much applause was accorded also for the film.

Some speeches followed along the customary lines. Colonel Cavallini read out the names of the heroes. As stated before, only one was present, and as he came forward he received a storm of applause: flowers in abundance were offered him. Besides the twenty-five Italian, the Colonel read out the names of five French soldier heroes who had won the gold medal.

Now came the musical portion of the programme, worthy complement and conspicuous ornament of the ceremony. Maestro Tullio Serafin now took the baton. He was again in his element. Himself a soldier, he wished his orchestra to comprise soldiers. In fact the orchestral assembly was dressed in grey-green. The 'Ouverture' of Rossini's 'Italiana in Algeri'; Catalani's 'Danza delle Ondine' from 'Loreley'; and the Prelude from the same composer's 'Edmea' were executed to perfection. The next two pieces, the Prelude to Moussorgski's 'Kovantchina,' arranged for orchestra by Rimsky-Korsakov, and Dvorák's 'Danza Slava,' came as novelties to this town.

A large chorus rendered magnificently the ensemble of the Prologo from 'Mefistofele,' as well as the 'Inno delle Nazioni' of Verdi. The two hundred ladies comprising the feminine part of the chorus masses executed the 'Coro delle Filatrici' (The chorus of the spinners) from 'Edmea.' The soloists, also soldiers, appeared on the stage in their grey-green uniforms. Tenor Merli sang the solo parts of the above mentioned 'Hymn of the Nations.' Despite the fatigues and inclemencies which the famous baritone Carlo Galeffi has undergone on the heights of the Grappa mountain, his voice rang true as ever with that remarkably fine flowing timbre which has ever been the characteristic charm of his exceptional singing. He sang the Aria from the third Act of 'Ernani' and the Cavatina of the 'Barbiere di Siviglia.' The well-known basso Cirtno distinguished himself in the solo of the Prologo of 'Mefistofele.' These two singers then sang the duet 'Suoni la tromba' from 'I Puritani.'

The 'Madrigal Group' of the Royal Conservatorium, conducted by Maestro Bartoli, gave an interesting concert on April 14 at the Societa del Quartetto. Numerous select pieces were executed from the repertory of the second half of the 16th century and the first half of the 17th century: madrigals, motets, and songs. Much applause also met the execution of several 'Villanelle' and 'Ballate,' as well as the graver and more serious forms, including two fine Motets of Palestrina.

The Quartette Society gave its fourth concert in the hall of the Royal Conservatorium on April 22. The performers were Lonati (pianoforte) and Signorina Spera (violin). Lonati, an established favourite of the public, was at his best when playing Mozart's Concerto No. 6, in D minor. Signorina Spera played a Concerto of Nardini, with accompaniment of stringed instruments and organ; Paganini's Concerto No. 1, with pianoforte accompaniment; Mozart's Rondo in G; Beethoven's Romanza in F, and other minor pieces of the 17th century. Signorina Spera is a fine violinist, possessing exceptional technique. Both she and Lonati were heartily applauded. The accompanying orchestra was conducted by Maestro Polo.

Signorina Antonietta de Isaia Lanzarini, the coming female pianist-composer, has been exceptionally active lately with concert conferences in various cities of Italy. In commemoration of Claude Debussy she gave a Musical Conference in Bologna, on April 28, with the aid of Signorina Anna Lagarde, vocalist. The programme consisted entirely of music of Debussy: four songs and seven pianoforte pieces, each of which Signorina de Isaia preceded by a short explanatory converse. This young lady is a genius, but the fact of her being a woman is a great handicap in forging her way successfully into musical circles in Italy, where female intrusion would appear to be acutely resented judging by the adverse criticism launched against much of female endeavour in the art.

At the Chiarello Theatre in Turin there was a good season of opera in March and April. The principal artists were Bonci, Rebonato, Molinari, Pareto, Ferraris. The operas given were 'Barbiere di Siviglia,' 'Elixir d'Amore,' 'Mignon,' 'Matriminio Segreto,' 'Traviata.' Needless to say that with such artists the season was a complete success.

G. Herbert-Cesari.

## ROME.

### LAUDI SPIRITUALE.

The Italian musical Press gives particulars of two exceptionally interesting concerts recently given in the Church of St. James the Greater, in Bologna, by the noted master, Giovanni Tebaldini. As these concerts, besides their intrinsic interest, were intended to mark a protest against modern and futuristic profanations, and to exhibit in fitting surroundings and with worthy means the power and the beauty of the essentially spiritual music of Italy, both ancient and modern, I may be pardoned if I somewhat transgress my proper limits and give here the programmes of these two concerts, which I am sure will prove of great interest even as mere literary documents. The first, comprising eight numbers, was as follows :

| | |
|---|---|
| Prologue to the 'Rappresentazione di anima e corpo': | |
| (*a*) Overture<br>(*b*) Monologue of 'Time' (for Bass)<br>(*c*) Recitative and duet of 'Soul and Body' (for Contralto and Tenor)<br>(*d*) Finale (for Orchestra) | *De Cavalieri* |
| From 'Historia Ezechiæ.' (Air, Ezekiel—for Tenor, with Organ and Strings) .. .. .. | *Carissimi* |
| From 'La figlia di Tefte' ('Plorate'—Recitative and Chorus for six voices) .. .. .. .. | *Carissimi* |
| Psalm xlii. (for Bass, with Organ and Strings) .. | *Marcello* |
| Sonata for Strings, Oboe, and Organ .. .. .. | *Bassani* |
| From the Requiem Mass:<br>'Recordare' (for Soprano and Mezzo-Soprano) .. .. .. ..<br>'Ingemisco' (for Tenor) .. .. | .. *Verdi* |
| Super Flumina (Motet for four voices) .. .. | *Tebaldini* |
| From 'Franciscus':<br>(*a*) Funeral March (for Orchestra)<br>(*b*) The Song of Love (for Tenor and Chorus) .. .. .. ..<br>(*c*) Gloria (for Chorus and Orchestra) | .. *Tinel* |

The second programme repeated the above items with the exception of the 'Prologue' of De Cavalieri and Marcello's 42nd Psalm, for which were substituted the following interesting numbers :

| | |
|---|---|
| Fugue in G major, for Orchestra .. .. .. | *Frescobaldi* |
| 'Laudi Spirituali' for two and three voices (Soprano, Contralto, and Tenor) .. | *Animuccia-Anerio* |
| Psalm xxiv. (Duet for Tenor and Bass, and Choir) .. .. .. .. .. .. | *Marcello* |

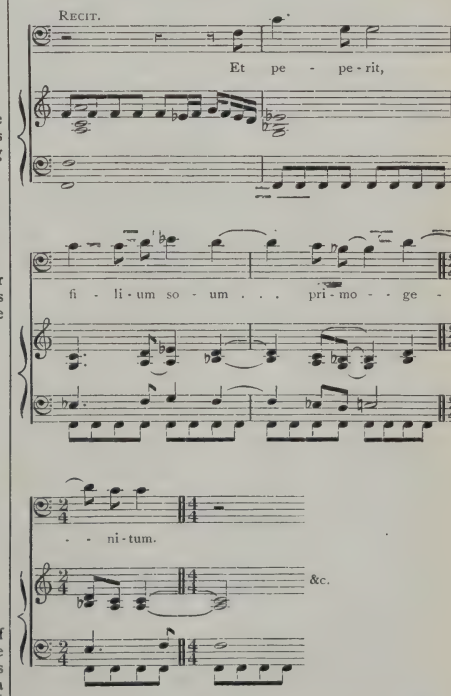
In the preface to the explanatory programme, Signor Tebaldini, after explaining that the proceeds of the concerts were to be applied for the benefit of families distressed by the War, proceeded :

> In an hour when our souls reunite before the altar of Faith to implore the safety of the patrimony of Humanity, threatened with violence and ruin, it has seemed to us that to turn our thoughts and affections to the sweet and luminous vision of Truth and of Beauty, which forms the historic tradition of Italy, and to vivify this vision by the symbolic and admonitory voice of Art, is a project worthy of all our efforts. The persons who undertook this task proposed not only to procure help and comfort for their afflicted brethren, but to hold in recollection the fact that the divers lucid paths of History and of Art—of that Art which is not an end in itself—can and ought to re-conduct us to the purifying Fount whence flow energy, strength, and nobility of purpose.

### THE RETURN OF LORENZO PEROSI.

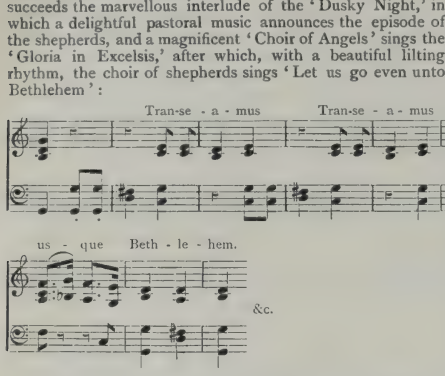
The event of all-absorbing interest in the musical world of Rome during the past month has been the reappearance of Perosi, the celebrated master of the Sistine choir, who, as I recently wrote in these notes, has just recovered from a long and wearisome nervous illness. His return has been a veritable triumph, and, what is more, a triumph that has partaken of the nature of a reaffirmation of his genius, for the works that have been performed are works that have already taken their place amongst the immortal productions of the Italian oratorio. The 'Natale di Cristo' was written eighteen years ago, and the 'Risurrezione' twenty years ago, so that it may be safely affirmed that these works have proved their intrinsic value. And this value—in what does it consist? In the inspired simplicity of a genius which expresses in harmony its profound faith in the transcendent mysteries of Religion. This is the great characteristic of Perosi — his simplicity and spontaneity. As a well-known Roman maestro di cappella said to me, 'In all his music, Perosi never assumes the toga.' It is for this reason perhaps that some critics have quarrelled with the instrumentation of the 'Natale.' For them it is not pompous enough, or not intricate enough, or perhaps, not brassy enough, and they are unable to understand a measure such as that, for instance, which introduces the prologue of another work of Perosi's, the 'Mosè' :

But even these have to confess that in this way the author admirably attains his aim, which is to create an atmosphere of graceful simplicity and appealing poetry. The result of this orchestral simplicity is a wonderful background to the vocal parts, in which parts it is that Perosi's genius finds its most eloquent expression. An example of this is to be found in the 'Natale' in the phrase :




which procured for its interpreter, Signor Mattia Battistini, a tremendous ovation. The oratorio is in Latin, and the narrative of the Incarnation of St. Luke is presented, varied by the liturgical hymns of the Church. So in the first part of the work, 'The Annunciation,' the dialogue of the Angel and the Blessed Virgin terminates with the grand chorus of the Magnificat. The second part, 'The Nativity,' has the narrative interrupted by the chorus of the 'Greater

Antiphons' ('O Emmanuel,' &c.). After the recitative of the Birth, follows the chorus 'Venite adoremus,' and to this succeeds the marvellous interlude of the 'Dusky Night,' in which a delightful pastoral music announces the episode of the shepherds, and a magnificent 'Choir of Angels' sings the 'Gloria in Excelsis,' after which, with a beautiful lilting rhythm, the choir of shepherds sings 'Let us go even unto Bethlehem':




There follows the Christmas office hymn 'Jesu, Redemptor Omnium,' and then the Te Deum, and then a final chorus, 'Jucundare, filia Sion—Gloria.'

The oratorio 'The Resurrection,' which was presented at the Augusteo in the latter part of the month, is formed on the same plan; and here the element of simplicity is even more strikingly evident than in the 'Natale.' Amidst a choir of angelic Alleluias, the recitative commences the narrative of the Magdalen's arrival at the tomb, and her discovery there, a great narrative pronounced with that fineness and delicacy which so entirely characterise Perosi's works, and where the melody, seeming to finish every moment, returns again and again on its delicate way. The anguish of the Magdalen is admirably illustrated on the stringed instruments, and to the apparition of two angels succeeds the apparition of Christ and the magnificent 'Rabboni' of Mary, a passage so designed and executed by Perosi that we seem to have the actual scene before our eyes. A special feature is the Easter sequence 'Victimæ Paschali,' with which the oratorio closes, which is characteristic for the perfect accord of text and music, and which concludes with a pæan of triumph in which orchestra and choir and drums and bells all play their part in a magnificent Alleluia.

The performance of these works has been the event of the month, as I have said, and although the execution was not throughout of equal merit, their reception has been phenomenal. Not only has their production reaffirmed the reputation of their composer, but it has also served to destroy a species of legend which had grown up in Rome, that none but Perosi could produce the works of Perosi. Instead, Sig. Bernardino Molinari, the conductor in ordinary of the Augusteum, has himself gained new laurels in these executions, which have been entrusted to him, the convalescent state of the author not permitting him to undertake their direction.

I have perhaps written unduly concerning these representations, but the event merited a somewhat long chronicle, and I feel sure that readers will not grudge the tribute rendered to one whom history may prove to be second only to Palestrina. Meanwhile—what a contrast to the presentation of the 'Magdalen' of which I wrote last month!

[The music-type illustrations are printed by permission of Messrs. Ricordi & Co.]

### THE CENTENARY OF ROSSINI'S 'MOSE.'

It was to be feared that the Perosi representations, added to three postponements owing to a slight indisposition of the bass, would interfere somewhat with the centenary commemoration of Rossini's 'Mose,' which was given at the Costanzi on the evening of St. Georges' Day. Nevertheless, the representation turned out to be a splendid success, due not only to the director, Ettore Panizza, but also to the superb powers of Nazzareno de Angelis, a Moses of truly formidable proportions.

Although 'Mose' was first presented at the San Carlo at Naples in 1818, it cannot strictly be claimed that this year sees its centenary, for the author almost entirely re-wrote his work, and largely added to it, for its representation in Paris in 1827. Indeed, even in 1818 it underwent alteration, and an amusing anecdote is related concerning the origin of the famous 'Prayer of Moses,' the air 'Dal tuo stellato soglio,' with which the opera closes when the waves of the Red Sea overwhelm the hosts of Pharaoh. Originally, this inundation took place whilst Moses and the Hebrews, in silence, and with arms uplifted, approached the edge of the shore. Unfortunately, the theatrical mechanism of the San Carlo a hundred years ago had not reached a high grade of perfection; and the 'waves' were so many strips of canvas under which a number of supernumeraries crawled, and which they agitated with their shoulders. The effect was simply ridiculous, and the curtain fell amidst general merriment. The author of the libretto, one Tottola, resolved to save the situation, as he said, and after much cogitation burst one morning into Rossini's bed-room, where the master lay still in bed, exclaiming, 'I've saved the last scene of "Mose," Master, read this,' and refused to go away till the composer had read the MS. which he had brought—the words of the air 'Dal tuo stellato soglio.' Rossini at first was annoyed, then grew thoughtful, then bounded out of bed, and, in his shirt as he was, sat down at his table, grabbed a few sheets of music paper, and with lightning speed wrote down the air. Finishing the composition without even re-reading the sheets, he threw them to the poet, saying, 'Give these to the manager and tell him to see that all goes right to-morrow evening.'

On the following evening the audience, settling itself or the expected inundation, was surprised to see Moses with his followers advance towards the footlights, instead of retiring towards the background as before. Surprised and delighted with the 'Preghiera,' their enthusiasm was boundless, and at the end of the opera the stage was invaded by the composer's admirers. Rossini, however, replied to all the compliments with a disclaimer of all merit: 'Don't praise me,' said the master, 'It's that son of a dog, Tottola, that had the idea.'

### BERNARDO PASQUINI.

I have not by me the numbers of the *Musical Times* of the earlier part of 1916, but some of my readers may be aware of the fact that in that year the Italian musician, Sig. Felice Boghen, actively engaged the interests of the British Museum authorities in the effort he was making to reassert the nationality of the celebrated Tuscan organist-composer of the 17th century, Pasquini, of whose work little is preserved in his native land. Sig. Boghen's efforts met with great success, and the works of Pasquini have been gathered together 'with long study and great affection,' as he says, and prepared for publication and 'revindication.'

My readers will guess what follows! No editor is to be found to undertake the publication; and the works of Pasquini are to be republished in Paris by Sénart, after revision by d'Indy. Of the long catalogue of Pasquini's works, many are conserved in the British Museum, viz., an opera 'Dov' è amore è pieta'; several songs (Harl. MSS. 1270-1273); three MSS. volumes of Camera Music (Add. MSS. 31,501); and another MS. volume of Toccate for the organ (No. 36,661). Besides these, the Catalogue of the British Museum indicates also two duets by Pasquini (No. 5,056).

Leonard Peyton.

---

The Clemson Gold Medal and the Fifty Dollar Prize offered by the H. W. Gray Company for the best anthem submitted to the American Guild of Organists, were awarded to Miss Frances McCollin, Philadelphia, Pa., for her anthem, 'The Lord is King.' Miss McCollin was born in Philadelphia, on October 24, 1892. She studied pianoforte, organ, and composition with D. D. Wood, W. W. Gilchrist, and H. A. Matthews. In 1906 she won a first-prize for an anthem, 'O sing unto the Lord' (Manuscript Music Society of Philadelphia), and in January of the present year the Matinée Musical Club prize of a hundred dollars for 'The singing leaves,' a three-part cantata for women's voices. Ditson & Co. have recently published 'The Sleeping Beauty,' a cantata for women's voices, which is to have a public performance in Philadelphia by the Eurydice Chorus.

### MONTE CARLO.

The eighteenth classical concert of the season was for the first time in thirty years devoted entirely to British music. The programme was as follows:

Overture to the opera 'Lurline' .. .. .. .. *V. Wallace* 1814-1865
Suite d'Orchestre, 'The Language of Flowers' .. *F. H. Cowen*
Highland Ballad (Op. 47) .. .. .. .. *A. C. Mackenzie*
Miss EVA MUDOCCI, violin.
Miss BELLA EDWARDS, pianoforte.
Variations for Orchestra .. .. .. .. *Edward Elgar*
Two Celebrated Airs (transcribed for Violin). Orchestrated by M. LEON JEHIN .. .. .. .. *Henry Purcell* 1658-1695
Miss EVA MUDOCCI.
Serenade for small orchestra .. .. .. *Percy Pitt*
Rule, Britannia! .. .. .. .. .. *Dr. Thomas Arne* 1710-1776
God Save the King .. .. .. .. .. *Dr. John Bull* 1563-1628

Conductor: M. LEON JEHIN, Maître de Chapelle to H.S.H. the Prince of Monaco.

The shaping of the programme was influenced by the difficulty of obtaining scores from England. The promoters had to be content with what was already in the Casino library. The cosmopolitan audience was very appreciative. The orchestral-playing was excellent, and the soloists, who were first-rate artists, performed impressively. The whole concert was a welcome recognition of British art. Mr. H. Villiers Barnett gives a long account of the event in the *Continental Weekly* for April 30.

## Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

### BIRMINGHAM.

The four weeks' Operatic season at the Prince of Wales Theatre, which was brought to a brilliant close May 4, resulted in a complete triumph for the Beecham Opera Company, and rarely, if ever, has the Theatre been so packed as it was on the last night when Sir Thomas Beecham conducted 'Carmen.' The customary valedictory speech which Sir Thomas Beecham was called upon to deliver, and which was received with enthusiasm, included the welcome announcement that the Company will pay a return visit to Birmingham in the second week in November for a fortnight, and that next year their stay would be of longer duration. 'Faust' and 'Carmen' drew the largest audiences, and the revival of Mozart's 'Le Nozze di Figaro,' given four times during the season, proved a special attraction. 'Tannhäuser,' to the great disappointment of all Wagnerians, could not be presented, as the scenery, which is intended for a very large stage, did not fit the Prince of Wales's restricted accommodation.

Our concert season is practically over, and we have now entered upon our customary 'saison morte.' There have been a few minor concerts, principally given by local artists, which, however, did not appeal to a general public nor the masses.

Madame Elizabeth Thompson gave a vocal recital at the Grosvenor Room, Grand Hotel, on May 3, her repertory of songs being culled from Purcell, Bach, Handel, Brahms, Hugo Wolf, César Franck, Ravel, Elgar, Coleridge-Taylor, Frank Bridge, and Bantock. Her voice is of considerable volume, especially in the high register, but in the delivery of so exacting and varied a programme of songs one looked in vain for more variety of tone-colour and dramatic effect. The songs by Ravel for instance, which were sung in French, lost much in diction, and the difficult 'Nicolette' and 'Rondo' should not have been attempted. Miss Joan Willis, violoncellist, played solos with warmth of tone and perfect technique. Mr. Appleby Matthews was accompanist.

Of local interest was the recital of works by William Fenney, one of the most talented scholars in composition of the Midland Institute School of Music. The recital, which was given in the large Lecture Theatre, was free to all comers and was principally attended by pupils of the school. The programme included two groups of pianoforte solos, a poem for violin and pianoforte, 'In grey and gold,' six songs, and a trio for pianoforte, violin, and 'cello, Op. 20, the most important and by far the most advanced work given. On several occasions we have heard some of Mr. Fenney's orchestral compositions which gave promise of a great future. The young composer is striving to create an idiom of his own, but the compositions one heard at his recital on May 9, the trio excepted, were cast in a sombre mould. The vocalist was Dr. Tom Godfrey, the instrumentalists Mr. Fenney, Mr. Manton, Mr. T. Henry Smith, and Mr. Percy Hall. Mr. Leonard Rayner, one of the most scholarly and accomplished pianists of the Midlands, gave a concert at the Midland Institute on May 13, assisted by Mr. Horace Lott, vocalist, and Lieut. A. K. Blackall, accompanist. The pianoforte solos included Schumann's rarely-heard Sonata in G minor, Op. 22, Beethoven's Andante in F, Brahms's Capriccio, Op. 76, Schumann's Novellette in D, and Chopin's Nocturne in C minor, the Impromptu in A flat, the Berceuse and the Scherzo in B flat minor, Op 31. His performance of these examples of the classical and romantic schools was excellent, the only points which he lacks in a measure being temperament and greater force. Mr. Horace Lott sang artistically a number of English songs. Lieut. Blackall was an admirable accompanist. Whitsuntide popular concerts were given in our public parks by the Band of H.M. First Life Guards, and during summer the only music we shall get will be from famed regimental bands who will give open-air concerts; these always attract great crowds to our well-kept and beautiful parks.

At a general meeting of the Birmingham Festival Choral Society, Sir Thomas Beecham was unanimously elected conductor. Five concerts will be given. The works selected are: Berloiz's 'Faust,' operatic excerpts from Moussorgsky, Borodin, Gluck, an English novelty, 'The Hound of Heaven' (Dr. Harris), 'Messiah,' a Wagner selection, Debussy's 'Blessed Damozel,' and Bach's Mass in B minor.

### BOURNEMOUTH.

The winter series of Symphony Concerts, which have attracted large audiences throughout the season, came to a close on May 9, although there is no suspension of musical activity, nor even a little breathing-space, before entering on the summer series of concerts. The past season was very successfully terminated, and Mr. Dan Godfrey and his orchestra are to be congratulated on completing an arduous period with so many splendid performances to their credit.

On April 18 the playing of the musicians was particularly fine, a programme consisting of Brahms's C minor Symphony, Berlioz's 'Carnaval Romain' Overture, and the Prelude and Death Song from 'Tristan and Isolde' (Wagner) being performed in a most excellent manner; in the Symphony some of the playing was really masterly. A clever child-performer, Miss Connie Bee, appeared at this concert, playing Vieuxtemps's Fantasia Appassionata for violin and orchestra in an unusually able manner. The principal works in the programme of the twenty-ninth concert were Schumann's rarely-heard Overture, Scherzo, and Finale, and Saint-Saëns's Pianoforte Concerto in G minor, Miss Edith Leah, a leading Bournemouth pianist, playing the solo music in the latter: her performance was very much enjoyed, especially for the charming tone she produced in the *pp* passages. We were unable to attend the concert on May 2, at which the programme consisted of Rimsky-Korsakov's third Symphony, the double Concerto for violin and violoncello by Brahms—played by the Misses Margery and Thelma Bentwich—a Concert-Overture by Harold Darke, and a Tuscan Rhapsody by P. Marinari, both of which were 'first performances,' the last-named being conducted by its composer. The thirty-first and closing concert comprised three items only, namely, an effective Tone-Poem, entitled 'Taj Mahal' (first performance), by Bertrand Peek, the glorious C major Symphony of Schubert, and Saint-Saëns's Pianoforte Concerto in F major—a highly attractive though little known composition—played to perfection by Mlle. Juliette Folville, the fine Belgian pianist who is at present resident in Bournemouth. Mlle. Folville's superb playing, together with the fine co-operation of the orchestra, will long linger in the memory.

At the first Symphony Concert of the Summer series on May 15 the programme was as follows:—Symphonic Suite, 'Scheherazade' (Rimsky-Korsakov), Sinfonietta for string orchestra (Mozart), and Violin Concerto in D minor (Wieniawski). The last-named received a very expressive interpretation at the hands of Mlle. Rosa Sieveking, a talented member of the orchestra, and the other works were capitally performed.

The Bournemouth Conservatoire of Music may always be counted upon for a public performance once in each term, and arrangements were made by Mr. Hamilton Law, the Principal, for a combined operatic and dramatic production to be given at the Winter Gardens on May 2, 3, and 4. The programme consisted, firstly, of Netta Syrett's charming fantasy, 'The Dream-Lady,' played by members of the Dramatic Class under the direction of Miss Lilian Edwards, the incidental music, taken from the works of Wagner, Tchaikovsky, Alexandre Glazounov, Liadov, and Selim Palmgren, being played by the Municipal Orchestra, with Mr. Frank Bartlett, one of the professors of the violin at the Conservatoire, as conductor. The second half of the programme was filled by a musical pageant of the seasons, entitled 'The Old Year's Vision,' with music by Percy E. Fletcher, this work being sung by the members of the Operatic Class. Mr. Law acted as stage-director and chorus-master, and Mr. A. W. Russe was the conductor of the orchestra. The dances in both 'The Dream-Lady' and 'The Old Year's Vision' were arranged by Miss Florence Newlyn. On all sides it was voted the best production of all those that the Conservatoire has already undertaken, one public expression of opinion that it has called forth being to the effect that 'the Bournemouth Conservatoire of Music is an institution to be proud of.' The performances were given in aid of St. Dunstan's Hostel.

## BRISTOL.

On the last day of April Bristol received a visit from Mr. Mark Hambourg, and partly on account of his reputation and partly, perhaps, because concerts had even by that time become a rarity, the lesser Colston Hall was crowded to its limits. It was a Chopin recital, and the distinguished pianist received an enthusiastic welcome before opening his programme with six specimens of the twenty-four Preludes. Specially notable were his interpretations of the D flat number, with its tragic appeal, and the B flat minor so full of fire. His reading of the Ballade in F major was so gratifying that an encore was forthcoming. Six Etudes, played with subtle charm, followed, and Mr. Hambourg received an ovation after his striking interpretation of the Sonata in B flat minor, Op. 35, the familiar funeral march no doubt contributing largely to the enthusiasm aroused. In the fourth and final section were the Nocturne in B major, Op. 9, Valse in A flat, Op. 42, Mazurka in B minor, Op 33, and the popular Polonaise in A flat, Op. 53. Two extras were given in response to the long-sustained applause.

The Rev. E. J. Houghton, rector of St. Stephen's for twenty years, who died on May 11, was an ardent musician. He was a violinist, a 'cellist, and a pianist, and expert musicians were welcomed to the rectory in Charlotte Street in pursuit of the beloved art. It was but natural to find, therefore, that music was regarded as the handmaid of religion and highly esteemed in the services at the grand old church of St. Stephen's.

As the result of an examination on March 11 it has recently been announced that Miss Annetta Bidgood (contralto) has won the Bristol scholarship at the Royal College of Music, London, tenable for three years. She is nineteen years of age, and during the War she has done a considerable amount of singing at the hospitals and various camps. Miss Bidgood is a pupil of Madame Maude Eaves. The scholarship has been held during the past three years by another pupil of Madame Eaves, Miss Sturges. Previous successful candidates have been Miss Mabel Rootham, Miss Elizabeth Carrington, Mr. Frank Brock, Miss Kate Anderson, Miss Ida E. Hinde, Miss Tuckfield, Miss Florence Kenderdine, and Miss Winifred Green.

Mr. Hubert W. Hunt, our Cathedral organist, gave a recital at St. Mary Redcliff Church on May 13, his programme including preludes by Bach, Stanford, and Guilmant, Franck's Fantasia in C, Op. 16, a Fantasia and Prelude by C. Macpherson, and other items by C. H. Lloyd, Wolstenholme, and C. Wood.

## CAMBRIDGE.

On May 8 Miss Rosamond Ley and M. Désiré Defauw gave a pianoforte and violin recital in the Guildhall. Miss Ley played 'Sposalizio,' 'Lighting the Candles,' 'Chimes,' Old Provençal Carol and Capriccio in E minor, by Liszt, and with M. Defauw, Bach's Sonata for violin and pianoforte, in A major, and Beethoven's Kreutzer Sonata. M. Defauw also played a Chaconne in G minor by Vitali. The concert was under the auspices of the University Musical Society.

On May 11 the Oxford and Cambridge Musical Club gave a concert in Corpus Christi College on the invitation of the Cambridge University Musical Club. The programme consisted of a Pianoforte Trio in G major, by Hurlstone, Brahms's Quartet in G minor, songs by Moeran and Vaughan Williams, and the Sonata in D minor for violin and pianoforte by John Ireland. The previous week present and old members of the Club gave a concert of works by Bach, Brahms, Schubert, and Vaughan Williams.

At the end of the last term the Leys School Musical Society gave a performance of Stanford's 'Revenge' and Bach's Concerto in C minor for two pianofortes and orchestra. Mr. and Mrs. Inwards also played César Franck's Violin Sonata.

## DEVON AND CORNWALL.

### DEVON.

The series of Sunday concerts in Plymouth Theatre Royal, having run a successful course during the winter, was brought to a close on April 28 by the Band of the R.M.L.I., conducted by Mr. S. P. G. O'Donnell. An overture (in D) by musician Hickey (of the band) was performed, and two Neapolitan scenes by Gabriel Marie were unfamiliar. The vocalists were Madame Nellie Stephenson, Mr. Vyvian Pedlar, and Mr. Frederick Allen; Mr. Cecil Baumer played pianoforte music by Chopin and Sauer.

Plymouth Orpheus Male Choir has been busy with concerts to and for the troops, and were the performers on April 15 at the important occasion of the opening of the American Y.M.C.A. hostel and restaurant at Plymouth. They paid the compliment of introducing national music of our Allies and welcomed them with Adam's chorus, 'Comrades in Arms.' Part-songs by Buck, Maunder, Cook, and Gounod made the programme interesting; quartets and solos were also sung, Mr. David Parkes being conductor and accompanist.

Mutley Y.W.C.A. choir sang well at their annual concert (at which friends also assisted) on April 17, their tone and expression being good in 'Blow, soft winds' and 'The Sweet of the Year.' The 4th Plymouth Girl Guides creditably sang the cantata 'Spring triumphant' on April 1.

A determined effort is being made to raise the standard of troops' concerts on the assumption that they will enjoy classical music well performed. The plan is too young yet to be criticised, the first chamber music programme having been given at Fort Stamford on April 28, and the second at Raglan on May 6. Pianoforte trios were played by the Misses E. Allen, W. Blight, and G. Trant.

On May 15 Mr. R. G. Evans conducted the R.G.A. orchestra in a good performance of Wieniawski's Concerto No. 2 for violin and orchestra, with Mr. East as soloist. The band maintained their usual high level in the 'Peer Gynt' Suite, and with military combination played a pot-pourri of Allied national airs arranged by Mr. Evans. The vocalists at this concert were Miss Eileen Buck and Mr. Frederick Allen.

On April 16 the operetta 'The Magic Ruby' was given at Seaton, Mr. E. Brokenshire conducting the chorus, and an orchestra led by Miss E. A. Clapp.

Mr. E. L. Goodall (Plymouth) gave an organ recital on April 21 at Inwardleigh, and Mrs. Goodall played violin solos. In Lynton Parish Church, on May 23, the organist, Miss Scriven, gave a recital, assisted by Miss Foley and Messrs. W. H. Northcott and G. Scott as vocalists.

Barnstaple Musical Festival Society sang Stanford's 'The battle of the Baltic' and Mendelssohn's 'Hear my prayer' at their Annual Concert on April 29, with Miss Vivian Worth as soloist in the motet. Dr. H. J. Edwards conducted. A good little band, led by Mr. Percy Parish, played Walford Davies's 'Solemn Melody,' with Mr. E. Manning at the organ, and a notable feature of the programme was the beautiful rendering by Dr. Edwards and Mr. H. W. G. McWhinnie of a Sonata for pianoforte and flute by Barnett, one flautist making his instrument wonderfully speaking in expression and delightful to hear.

Mr. Francis Burton, music director of Torquay Pavilion, arranged a chamber concert on May 1 at which concerted music by Haydn, Coleridge-Taylor, Tchaikovsky, and Fletcher was played. During the week beginning May 5 the Band of the Leicester Regiment, conducted by Mr. John Guy, gave two sacred concerts and two symphony concerts in the Pavilion.

CORNWALL.

A choir of thirty voices sang part-songs, quartets, and solos at St. Day on April 11, organized by Mrs. J. Prater; visitors and local performers gave a miscellaneous concert at Germoe on the following date. Stithians United Methodist Choir sang anthems, part-songs, and choruses on April 13, conducted by Mr. J. H. Bawden, and Stithians Orpheus Quartet gave a concert on April 17. Hayle Baptist Choir sang a cantata, 'Galilee to Gethsemane,' on April 14, conducted by Mr. S. Cleave. With conspicuous success Perranporth and District Choral Society (Mr. W. J. Johnston) gave a performance of 'Elijah' on April 18, with Mr. Matthew Clemens at the organ. Pianoforte music by Rachmaninov and Weber, played by Miss Richards, and violin pieces by German and de Beriot, played by Mrs. Felix George, were largely responsible for the success of a concert at Bodmin on April 24; and mention must be made of the fine singing of the United Methodist Choir at Ventonleague (Miss E. Williams) on April 28, conspicuously good being their performance of 'O come let us sing' (Mendelssohn).

At St. Austell, on April 16, the 'Creation' (Parts 1 and 2) was performed by the Oratorio Choir before a large congregation. The performance was under the direction of Mr. Brennand Smith, who presided at the organ.

EDINBURGH.

On March 25 a pianoforte and 'cello recital was given by Madame de Vos and Miss Ruth Waddel. The programme was most interesting, and included compositions by Caix de Hervelois, Debussy, Arensky, Glazounov, and Rachmaninov. On April 13 Madame Clara Butt gave a concert, assisted by Madame Rosina Buckman, Miss Marie Hall, and M. Jean Vallier. Mr. Harold Craxton was accompanist. On April 19 the Fellowes String Quartet gave a most delightful entertainment. The players in this Quartet are Mr. Horace Fellowes, Miss Bessie Spence, Miss Emily Buchanan and Mr. Andrew Templeton. Mr. Philip Halstead joined them in a finished interpretation of the Dvorák Quintet in A major. The first performance in Edinburgh of Mr. David Stephen's Fantasy Quintet in E minor was given at this concert, with the composer as pianist. The audience and the press were both unanimous in their praise of this new work. Two opportunities were given the Edinburgh public of hearing M. G. Jean-Aubry, the eminent French critic, on May 10 and 11. At the former meeting with the Musical Education Society he gave an historical sketch of French pianoforte music up to the period of Debussy. On the last-mentioned date he confined his attention to 'Debussy, the Man and Musician.' On both occasions he was assisted by Mlle. Alvar and M. Anthony Bernard.

LIVERPOOL.

In aid of that splendid charity, St. Dunstan's Hostel for Blinded Sailors and Soldiers, the choir and orchestra of the Philharmonic Society, conducted by Mr. Alfred Benton, gave a notably good performance, on April 20, of Rossini's 'Stabat Mater' and Mendelssohn's 'Hymn of Praise,' two great works entirely dissimilar in style while similar in their religious fervour. In both works the choruses were admirably sung, and the exacting solos, especially in the Rossini music, were in safe hands with Miss Carrie Tubb, Madame Doris Woodall, Mr. Walter Hyde, and Mr. Harry Dearth. It was a performance which, while giving pleasure to a crowded audience, was instrumental in raising £225 for the funds.

The H. B. Phillips Opera Company closed a nineteen weeks' season in the Shakespeare Theatre on May 4, and the financial success achieved has warranted the making of plans to commence a full six months' season next Christmas. On the face of it this appears satisfactory, especially when it is remembered that the recent performances were given under difficulties. But the cause of English opera is not advanced by even highly creditable repetitions of threadbare popular works whose names go without saying. Artistically the season is chiefly memorable for the successful production of Dr. Lyon's 'Stormwrack' and also of another new native opera, 'The Nuns of Ardboe,' by a Welshman, Mr. Addison Price, whose work has a welcome lyrical quality as well as dramatic suggestiveness and orchestral colour. In neither case have the composers been too well served in their respective plots and librettos. A more or less interesting revival of the season was Puccini's 'Witch Dancers' (Le Villi), first produced in Liverpool twenty years ago by the Rousbey Company. It is an essay in the melodramatic and uncanny, chiefly remarkable as an immature work by the composer of far greater things. The Company re-opened in the Theatre Royal, Birkenhead, on May 6, for three weeks.

The all-round excellence of the D'Oyly-Carte Company, which has recently fulfilled a welcome three weeks' visit at the Royal Court Theatre, drew large audiences, to many of whom the performances aroused pleasant memories of old days. One old friend, Mr. Billington, is, alas! no more, but Mr. Leo Sheffield and the inimitable Mr. Lytton still uphold the traditions of the wonderful series of twin-masterpieces which for forty years have been unapproachable in their effervescent wit and enchanting music. It seems likely that many more long years may come and go before such a combination reappears. We are waiting for another Gilbert who will inspire another Sullivan. The freshness of the old quips and allied humour of the music was again irresistible. 'Up-to-date' allusions to current events could really be spared, as out of the picture.

As one of the choral societies which have managed to keep going, the Crosby, Waterloo, and Blundellsands Choral Union is well supported. On April 20, under the direction of Mr. John Tobin, a performance, with orchestra, was given of Mendelssohn's 'Hymn of Praise,' preceded by part-songs which included Edward German's 'Sleeping,' Balfour Gardiner's 'Cargoes,' and Frederic Austin's 'Songs in a Farmhouse.' These were excellently sung, the soloists being Miss Dorothy Yorke, Miss Dorothy Bond, Mr. G. R. Barnett, and Mr. J. C. Brien.

Some beautifully finished and blending singing by female voices was heard at the concert in Crane Hall, on May 7, given by the Ladies' Choir which Madame Fanny de Boufflers has organized and ably directs. The singing, especially in Coleridge-Taylor's 'Viking' and Balfe's 'Trust her not,' was an object-lesson as to what may be accomplished in a direction too little cultivated, especially in the present dearth of tenors and basses. Unlike Handel's tenor singer at Chester, the members of Madame de Boufflers' choir are all readers at (first) sight, and nearly every voice has been separately trained.

At the forty-first annual distribution of prizes and certificates gained at the local examinations of Trinity College, Mr. John Tobin, in the absence of his brother, Mr. Raymond Tobin, the local secretary, was able to give a highly satisfactory account of the year's work. The proceedings were most usefully enlivened by a musical programme which included many of the new groups of studies included in the syllabus for 1918. The soloists were Miss Marie Skellorn (vocal), Mr. John Lawson (violin), and Mr. John Tobin (pianoforte).

Pianoforte recitals are still the order of the day, and on May 4 M. Moiseiwitsch gave a delightful performance of a varied programme in the Philharmonic Hall, of which Schumann's 'Carnival' will long remain in memory. His

qualities as a great artist and exponent were also shown in examples by Palmgren, Ravel, Scriabin's left-hand 'Nocturne,' and Debussy's 'Jardins sous la pluie.' Soloists at the Wednesday mid-day recitals in Rushworth Hall included Mr. H. Golden (York), Miss D. A. Chilton-Griffin (London), a player of notable attainments, Mr. Frank Bertrand, and his clever pupil, Miss Gladys Scollick. The arrangements were varied on May 1 by a violin recital given by Mr. J. Sheridan, who played Bach's 'Chaconne' and Ernst's Concerto in F sharp.

Some interesting music has also been heard at the Wednesday recitals in Crane Hall, where on May 1 Mr. Joseph Greene (solo pianist), Miss May Shea (violin), and Madame Dorothy Edge (vocalist) gave artistic performances. Mr. Greene chose attractive and representative pieces in Cyril Scott's Etude No. 2, Balfour Gardiner's 'De Profundis,' and Holbrooke's 'Poursuivant.' In the same locale, on May 8, M. Zacharewitsch appeared as solo violinist in Bruch's G minor Concerto and Alfred Moffat's 'Four 18th-Century English Violin Pieces.' The eminent player had able associates in Miss Hilda Cragg-James (vocalist) and Miss Mabel Rutland (solo pianist).

Mr. Alfred Hollins delighted an overflowing congregation at Hope Street Unitarian Church on April 25, when he re-opened the large organ rebuilt by Messrs. Rushworth. Organ players in particular were lost in admiration at the extraordinary skill and invention of his improvisation on a subject set by Dr. Pollitt. It was an exhibition of musical genius and mental illumination of which some permanent record might well have been taken. The list of subsequent players includes Mr. F. Gostelow, Mr. H. Walton, Mr. C. W. Perkins, Dr. Alcock, and Dr. Kendrick Pyne.

Dr. James Lyon and Mr. H. Goss Custard have been elected President and Vice-President respectively of the Liverpool Organists and Choirmasters' Association for the ensuing year.

Bell-music being more or less related to musical art, it is worthy of note, especially at the present time when Germany is melting down all available bells for cannon, that the Bishop of Liverpool dedicated a new chime of eight bells in Maghull Church on May 17. Cast by the well-known Loughborough founders, the bells are most exact as to tune and musical in tone, and being sounded by a clavier similar to a carillon keyboard, the possibilities of such a chime for melodic use, as well as for change-ringing, were expertly displayed by Mr. Withers, the English carillonneur of Bourneville. Change-ringing is indeed a peculiarly English form of bell-music, but carillon music reaches a higher plane of art, which would no doubt be more cultivated in England if carillons were more general. At present there are only five with keyboards in the United Kingdom. It is hoped that the Maghull bells and clavier will stimulate the proposal for the provision of a four-octave English carillon of forty-nine bells for the new Liverpool Cathedral as a memorial to our heroic soldiers. A building which is to be a great historical monument of the piety, the liberality, the civilisation, and the artistry of a nation should indeed possess such a carillon, which would be a noble supplement to the world's greatest organ.

## MANCHESTER AND DISTRICT.

If at the close of the past winter concert season, there were evident signs of waning interest in some aspects of musical life here, abundant compensations are to be found in the abounding and sustained interest in opera; whilst there are yet many who will sort out from the prospectus operas more particularly after their own heart, it is increasingly evident that opera-going is becoming as much a habit as the cinema or morning café au lait. The Beecham Opera is now like one of our big South Lancashire electric-power plants radiating energy in countless directions. Birmingham, London, and Manchester already benefit; in August the cables are to laid to Blackpool; before long Liverpool and Leeds will be clamouring to be connected up, and as one sits in the theatre watching him direct affairs on the stage and in the orchestra, it is well to try and realise what a tremendous driving force we have in our midst. For the first time the Russian operas are entirely absent from the scheme, as is also 'Louise'; 'Othello' has been restored, and for the rest, 'Carmen' and 'Tannhäuser' appear with something of the effect of novelty. The continued absence of Miss Mignon Nevada and the regrettable illness of Miss Buckman have brought Miss Agnes Nicholls and Miss Caroline Hatchard into prominence, whilst we also welcome Miss Doris Woodall's association with this company in 'Carmen,' although that is no novelty to Lancashire audiences.

Two tests may be applied to all opera companies' performances—the degree of excellence attained in really big things, viz., 'Othello,' 'Tristan,' &c., which from the nature of things cannot monopolise attention even in an advanced repertory; then, the ability of all concerned to preserve the familiar things, *e.g.*, 'Pagliacci,' 'Faust,' &c., from becoming stale, and so to infuse fresh life-blood as to make them vivid and convincing drama—and most people will agree, I think, that the latter test is the more exacting. From such a trial the Beecham crowd emerge more triumphantly than most. Their 'Bohême' palpitates with life; 'Pagliacci,' whether Mullings and Austin or Millar and Parker be in the cast, is quite memorable. Recently I made my first acquaintance with what may be termed the 'Coster' setting of this, and could only marvel that it had never occurred to folks before that such entirely natural treatment was the only way. How amazingly Austin has remodelled all his by-play to meet this new setting! And Mullings's ejaculation, 'The Comedy is ended,' alone was worth a long journey. On this occasion, too, I made a first acquaintance with Mr. Wynn Reeves, one of the 'second team' conductors—cricketers, using the idiom of their sport, would say that 'the colt played in highly promising style, and always got well over the ball; that his timing was perfect, and that he placed his strokes with sound judgment'—and the spirit of such analogy in all essential respects would be true of this conducting.

The 'Faust' performances here have taken a new lease of life, mainly, I fancy, on account of the ballet music in the 'Vale of Tempe,' in the Brocken scene. In the performance I heard, Webster Millar played 'Faust' and Norman Allin 'Mephisto.' Whilst some satisfaction was to be derived from the prominent part taken by these Lancastrian singers, I could not help feeling that Messrs. Miller and Allin were singers rather than a blend of actor and singer—fine tenor and bass voices rather than the characters Faust and Mephisto. Have either of these singers sufficiently steeped themselves in the 'Faust' story and drama to make these characters vital forces on the stage? My impression was a negative one, but one may be sure that, in such a gathering of real artistic natures as are to be found in the Beecham company to-day, the constant interplay of thought and suggestion will, before long, animate and transform the present somewhat dull and automaton-like reading into something of greater imaginative force. Miss Miriam Licette's finest qualities find their most perfect expression in the part of Margaret. The stage setting, and the Brocken-ballet scene in particular, served to alleviate the feeling of tedium due, I think, to the comparative absence of the intellectual appeal which this performance made. This Brocken scene, and the Venusberg scene in 'Tannhäuser' (Paris version), have given Manchester audiences a rich foretaste of what in happier days may be expected in the art of ballet. I am not sure that a considered judgment would not say that the Venusberg Act of 'Tannhäuser'—with Miss Ancrum and Mr. Mullings, the Bacchanale, and Sir Thomas Beecham in charge—was the most complete expression of this phase of human emotion. The flexibility of it all was a tremendous revelation; the subtle potency of Venus, conveyed not merely by beauty of voice but by a wealth of telling and appropriate gesture so remote from the inane stage-postures affected by some less brainy prime-donne, eliminated all the grosser appeal, and lifted the whole Act into a more rarefied atmosphere. Mullings, in his silences no less than his utterances, was extraordinarily eloquent. Inevitably Act 2 comes as an anticlimax after this emotional tumult, and less skilful leadership would not so successfully have avoided the tedium of the choral procession. With Beecham in charge of any opera the dominant impression is that the entire apparatus is tuned up to the highest pitch of efficiency—engine running beautifully, no misfiring, carburettor adjusted to a nicety, and the machine instantly responsive to the least whim of the man at the wheel, who opens the throttle and she

leaps forward like some sentient thing. Not all Beecham's singers spring to his (sometimes wayward) beat ; as a rule the response from the orchestra is almost magically swift, but one's chief criticism of Miss Agnes Nicholls in the part of Elizabeth would be that she showed less of this rhythmical resilience whilst displaying such ample vocal resource. All the same, Manchester's first acquaintance with the Beecham 'Tannhäuser' will not easily be effaced from memory.

But opera must not monopolise this message, and record must be made of several song-recitals at the Tuesday mid-day series which have done much to lift the vocal side of this movement on to a worthier level. On April 23, Mr. and Mrs. Harold Hallas, who I believe are Yorkshire people, with an uncommonly fine accompanist in Mr. James Stott, gave a series chosen from the work of Frank Bridge, Herbert Hughes, Roger Quilter, Elgar, G. H. Ford, Stanford, and, most notable of all, three 'Songs of a Great War,' by John Ireland, two being powerful little etchings (every line telling and never a superfluous stroke), of verses by Eric Thirkell Cooper, entitled 'Blind' and 'The Cost.' There is no denying their emotional grip. Three weeks after Mr. Maurice D'Oisly gave an unusually varied series of modern French work—including Duparc's 'Extase,' Puget's 'Chanson de Route,' and Chaminade's 'Sombrero.' Mr. Goossens, junior, both as composer and pianist (in solos), displayed his marked affinity for the musical quasi-grotesque, *e.g.*, from his 'Kaleidoscope' Suite, the 'Hurdy-Gurdy Man' and 'The old Musical Box'—very fanciful and distinctly piquant, but so miniature as to make one wonder whether the inventive genius was well directed.

The Manchester Orpheus Male Choir has elected as its new president Mr. Walter Butterworth, recently returned from Ruhleben. Mr. Butterworth may fittingly be designated Manchester's Minister of Fine Arts, and there is cause for congratulation in such an association of true 'Sons of Art.'

---

ABERDEEN.—The Madrigal Choir sang many folk-song arrangements at their concert on April 25. Mr. Arthur Collingwood, the conductor, very much added to the interest of the event by his spoken annotations.

BANGOR (North Wales).—On May 14, the University College Choral Society performed Mozart's Twelfth Mass, with orchestra. The choir was augmented by men residents of the city. Songs were sung by Miss Gwladys Williams and Mrs. Hughes-Williams, and Bach's Concerto in D minor for two violins was effectively played by Mrs. Gough and Mr. Colter, with Dr. Roberts at the pianoforte. Mrs. Gough led the orchestra, and Dr. Caradog Roberts conducted.

CLYDACH (Glamorgan).—At a time when the musical doings of Wales (see the report given in full in our May issue) are being discussed with some censoriousness, we are glad to record the enterprise of this South Wales small town of about 7,000 inhabitants. On May 2, 3, and 4, the local Amateur Operatic Society, under the able direction of Mr. David Rees, gave three performances of 'Cavalleria' and 'Pagliacci.' All the performers were townsfolk except the tenor, who was Mr. Edward Davies, the fine tenor of the Carl Rosa Opera Company ; but he also is a native of the district. All accounts agree on the excellence of the performances. If every small town in Wales could similarly tap its resources (they are there, we are certain), the nation would soon enter into its rightful musical heritage.

NORWICH.—On April 18, under the auspices of the Philharmonic Society, 'Elijah' was performed in the Cathedral by kind permission of the Dean. The choir was the Norwich Choral Society, assisted by members of the Great Yarmouth and Bungay Choral Society. The soloists were Miss Caroline Hatchard, Miss Jane Silvers, Mr. A. E. Benson, and Mr. David Brazele. The performance was a most impressive one, and there was a vast congregation. Dr. Frank Bates was the conductor, and Mr. Haydon Hare, of Great Yarmouth, was at the organ. The present season was brought to a most successful conclusion on Thursday afternoon, May 2, with an organ recital in the Cathedral by Mr. Sydney H. Nicholson, organist of Manchester Cathedral. The Cathedral Choir, under the direction of Dr. Bates, sang unaccompanied Motets by Palestrina, Vittoria, Croce, and Wesley.

PETERBOROUGH.—The Choral Union and the Orchestral Society gave an oratorio service in the Cathedral on April 25. The second part of 'Elijah' and the 'Unfinished' Symphony were performed. Mr. A. E. Armstrong conducted, and Dr. Keeton was at the organ.

SALISBURY.—The Orchestral Society which was brought into being recently by Dr. Alcock gave its first concert on May 8. The programme included Parry's 'Lady Radnor' Suite, the Bach 'Brandenburg' Concerto No. 3, in G, Elgar's Serenade in E, and Grieg's 'Holberg' Suite. Mr. Walter Hyde was the vocalist. Dr. Alcock conducted, and Mr. Frank Bartlett (who is sub-conductor of the Society) led the orchestra.

WINNIPEG.—The Men's Musical Club gave an Orchestral Concert on March 23. The 'Egmont' Overture, the 'Emperor' Pianoforte Concerto (Mr. Arnold Dann, soloist), and the 'Jupiter' Symphony were items. Madame Overton sang a 'Carmen' Aria, and Mr. Watkin Mills sang Schubert's 'Erl King.' The conductor was Mr. John Waterhouse. 'Messiah' was given with great success on Good Friday, under Mr. Watkin Mills.

---

## Miscellaneous.

A recent number of the *Cheltonian*, the magazine of the famous Cheltenham College for boys, contains a photograph of the new music school which was opened early this year. That the authorities of the College should think so much of the music side of the educational scheme as to provide this commodious building is a gratifying tribute to the importance ascribed to the art. The magazine gives the following description of the interior: There are nineteen rooms, small and large, available for lessons and practice, more than double the number hitherto available. The arrangements for deadening sound in the various rooms have proved successful, so that now a boy can practise undisturbed by any discordant noises his next-door-neighbour may make. All the rooms are warmed by a central heating apparatus in the basement, and are lit by electric light. The College may congratulate itself on possessing a music school excellently equipped, convenient for situation, and thoroughly adapted for its purpose. Dr. John W. Ivimey is the music-master.

Prof. C. Sanford Terry has completed a new translation of J. N. Forkel's 'Johann Sebastian Bach,' the earliest monograph on the life and work of the master. An English version of the book, in which Charles Wesley took close interest, was published in 1820, and besides being long since unprocurable, is defective and unreliable. The new translation, copiously annotated, will contain a complete bibliography of Bach literature, an index to the publications of the old and new Bachgesellschaft, a catalogue of Bach's works chronologically arranged, and a similar arrangement of the Cantatas, with notes on their libretti. The work, which will be illustrated, will be published—but not immediately—by Messrs. Archibald Constable & Co.

The wounded soldiers in the Southwark Military Hospital, East Dulwich Grove, are showing marked appreciation of the Sunday Sacred Concerts given every forthnight under the auspices of the South London Christian Endeavour Union. Readers of the *Musical Times* who are willing to give their services occasionally in this effort to provide a pleasant hour of sacred music for the soldiers, should write to Mrs. Hart, 2, Thorncombe Road, S.E. 22.

The British Music Convention will be held at the Connaught Rooms, Great Queen Street, W.C.-2, on June 26 and 27. The secretaries are Mr. Herbert J. Brinsmead and Mr. Lionel Shenstone, and the office address is 68, Tottenham Court Road, W.-1. Mr. J. A. Murdoch is the president.

The British Musicians' Pension Society appears to be making satisfactory progress. It was established early in 1909. The list of patrons includes many of the best known members of the profession. Full particulars can be obtained from the hon. secretary, Mr. Leonard W. Pinches, 21, Albert Embankment, S.E. 11.

Dr. H. Walford Davies is now a Major in the R.F.A., and has donned the khaki. His duties are mainly to do with musical organization.

## CONTENTS.


| | Page |
|---|---|
| English Song and 'On Wenlock Edge.' By Edwin Evans | 247 |
| An Englishwoman's Memories of Debussy. By Louisa Shirley Liebich | 250 |
| Principles of Modern Composition. By G. H. Clutsam (*Continued*) | 251 |
| Purcell's 'Dido and Æneas.' By W. Barclay Squire | 252 |
| Occasional Notes | 254 |
| Church and Organ Music | 255 |
| Programme Music for the Organ. By Harvey Grace | 255 |
| Reviews | 258 |
| Obituary | 259 |
| Correspondence | 259 |
| The Art of Teaching Singing. By Agnes J. Larkcom | 261 |
| Vladimir Rosing and Greek Music. By Th. Aghnides | 264 |
| 'Some Acoustical Properties of Wind Instruments' | 265 |
| Master Sydney Nokes | 265 |
| Professional Classes War Relief Council: Help given to Musicians | 265 |
| London Concerts | 266 |
| Royal Choral Society | 267 |
| The Alexandra Palace Choral Society | 267 |
| The Carl Rosa Opera Company | 267 |
| A Tribute to Algarotti | 267 |
| The Sale of the late Mr. A. H. Littleton's Library | 268 |
| Trinity College | 268 |
| The Associated Board Local Examinations | 268 |
| The Carnegie Trust | 268 |
| Y.M.C.A. Appeal to Musicians | 268 |
| The Toronto Mendelssohn Choir and Mr. H. A. Fricker | 273 |
| 'Classicism and False Values' | 273 |
| Musical Notes from Abroad | 274 |
| Music in the Provinces | 277 |
| Miscellaneous | 281 |

MUSIC:

'We in adoration bending.' Introit, or Anthem for the Office of Holy Communion. By E. SILAS ... 269


*EXTRA SUPPLEMENT given with this number:—*
*'The Frog.' Humorous Part-Song. By Ernest Newton.*


## *DURING THE LAST MONTH.*

Published by NOVELLO & CO., LIMITED.

ALDRICH, LESLIE.—Pæan ("One who never turned his back"). Song. For Baritone. 1s. 6d.

BRAZIER, F. P.—"A Song of School." Unison. 3d.

BRIERLEY, W. B.—Recessional ("God of our fathers"). Hymn. 2d.

CAMPBELL, REV. F.—Four Preludes. For Pianoforte Solo. 2s. 6d.

ELGAR, EDWARD.—"Romance." For Bassoon and Orchestra. String Parts, 2s. 6d.; Wind Parts, 4s. 6d.

FRY, PERCY J.—Three Quadruple Chants. 2d.

HOLLINS, ALFRED.—"Valse Impromptu." For Pianoforte Solo. 2s. (2s. 6d.).

KEOGH, REV. J.—"My heart should rise." Hymn. On Card. 1d.

DURING THE LAST MONTH—(*Continued*)

MITCHELL, E. E.—"Land we Love, Australia." Arranged for S.S.A. 4d.

ROBINSON, W. E.—"O God, Creator of the skies." Hymn. Words only, 2s. 9d. per 100.

SCHOOL MUSIC REVIEW (No. 312), contains the following Music in both Notations:—"The Lass with the delicate air." Unison Song. Melody by Michael Arne. Arranged by T. F. Dunhill. 1½d. (2d.).

SILAS, E.—"We in adoration bending." Introit, or Anthem for the Office of Holy Communion. (No. 904, *The Musical Times*.) 1½d. (2d.).

PUBLISHED FOR

## THE H. W. GRAY CO., NEW YORK.

DICKINSON, CLARENCE.—"The Sleeping Flowers." Part-song. For S.S A.A. 15 cents (6d.).

—— "In the day of battle." Song. 60 cents (2s. 6d.).

KINSEY, HAGUE.—"God is our refuge and strength." Anthem. 25 cents (1s.).

LEFEBVRE, C.—Benedicite, omnia opera. In D flat. 10 cents (3d.).

PARISH, F. WILSON.—"At the Church Gate." Unaccompanied Part-song. For Mixed Voices. 12 cents (6d.).

ST. ANDREW'S CHURCH, WELLS ST., W.-1.

There is a VACANCY for a BASS SINGER in the Choir. Good reader essential. Stipend, £30-£40. Apply, Dr. M. R. Conway, St. Andrew's Vestry, Wells Street, W.-1.

SOUTH AFRICA.—SINGING MISTRESS WANTED for BOARDING SCHOOL. Teacher and Performer. Three years' agreement; passage paid. Salary, resident, £100, £110, and £120 in the three years respectively. Outside teaching allowed. C. M. C., c/o Novello & Co., Ltd. 160, Wardour Street, W.-1.

BASS-BARITONE desires POSITION as SOLOIST in good Free Church. Wide knowledge of Oratorio. Write N., c/o Enoch & Sons, 58, Great Marlborough Street, W.-1.

JUST PUBLISHED.

## VALSE IMPROMPTU

FOR

PIANOFORTE SOLO

COMPOSED BY

ALFRED HOLLINS.

Price Two Shillings.

London: NOVELLO AND COMPANY, Limited.

SPECIAL NOTICE.

*To ensure insertion in their proper positions, Advertisements for the next issue should reach the Office, 160, Wardour Street, London, W.-1, not later than*

*FRIDAY, JUNE 21* (FIRST POST.)

## THE MUSICAL TIMES.

SCALE OF TERMS FOR ADVERTISEMENTS.

| | £ | d. |
|---|---|---|
| Two Lines | 0 | 3 0 |
| Three Lines | 0 | 3 4 |
| For every additional Line | 0 | 0 10 |
| One inch (displayed) | 0 | 10 0 |
| Half a Column | 2 | 0 0 |
| A Column | 4 | 0 0 |
| A Page | 7 | 10 0 |

Special Pages (Cover, &c.) by arrangement.

A remittance should be sent with every Advertisement.

# ANTHEMS
FOR
# TRINITYTIDE.

## COMPLETE LIST.

| | | |
|---|---|---|
| *Almighty and everlasting God | Gibbons | 1½d. |
| Angel spirits ever blessed (Hymn to the Trinity, No. 3) | P. Tchaikovsky | 2d. |
| Ascribe unto the Lord | S. S. Wesley | 4d. |
| Behold, God is great | E. W. Naylor | 4d. |
| Beloved, if God so loved us | J. Barnby | 1½d. |
| Beloved, let us love one another | Gerard F. Cobb | 1½d. |
| *Be ye all of one mind | Arthur E. Godfrey | 3d. |
| *Blessed angel spirits (Hymn to the Trinity) | P. Tchaikovsky | 1½d. |
| *Blessed is the man | John Goss | 4d. |
| Blessing and glory | Boyce | 1½d. |
| *Blessing, glory | Bach | 6d. |
| Come, ye children | Josiah Booth | 3d. |
| *God came from Teman | C. Steggall | 4d. |
| *God so loved the world | Matthew Kingston | 1½d. |
| Grant, O Lord | Mozart | 1½d. |
| *Hail, gladdening Light | J. T. Field | 2d. |
| *Hail, gladdening Light | G. C. Martin | 4d. |
| He in tears that soweth (S.S.A.), in Key of A | F. Hiller | 1½d. |
| *He in tears that soweth (S.S.A.), in Key of A flat | F. Hiller | 1½d. |
| *Holy, holy, holy | Crotch | 3d. |
| Holy, Lord God Almighty | Thomas Bateson | 4d. |
| *How goodly are Thy tents | F. Ouseley | 1½d. |
| *How lovely are Thy dwellings | Spohr | 1½d. |
| *Hymn to the Trinity (Blessed angel spirits) | P. Tchaikovsky | 1½d. |
| Hymn to the Trinity, No. 3 (Angel spirits, ever blessed) | P. Tchaikovsky | 2d. |
| I am Alpha and Omega | Ch. Gounod | 3d. |
| *I am Alpha and Omega | J. Stainer | 1½d. |
| I am Alpha and Omega | J. Varley Roberts | 3d. |
| I beheld, and lo! | Blow | 6d. |
| I know hat the Lord is great | F. Ouseley | 1½d. |
| I saw the Lord | Cuthbert Harris | 3d. |
| I saw the Lord | J. Stainer | 6d. |
| I will magnify | J. Shaw | d. |
| I will sing of Thy power | Greene | d. |
| *I will sing of Thy power | A. Sullivan | 1½d. |
| I will sing unto the Lord | H. Wareing | 3d. |
| *In humble faith | G. Garrett | 1½d. |
| *In Jewry is God known | J. Clarke-Whitfeld | 1½d. |
| In sweet consent | E. H. Thorne | 3d. |
| In the fear of the Lord | J. Varley Roberts | 3d. |
| Let the peace of God | J. Stainer | 4d. |
| *Light of the world | E. Elgar | 3d. |
| *Lord of all power and might | William Mason | 1½d. |
| Lord of all power and might (Men's Voices) | J. Barnby | 2d. |
| Lord, we pray Thee | H. A. Chambers | 1½d. |
| *Lord, we pray Thee | J. Varley Roberts | 1½d. |
| O Father blest | J. Barnby | 3d. |
| O joyful Light | B. Tours | 4d. |
| *O Lord, my trust | King Hall | 1½d. |
| *O taste and see | John Goss | 3d. |
| *O taste and see | A. Sullivan | 1½d. |
| O taste and see | A. H. Mann | 3d. |
| O where shall wisdom be found? | Boyce | 6d. |
| Ponder my words, O Lord | Arnold D. Culley | 1½d |
| *Praise His awful Name | Spohr | 2d. |
| Rejoice in the Lord | G. C. Martin | 6d. |
| *See what love hath the Father | Mendelssohn | 1½d. |
| Sing to the Lord | Mendelssohn | 8d. |
| *Stand up and bless | John Goss | 4d. |
| Teach me Thy way | W. H. Gladstone | 1½d. |
| *The Lord hath been mindful | S. S. Wesley | 3d. |
| *The Lord is my Shepherd | G. A. Macfarren | 1½d. |
| The Lord is my Shepherd | J. Shaw | 3d. |
| The Lord will comfort Zion | H. Hiles | 6d. |
| Thou shalt shew me the path of life | Alan Gray | 1½d. |
| *We give Thee thanks | G. A. Macfarren | 3d. |
| We have heard with our ears | H. Aldrich | 1s. |
| Whatsoever is born of God | H. Oakeley | 3d. |
| Who can comprehend Thee | Mozart | 3d. |

# THE "LUTE" SERIES

| | | |
|---|---|---|
| 124a Almighty God, Who hast promised | H. Elliot Button | 1d. |
| 124b Grant to us, Lord | H. Elliot Button | 1d. |
| *7b Let Thy merciful ears | A. R. Gaul | 1½d. |
| 22 O God, Who hast prepared | A. R. Gaul | 2d. |
| 69 Teach me Thy way | Frank L. Moir | 3d. |
| 124c We humbly beseech Thee | H. Elliot Button | 1d. |

*Anthems marked thus (*) may be had in Tonic Sol-fa, 1d. to 2d. each.*

LONDON: NOVELLO AND COMPANY, LIMITED.

# NOVELLO'S
# Sunday School Anniversary Music
# ANTHEMS.

| | |
|---|---|
| *Sun of my Soul | J. H. Adams |
| †Thine for ever | H. Elliot Button |
| †I love to hear the story | Myles B. Foster |
| †Lord, Thy children guide and keep | J. H. Maunder |
| †Hosanna we sing | John E. West |

Price Threepence each.

† Tonic Sol-fa, price 1½d. each. * Tonic Sol-fa, price 2d.

# HYMNS AND TUNES.

## SET I.

| No. | | |
|---|---|---|
| 1. | Come, children, on and forward | George C. Martin |
| 2. | For the freshness of the morning | Lady Euan-Smith |
| 3. | I love to hear the story | Frederic Clay |
| 4. | Come, O come! in pious lays | J. Stainer |
| 5. | Thine for ever! God of Love | W. C. Harvey |
| 6. | Jesu, Whom Thy children love | H. Elliot Button |
| 7. | Sweetly o'er the meadows fair | F. A. Challinor |
| 8. | Would you gain the best in life | C. J. May |
| 9. | On our way rejoicing | Walter B. Gilbert |
| 10. | Now the daylight goes awa | J. Adcock |

## SET II.

| | | |
|---|---|---|
| 1. | Again the morn of gladness | J. Stainer |
| 2. | The Angels' Song | Alberto Randegger |
| 3. | Forward, Christian children | Alfred Moffat |
| 4. | The Golden Shore | J. Stainer |
| 5. | Saviour, blessed Saviour | John E. West |
| 6. | Enter with thanksgiving | F. H. Cowen |
| 7. | Man shall not live by bread | J. Varley Roberts |
| 8. | Stars, that on your wondrous way | J. Stainer |
| 9. | The day is past and over | Joseph Barnby |
| 10. | God will take care of you | Frances R. Havergal |

## SET III.

| | | |
|---|---|---|
| 1. | We march, we march, to victory | Joseph Barnby |
| 2. | Hark! hark! the organ loudly peals | George J. Bennett |
| 3. | O what can little hands do? | H. Elliot Button |
| 4. | While the sun is shining | T. Adams |
| 5. | I love to hear the story | H. J. Gauntlett |
| 6. | The roseate hues of early dawn | A. Sullivan |
| 7. | Lord, Thy children guide and keep | A. S. Cooper |
| 8. | In our work and in our play | F. Westlake |
| 9. | The Beautiful Land | J. Stainer |
| 10. | Gentle Jesus, meek and mild | J. Stainer |

## SET IV.

| | | |
|---|---|---|
| 1. | The boys and girls of England | J. Stainer |
| 2. | The crown is waiting | J. Stainer |
| 3. | The City of Light | E. J. Troup |
| 4. | He dwells among the lilies | Lady Euan-Smith |
| 5. | God is in Heaven! Can He hear | H. Elliot Button |
| 6. | The Good Shepherd | J. Stainer |
| 7. | A little kingdom I possess | R. S. Newman |
| 8. | Raise your standard, brothers | E. J. Troup |
| 9. | Flowers | Alberto Randegger |
| 10. | Jesus, tender Shepherd, hear me | Horatio Parker |

Both Notations, price Fourpence per Set.
Words only, 5s. per 100.

London: NOVELLO AND COMPANY, Limited.

# Vesper Hymns for Use in Time of War.

ERE WE LEAVE THY HOUSE, O FATHER . . 1d.
By ERNEST HARRISON.
Words only, 1s. 6d. per 100.

DARKNESS OF NIGHT . . 1d.
By GEORGE C. MARTIN.
Words only, 1s. 6d. per 100.

THE DAY FOR LABOUR, THE NIGHT FOR REST . . 1d.
By H. A. CHAMBERS.
Words only, 1s. 6d. per 100.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

MORNING SONG
FOR THE
ORGAN
COMPOSED BY
ALFRED HOLLINS.

Price One Shilling and Sixpence.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

EVENING REST
FOR THE
ORGAN
Composed or the opening of the Town Hall Organ, Johannesburg, March 4, 1916.
BY
ALFRED HOLLINS.

Price One Shilling and Sixpence.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

SCHERZO
FOR THE
ORGAN
COMPOSED BY
ALFRED HOLLINS.

Price One Shilling and Sixpence.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

FIVE VARIATIONS
ON AN OLD ENGLISH MELODY
FOR THE ORGAN
COMPOSED BY
J. STUART ARCHER.

Price Two Shillings and Sixpence.

London: NOVELLO AND COMPANY, Limited.

Played by Clarence Eddy, Samuel Baldwin, Herbert F. Ellingford A. Herbert Brewer, &c., &c.

"EPIC ODE,"
TONE-POEM FOR ORGAN, No. 1,
Price One Shilling and Sixpence net.
BY
RALPH H. BELLAIRS.

O MAN, hold thee on with courage of soul
Through the stormy shades of thy worldly way;
And the billows of clouds that around thee roll
Shall sleep in the light of a wondrous DAY.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

CHANSON D'ESPOIR
FOR THE
ORGAN
COMPOSED BY
J. A. MEALE.

Price One Shilling and Sixpence.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

SCHERZO
FOR THE
ORGAN
COMPOSED BY
J. A. MEALE.

Price One Shilling and Sixpence.

London: NOVELLO AND COMPANY, Limited.

CHORALE PRELUDES
FOR THE ORGAN
BY
C. HUBERT H. PARRY.

FIRST SET.
ORIGINAL COMPOSITIONS FOR THE ORGAN
(NEW SERIES), No. 1.
CONTENTS.
1. CHORALE PRELUDE on "Dundee."
2. CHORALE PRELUDE on "Rockingham."
3. CHORALE PRELUDE on S. S. Wesley's "Hampton."
4. CHORALE PRELUDE on the "Old 104th."
5. CHORALE PRELUDE on "Melcombe." [omnium."
6. CHORALE PRELUDE on "Christe Redemptor
7. CHORALE PRELUDE on "St. Ann's."

SECOND SET.
ORIGINAL COMPOSITIONS FOR THE ORGAN
(NEW SERIES), No. 45.
CONTENTS.
1. CHORALE PRELUDE on "Croft's 136th."
2. CHORALE PRELUDE on "Martyrdom."
3. CHORALE PRELUDE on "St. Thomas."
4. CHORALE PRELUDE on "St. Mary."
5. CHORALE PRELUDE on "Eventide."
6. CHORALE PRELUDE on "St. Cross."
7. CHORALE PRELUDE on "Hanover."

Price Three Shillings and Sixpence each Set.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

DEAR GOLDEN DAYS
SONG
THE WORDS BY
P. J. O'REILLY
THE MUSIC BY
FRANK JEPHSON.

Price Two Shillings.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

CHARMING CHLOE
THE WORDS BY
ROBERT BURNS.
THE MUSIC BY
EDWARD GERMAN.
In three Keys, D flat, E flat, and F.
Price Two Shillings Each.

"A delightful song . . . treated as only Mr. German knows how.—*Queen.*

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

ALANNAH
SONG
THE WORDS BY
COUNTESS BARCYNSKA.
THE MUSIC BY
EATON FANING.
IN TWO KEYS.
Price Two Shillings Each.

"Is one of the best love songs come across of late."—*Queen.*

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

HEART'S BLOSSOM
SONG
THE WORDS BY
ETHEL M. DE FONBLANQUE
THE MUSIC BY
EATON FANING.

Price Two Shillings.

London: NOVELLO AND COMPANY, Limited.

TWO
SOUTHERN SLAV SONGS
1. SHEPHERD ON THE HILL SIDE.
2. THOUGHTS OF MINE.
The Words and Melodies Collected by
SRGJAN TUCIĆ.
The Words translated from the Serbian by
FANNY COPELAND.
The Melodies arranged by
PERCIVAL GARRATT.
Price Two Shillings.

London: NOVELLO AND COMPANY, Limited.

KING EDWARD EDITION
OF THE
CATHEDRAL PRAYER BOOK.

MESSRS. NOVELLO & Co. beg to announce that they have a few copies of the above in stock which they are prepared to dispose of at

*Half the Published Prices given below.*

No. 1. Demy 8vo, 628 pp., large type. With Canticles and Psalter pointed for Chanting:—

| | s. | d. |
|---|---|---|
| Cloth bevelled, red edges | 7 | 6 |
| Paste grain, limp, gilt edges | 12 | 0 |
| Paste grain, limp, round corners, &c. | 14 | 0 |
| Morocco, limp | 17 | 0 |
| Morocco, boards, gilt roll | 19 | 6 |
| Morocco, limp, round corners | 19 | 6 |

No. 2. Demy 8vo, 600 pp., large type. With Canticles and Psalter pointed, set to appropriate chants (Cathedral Psalter Chants):—

| | s. | d. |
|---|---|---|
| Paste grain, limp, gilt edges | 12 | 0 |
| Paste grain, limp, round corners, &c. | 14 | 0 |
| Morocco, limp | 17 | 0 |
| Morocco, boards, gilt roll | 19 | 6 |
| Morocco, limp, round corners, &c. | 19 | 6 |

No. 3. Imperial 32mo, 696 pp., Pocket Edition. With Canticles and Psalter pointed for Chanting:—

| | s. | d. |
|---|---|---|
| Cloth bevelled, red edges | 4 | 6 |
| Red Basil, red edges | 6 | 6 |
| Paste grain, limp, gilt edges | 7 | 0 |
| Paste grain, limp, round corners, &c. | 8 | 6 |
| Morocco, limp | 11 | 0 |
| Morocco, boards, gilt roll | 12 | 0 |
| Calf, limp, round corners | 11 | 0 |
| Morocco, limp, round corners | 11 | 6 |

London: NOVELLO AND COMPANY, Limited.

OLD
ENGLISH VIOLIN MUSIC
EDITED BY
ALFRED MOFFAT.

PREFATORY NOTE.

ALTHOUGH considerable attention has been given to the resuscitation of Church Music, Glees and Madrigals, Organ and even Harpsichord Music by the older English composers, very little has been done to make known the large mass of music for the Violin written by English musicians from the time of Purcell to the close of the eighteenth century. These works for the most part consist of Suites or Sonatas written for a solo violin with a figured bass, or for two violins and violoncello with a figured bass for the harpsichord or organ; another favourite form was the *Concerto grosso.*

It is with the object of making known to the public a selection of the best of these compositions that the present series has been undertaken.

ALFRED MOFFAT.

| No. | | s. | d. |
|---|---|---|---|
| 1. | SONATA in G major — JAMES LATES | 2 | 0 |
| 2. | SONATA in D minor — HENRY ECCLES | 2 | 0 |
| 3. | SONATA in B flat major — WILLIAM BABELL | 2 | 0 |
| 4. | SONATA in G minor — JOHN STANLEY | 2 | 0 |
| 5. | SONATA in A major — JOHN COLLETT | 2 | 0 |
| 6. | TRIO-SONATA in E minor — THOMAS AUGUSTINE ARNE | 3 | 0 |
| 7. | SONATA in D major — RICHARD JONES | 2 | 0 |
| 8. | TRIO-SONATA in D minor — WILLIAM BOYCE | 3 | 0 |
| 9. | THREE PIECES — WILLIAM BOYCE | 2 | 0 |
| 10. | SONATA in E major — CHARLES MACKLEAN | 2 | 0 |
| 11. | SONATA in G minor — WILLIAM CROFT | 2 | 0 |
| 12. | SONATA in D minor — JOSEPH GIBES | 2 | 0 |
| 13. | SONATA in D minor — JOHN HUMPHRIES | 2 | 0 |
| 14. | SONATA in A minor — THOMAS VINCENT | 2 | 0 |

London: NOVELLO AND COMPANY, Limited.

*JUST PUBLISHED.*

# HIAWATHA'S WEDDING-FEAST

(Op. 30, No. 1.)

AND

# THE DEATH OF MINNEHAHA

(Op. 30, No. 2.)

COMPOSED BY

S. COLERIDGE-TAYLOR.

ARRANGED FOR PIANOFORTE SOLO

BY

JOHN POINTER.

PRICE THREE SHILLINGS AND SIXPENCE EACH.

LONDON: NOVELLO AND COMPANY, LIMITED.

# FOUR CHARACTERISTIC WALTZES

1. VALSE BOHÉMIENNE.
2. VALSE RUSTIQUE.
3. VALSE DE LA REINE.
4. VALSE MAURESQUE.

COMPOSED BY

S. COLERIDGE-TAYLOR.

(OP. 22).

PIANOFORTE SOLO:

PRICE, COMPLETE, TWO SHILLINGS AND SIXPENCE; SEPARATELY, 1s. 6d. EACH.

| | | | |
|---|---|---|---|
| Violin and Pianoforte ... ... | complete | 3s. 0d. | |
| Violin and Pianoforte ... | separately, each | 1s. 6d. | |
| String Parts for Full or Small Orchestra ... | | 6s. 0d. | |
| Wind Parts for Small Orchestra... ... ... | | 7s. 0d. | |
| Ditto, for Full Orchestra... ... ... ... | | 12s. 0d. | |
| Full Score (Full Orchestra) ... ... ... | | 5s. 0d. | |
| Full Score (Small Orchestra), MS. | | | |
| Arrangements, as Quintets, for Pianoforte and Strings, each Number ... ... ... Separate String Parts, 6d. each. | | 2s 0d. | |
| Military Band Arrangement ... ... ... | | 15s. 0d. | |

LONDON: NOVELLO AND COMPANY, LIMITED.

# PROGRESSIVE STUDIES

## FOR THE PIANOFORTE

EDITED, ARRANGED IN GROUPS, AND THE FINGERING REVISED AND SUPPLEMENTED BY

## FRANKLIN TAYLOR.

THIS Collection of Studies is intended to illustrate the various elements of a complete course of pianoforte *technique*, and to provide students with the means of attacking and overcoming the different special difficulties which have to be encountered. With this view, the Studies have been arranged in groups, those in each group being placed in progressive order, and having reference to some one particular difficulty. The greater part of the Studies themselves have been selected from the standard works of the most eminent Study-writers, and with these are included numerous others, which, though of equally great practical utility, have hitherto been less generally accessible.

1. FIVE-FINGER STUDIES .. .. .. Part 1
2.* " " .. .. .. " 2

3. SCALES .. .. .. .. .. .. Part 1
4. " .. .. .. .. .. .. " 2

5. BROKEN CHORDS .. .. .. .. Part 1
6. " " .. .. .. .. " 2
7. " " .. .. .. .. " 3
8. " " .. .. .. .. " 4
9. " " .. .. .. .. " 5

10. LEFT HAND .. .. .. .. .. Part 1
11. " " .. .. .. .. .. " 2
12. " " .. .. .. .. .. " 3
13. " " .. .. .. .. .. " 4

14.* ARPEGGIO .. .. .. .. .. Part 1
15. " .. .. .. .. .. " 2
16. " .. .. .. .. .. " 3

17. VELOCITY .. .. .. .. .. Part 1
18. " .. .. .. .. .. " 2
19. " .. .. .. .. .. " 3
20. " .. .. .. .. .. " 4
21. " .. .. .. .. .. " 5
22. " .. .. .. .. .. " 6
23. " .. .. .. .. .. " 7

24. FIGURES IN SEQUENCE .. .. Part 1
25.* " " .. .. .. " 2

26. BROKEN THIRDS, SIXTHS, AND OCTAVES .. .. .. .. .. Part 1
27. BROKEN THIRDS, SIXTHS, AND OCTAVES .. .. .. .. .. Part 2

28. SHAKES .. .. .. .. .. Part 1
29. " .. .. .. .. .. " 2
30. " .. .. .. .. .. " 3

31. DOUBLE NOTES .. .. .. .. Part 1
32. " " .. .. .. .. " 2
33. " " .. .. .. .. " 3
34. " " .. .. .. .. " 4

35. OCTAVES .. .. .. .. .. Part 1
36.* " .. .. .. .. .. " 2

37. CHORDS .. .. .. .. .. Part 1
38. " .. .. .. .. .. " 2

39.* STACCATO

40. REPETITION .. .. .. .. .. Part 1
41.* REPETITION AND TREMOLO .. .. " 2
42. " " .. .. " 3

43.* PART-PLAYING .. .. .. .. Part 1
44. " " .. .. .. .. " 2

45.* ORNAMENTS .. .. .. .. .. Part 1
46. " .. .. .. .. .. " 2

47. ACCOMPANIED MELODY .. .. .. Part 1
48. " " .. .. .. " 2

49. EXTENSIONS AND SKIPS .. .. .. Part 1
50.* " " .. .. .. " 2

51. RHYTHM .. .. .. .. .. Part 1
52.* " .. .. .. .. .. " 2

53. EXERCISES FOR THE WEAKER FINGERS. By J. A. O'NEILL.

54. WRIST STUDIES (Handgelenksübungen). By ARNOLD KRUG.
55. EXERCISES FOR FACILITATING INDEPENDENCE OF THE FINGERS (Übungen für die Selbständigkeit der Finger). By ARNOLD KRUG.
56. PRELIMINARY STUDIES IN PLAYING POLYPHONIC MUSIC (Vorübungen für das polyphone Spiel). By ARNOLD KRUG.

* *These Books contain Studies composed by Mr. Franklin Taylor specially for this Series.*

*FIFTY-SIX BOOKS, PRICE ONE SHILLING EACH.*

*FROM THE ABOVE:*

## SELECTED PIANOFORTE STUDIES

PROGRESSIVELY ARRANGED BY

FRANKLIN TAYLOR.

THE present collection of Studies is designed to provide teachers with a short course of Pianoforte Technique adapted to the needs of the average pupil, the intention being to spare the teacher the labour of choosing a sufficiently varied selection from the large mass of material existing, and at the same time to ensure that the different departments of technique shall be undertaken in the order which experience has proved to be the most beneficial.

The Studies are grouped in two Sets, and are so arranged that the different Books in which they are contained may be taken in consecutive order, but pupils who are already further advanced than the elementary stage represented by Set I. may commence at once with Set II., which will be found to be complete in itself, and to illustrate all the essential elements of technique.

Where additional studies are desired, or studies on certain subjects which are not touched upon in this series, the larger collection, published under the title of "Progressive Studies" (from which the present examples have been selected), is of course available.

IN TWO SETS (EIGHT BOOKS), PRICE ONE SHILLING AND SIXPENCE EACH BOOK.

LONDON: NOVELLO AND COMPANY, LIMITED.

A SONG-WRITER WHOSE WORK DELIGHTS THE WORLD.

# CARRIE JACOBS-BOND'S

## NEW SONGS

are worthy successors to her Song, "A Perfect Day."
They are "Heart Songs." Both Words and Music ring true.

**THE SOUL OF YOU.**

The rose stood fair in the crystal vase,
Her leaves yet tipped with a pearl of dew;
And I knew, as I looked in her lovely face,
That the soul of the rose was you.

A song filled the air with its vibrant swell,
Heart-felt and soulful, tender and true;
It thrilled me with bliss, for I knew so well
That the soul of the song was you,
The soul of the song was you.

A thought came into my waiting mind,
Deep in conception, broad in view;
It set me apart from earth's common kind,
The soul of that thought was you,
The soul of that thought was you.

**A COTTAGE IN GOD'S GARDEN.**

I've a cottage in God's garden,
Upon a mountain high,
Away from strife and turmoil
And all life's din and cry.
Away from care and sorrow,
From all life's tears and woe,
A cottage in God's garden
Where I am free to go.

I've a cottage in God's garden
Where my tired feet may rest,
And weary though my soul be,
My spirit there is blessed.
The wild birds chant their carols,
And wild flowers bloom galore
Out in God's lovely garden—
How could I ask for more?

**The Frederick Harris Co. publish exclusively every song that Carrie Jacobs-Bond has written during the past 15 years. Complete Catalogue free from**

THE FREDERICK HARRIS CO.,
MUSIC PUBLISHERS,
40, BERNERS STREET, LONDON, W.-1.

Of all Musicsellers, or post-free 1s. 10d. each.

# THE MONTHS

## TWELVE SKETCHES FOR THE PIANOFORTE

BY

## FREDERIC H. COWEN

IN FOUR BOOKS.

Price Two Shillings each.

CONTENTS:—

| | Book 1. | | Book 3. |
|---|---|---|---|
| January. | Lullaby for the New Year. | July. | Butterflies. |
| February. | (St. Valentine) Flirtations. | August. | Mid-day Rêverie. |
| March. | Boreas. | September. | Harvest Hymn. |
| | **Book 2.** | | **Book 4.** |
| April. | In Springtime. | October. | Autumn Evening Song. |
| May. | Italian Serenade. | November. | Civic Procession in the Olden Time. |
| June. | Birds. | December. | Christmas Morn. |

ARRANGEMENTS FOR SMALL ORCHESTRA BY THE COMPOSER.

| | | | | |
|---|---|---|---|---|
| No. 2. | February. | String Parts (5) ... 4s. 0d. | Wind Parts, &c. ... ... ... | 2s. 9d. |
| No. 6. | June. | String Parts (4) ... 1s. 0d. | Wind Parts, &c. ... ... ... | 2s. 6d. |
| No. 9. | September. | String Parts (5) ... 2s. 6d. | Wind Parts, &c. ... ... ... | 5s. 0d. |
| No. 12. | December. | String Parts (5) ... 2s. 3d. | Wind Parts, &c. ... ... ... | 4s. 6d. |

London: NOVELLO AND COMPANY, Limited.

London:—Printed by Novello and Company, Limited, at Novello Works, Soho, and published at 160, Wardour Street, Soho, W. 1.
Sold also by Simpkin, Marshall, Hamilton, Kent and Co., Ltd., Paternoster Row, E.C.-4.—Saturday, June 1, 1918.

# THE MUSICAL TIMES

*AND SINGING-CLASS CIRCULAR.*

FOUNDED IN 1844.

PUBLISHED ON THE FIRST OF EVERY MONTH.

*No.* 905.—*Vol.* 59. *Registered at the General Post Office for Canadian Postage.*

JULY 1, 1918.

*Price* 4*d.*; *Postage* 1½*d.* *Annual Subscription, Post-free,* 5*s.*



## ROYAL CHORAL SOCIETY.

Patron: HIS MAJESTY THE KING.
Conductor: SIR FREDERICK BRIDGE, C.V.O.

(Season 1918—1919.)

There are now VACANCIES in the CHOIR for SOPRANOS, CONTRALTOS, TENORS, and BASSES. Applicants should have STRONG VOICES OF GOOD QUALITY, and should be prepared to pass an examination in SIGHT-READING. Address, The Secretary, Royal Choral Society, Royal Albert Hall, S.W.-7

## ROYAL ACADEMY OF MUSIC.

YORK GATE, MARYLEBONE ROAD, LONDON, N.W.-1

Instituted 1822. Incorporated by Royal Charter, 1830.

Patron: HIS MAJESTY THE KING.

President: H.R.H. THE DUKE OF CONNAUGHT, K.G.

Principal: Sir A. C. MACKENZIE, Mus. Doc., LL.D., F.R.A.M.

MICHAELMAS TERM begins September 23rd, Entrance Examination, September 19th.

Scholarships for Soprano Singing. Mezzo-Soprano or Contralto Singing, Pianoforte, Violin, Violoncello, Organ, and Operatic Composition will be offered for Competition in September. Last day for entry, September 2nd.

Prospectus can be obtained on application.

P. QUARRY, Acting-Secretary.

## THE ROYAL COLLEGE OF MUSIC.

PRINCE CONSORT ROAD, SOUTH KENSINGTON, S.W.-7

(Incorporated by Royal Charter, 1883.)

Telegrams—"Initiative, Southkens, London." Telephone—"1160, Western."

Patron: HIS MAJESTY THE KING.

Director:
Sir C. HUBERT H. PARRY, Bart., C.V.O., D.C.L., M.A., Mus. Doc.
Honorary Secretary: M. MUIR MACKENZIE, Esq.

The CHRISTMAS TERM will commence on Monday, September 23rd, 1918.

Entrance Examination, Thursday, September 19th, 1918.

A Junior Department is established for Pupils under 16 years of age.

Syllabus and Official Entry Forms may be obtained from The Registrar.

THE ROYAL COLLEGE OF MUSIC PATRON'S FUND (Founded by Sir S. Ernest Palmer, Bart.). For the encouragement of British Composers and Executive Artists.

Particulars may be obtained from the Registrar of the College.

CLAUDE AVELING, Registrar.

## ROYAL MANCHESTER COLLEGE OF MUSIC.

Patroness: HER MAJESTY QUEEN ALEXANDRA.

President: Sir THOMAS BEECHAM, Bart.

Principal: Dr. ADOLPH BRODSKY.

Special Houses of Residence recommended for Students.

Students are required to enter upon a complete course of Musical Instruction, and are not admitted for a shorter period than one year.

Fee for the year, £30. Special fee for Organ Course, £20, and for Wind Instrument Course, £15.

Systematic Course for the Training of Teachers included in the curriculum.

The Prospectus, with Scholarship information, Diploma Regulations, and Entry Forms, on application.

Opera Class—Miss MARIE BREMA.

STANLEY WITHERS, Registrar.

## THE ROYAL COLLEGE OF ORGANISTS.

Examination Regulations, List of College Publications, Lectures, &c., may be had on application.

H. A. HARDING, Hon. Sec.

Kensington Gore, S.W.-7

## GUILDHALL SCHOOL OF MUSIC.

PRINCIPAL .. .. .. LANDON RONALD.

PRIVATE LESSONS in all musical subjects. STAGE TRAINING, in Elocution, Gesture, Stage Dancing, Fencing.

Complete Musical Education at inclusive fees, £7 17*s.* 6*d.* and £10 10*s.*, comprising principal and secondary Subjects, Harmony, Sight-Singing, and / or Orchestra.

HALF-TERM began Monday, June 3rd.

Prospectus and Syllabus of Local Centres and Local Schools Examinations (open to general public), free.

H. SAXE WYNDHAM, Secretary.

Victoria Embankment, E.C.-4.

## BIRMINGHAM & MIDLAND INSTITUTE.

SCHOOL OF MUSIC.

Visitor.. .. .. Sir EDWARD ELGAR, O.M., Mus. Doc., LL.D.
Director .. .. GRANVILLE BANTOCK, M.A.

SESSION 1917-1918.

The Session consists of AUTUMN TERM (September 24 to December 22); WINTER TERM (January 21 to April 13); SUMMER TERM (April 15 to June 29).

Instruction in all branches of Music, Students' Choir and Orchestra, Chamber Music, Students' Rehearsals, and Concerts.

Prospectus and further information may be obtained from—

H. M. FRANCIS, *Secretary.*

## UNIVERSITY OF DURHAM.

Examinations for degrees in Music are held as follows: Matriculation, January, July, and October; First Mus. B., March and September; Mus. B. and Mus. D., September only.

For particulars, apply Secretary of Examinations, University Offices, Durham. Copies of former Examination Papers, 1*s.* 6*d.* per set.

## THE MADRIGAL SOCIETY.

(FOUNDED 1741.)

THE MADRIGAL SOCIETY offers TWO PRIZES, being the "Molineux Prize" of TEN POUNDS with the Society's Medal, and the Society's Prize of FIVE POUNDS, for the best and second best APPROVED MADRIGALS, in not less than four nor more than six parts, the upper part or parts to be for one or two Treble Voices.

The character of the Composition to be in accordance with that of Madrigals of the best style and form, with imitative Part-Writing; not a mere Part-song or harmonized Melody.

The following conditions must be complied with, viz.:—

1. That the Alto and Tenor Parts be written in their respective clefs;
2. That the signature be repeated at the head of each page at least;
3. That the intended "Tempo" be clearly indicated;
4. That the words, to be selected by the Composer, be written out in full on a fly-leaf at the beginning; and
5. That not more than one Composition be submitted by each Competitor, which must not be in the Composer's autograph.

The Madrigals to be delivered, addressed to the Secretary of the Madrigal Society, Whyteleafe, Bromley, Kent, on or before January 1, 1919, each Composition having a device or motto affixed thereto, with the Composer's name in a sealed envelope bearing a corresponding mark.

The Award of the Judges will be made known at the meeting of the Society in February, 1919.

OSCAR W. STREET, Hon. Secretary.

Bromley, Kent,
May, 1918.


## ADVANCE IN PRICES.

With the exception of folio songs, all the Novello publications were increased in price on January 1, but the charges quoted in the advertisement columns have not been altered.

## THE LONDON COLLEGE FOR CHORISTERS.

6 and 7, BLOMFIELD CRESCENT, PADDINGTON, W.-2
Founder and Director: MR. JAMES BATES.

Solo Boys and Chorus Boys supplied at short notice for Church Services, Concerts, &c. Telephone Paddington, 5990. Sec., E. B. GOLDING.

## MANCHESTER SCHOOL OF MUSIC.

FOUNDED 1892.
Principal: ALBERT J. CROSS, A.R.A.M.

All Branches of Music taught. Day and Evening Lessons.
Full Orchestral Class, Intermediate and Elementary String Orchestras, Opera, Ensemble, Elocution, Choral, and Harmony, &c., Classes. Single Subjects taught. Prospectus from 16, Albert Square.

## COLLEGE OF VIOLINISTS, LIMITED,

91, ST. MARTIN'S LANE, LONDON, W.C.-2.

EXAMINATIONS

IN VIOLIN, VIOLA, VIOLONCELLO, AND THEORY OF MUSIC held in JUNE and DECEMBER.
Syllabus on application to E. E. JACKSON, Hon. Secretary.

## NATIONAL CONSERVATOIRE

INST., 1895. OF MUSIC, LTD. INCOR., 1900.
London: 149, Oxford Street, W.; Liverpool: 44, Princess Road.
Warden: Professor ALEXANDER PHIPPS, Mus. Bac.
LOCAL MUSICAL EXAMINATIONS, JULY and DECEMBER.
DIPLOMAS, ASSOCIATE, LICENTIATE, and FELLOW.
Thorough training all Subjects, for professional and amateur students.

## VICTORIA COLLEGE OF MUSIC,

LONDON
Under the direction of the Victoria College Corporation, Ltd.)
INCORPORATED 1891.
18, BERNERS STREET, OXFORD STREET, LONDON, W.-1
President: THE MOST HON. THE MARQUIS OF ANGLESEY.
Board of Examination:
Principal: J. H. LEWIS, D.C.L., F.E.I.S., Mus. Doc.
Chairman: J. M. BENTLEY, Mus. Doc., Cantab., Hon. F.R.A.M.
Hon. Director of Studies: CHURCHILL SIBLEY, Mus. Doc., F.I.G.C.M.
ROBERT FOX FREW, Mus. Doc. Dunelm.
Rev. NOEL BONAVIA-HUNT, M.A. Oxon.
Secretary: H. PORTMAN LEWIS.

Metropolitan Examinations in all subjects, including the Diplomas of A.V.C.M., L.V.C.M., F.V.C.M., also for the Teachers' Professional Diploma in the Art of Teaching, April, July, and December.

Local Theoretical Examinations, July and December.
Practical Examinations are now being held at the various Centres.
Gold, Silver, and Bronze Medals are offered for Competition.
Local Secretaries required for towns not represented.
Dr. Churchill Sibley gives personal lessons at the College.
All communications to be addressed to The Secretary, Registered Office, 11, Burleigh Street, Strand, W.C.-2

## INCORPORATED GUILD OF CHURCH MUSICIANS.

Founded 1888.
Incorporated pursuant to Act of Parliament XXX. and XXXI. Victoria, Cap. cxxxi., § 23.

*President:* THE RT. REV. BISHOP J. E. C. WELLDON, D.D., DEAN OF MANCHESTER.

ASSOCIATE (A.I.G.C.M.), LICENTIATE (L.I.G.C.M.), FELLOWSHIP (F.I.G.C.M.) EXAMINATIONS in London and at approved Provincial Centres in April, July, and December.

COMPETITIONS, 1918.
SILVER MEDALS are awarded for the best ANDANTE for the ORGAN, and a SHORT ANTHEM with Bass Solo.
BRONZE MEDALS for the best VESPER HYMN, DOUBLE CHANT, and KYRIE.

Organists (Members) have the FREE use of the Register of Vacant Appointments.
Calendar (*gratis*) and further information of DR. LEWIS, Warden, 18, Berners Street, London, W.-1

THE CENTRE FOR MODERN MUSIC.

Extensive Stock of English, French, Italian, Russian, and Spanish Modern Music.
Publishers of Wassili Safonoff's New Formula for the Piano Teacher and Piano Student.

## J. & W. CHESTER

11, GREAT MARLBOROUGH STREET, LONDON, W.-1.
(First Floor).

## LONDON COLLEGE OF MUSIC.

GREAT MARLBOROUGH STREET, LONDON, W.-1

Patron: HIS GRACE THE DUKE OF LEEDS.

BOARD OF EXAMINATION.
DR. HORTON ALLISON, Mus. D. Dublin; Mus. B. Cantab.; F.R.A.M.
DR. ARTHUR S. HOLLOWAY, Mus. Doc. Oxon.; F.R.C.O.
DR. F. J. KARN, Mus. Bac. Cantab., Principal.
G. AUGUSTUS HOLMES, Esq., Director of Examinations.

EXAMINATIONS—LOCAL AND HIGHER.

The NEXT EXAMINATION for Certificates in Pianoforte, Violin, Singing, Elocution, Organ, Theory of Music, &c., will be held in London and at over 400 Local Centres throughout the United Kingdom in DECEMBER. Last day of entry, November 15.

SYLLABUS, and Forms of Entry, may be had on application to the Secretary.

The HIGHER EXAMINATIONS for the Diplomas of Associate (A.L.C.M.) and Licentiate (L.L.C.M.) take place in April, June, July, and December, and for the Diplomas of Associate in Music (A. Mus. L.C.M.), Licentiate in Music (L. Mus. L.C.M.), and Fellowship (F.L.C.M.), in June, July, and December.

LOCAL CENTRES may be formed in districts unrepresented, either in the United Kingdom or abroad; particulars on application. SCHOOL CENTRES may also be arranged.

In the Educational Department students are received and thoroughly trained under the best Professors at moderate fees. Lessons may commence from any date. For full information apply,

A. GAMBIER HOLMES, Secretary.

Telegrams: "Supertonic, Reg. London." Telephone: 3870 Central.

All who are war working and would keep their hands supple and flexible, should possess a

## TECHNIQUER

Patented in Great Britain and U.S.A.

Several Techniquers are being used in the trenches for this purpose.

Copy of Testimonial from E. S. ROPER, Esq., B.A., Mus. B. Cantab., F.R.C.O. (Sub-Organist, Westminster Abbey).

"I have used the 'Techniquer' for some time past with the choristers of Westminster Abbey. The boys have derived the greatest possible benefit from its introduction as regards their pianoforte playing, and they are very keen on using it. I know from experience that it is a most useful and beneficial invention."

A Series of Photos. with letterpress, illustrating the principal Exercises, may now be had. Price 4s.
"Hand Development," 7d. post free, by Richard J. Pitcher. Send for particulars and testimonials, the Sec., Miss Cooper, 33, Orchard St., W.1.

## BECOME A GOOD PIANIST

WITHOUT CONSTANT "PRACTISING."

My "From Brain to Keyboard" System, recommended and used personally by Sir Frederick Bridge, C.V.O., other prominent musicians, and hundreds of professional pianists and teachers, applies to all pianists.

*The System enables*

THE AVERAGE PLAYER to improve very rapidly with a small amount of practice and no drudgery,

THE GOOD PLAYER to keep up a very high standard and to improve without any keyboard practice at all.

*SEND FOR MY ILLUSTRATED BOOK:*
*"Light on Pianoforte Playing."*

The Book explains fully how I teach the System by a series of Postal Lessons, and the fee I charge. The lessons are adapted to the requirements of pianists of all grades of proficiency. Apply for Booklet to-day, but do not omit to state whether average or advanced player. Send 3d. for part war-time cost and postage.

## M. MACDONALD SMITH,

19, BLOOMSBURY SQUARE, LONDON, W.C. 1

## "From Brain to Keyboard"

There is ONLY ONE "From Brain to Keyboard" System, the ORIGINAL one in every sense.

## PROFESSIONAL NOTICES.


MR. ERNEST A. FLAMBE (BASS).
Oratorio, Concerts, Receptions, &c. For vacant dates, address 67, Ashbourne Avenue, Mitcham, Surrey.

MR. SAMUEL MASTERS
(TENOR).
Address—164, Bank Buildings, Ewell Road, Surbiton.

MR. W. H. BREARE
VOCAL ADVISER AND TEACHER OF SINGING
TO STUDENTS AND THE PROFESSION.
Author of "Vocalism," "Elocution: Its First Principles," "Vocal Faults and their Remedies." Now Published: "Vocal Technique: How it feels to Sing." 3s. 6d. each, post 3s. 10d.
"The most complete guide to singing in English."—"Lancelot," in the *Referee*.
"One of the sanest of sane expositions."—*Musical Courier, N.Y.*
"Is a reliable expert in all branches."—*Gentlewoman*.
"A magnificent guide to both teachers and students."—*Eastern Morning News*.
"Do not hesitate to commend."—*Glasgow Herala*.
"His technical knowledge is minute, wide and accurate: what he has to say is well worthy of consideration by public singers and music teachers."—*Aberdeen Free Press*.
"Common-sense in all he utters."—*Leeds Mercury*.
"Is an acknowledged authority. . . ."—*Western Morning News*.
"I have not the slightest fear of contradiction when I say that no one knows more about the voice and vocal production than Mr. W. H. Breare."—"Counterpoint," in the *Newcastle Journal*.
Address: "HERALD" BUILDINGS, HARROGATE.

MUSICAL REVISER TO MESSRS. NOVELLO FOR THIRTY-THREE YEARS.
COMPOSERS' MSS.
REVISED AND PREPARED FOR PRINTING.
H. ELLIOT BUTTON, "Harewood," Ardwick Road, N.W.-2
Reference to the following composers kindly permitted:—
Sir C. HUBERT H. PARRY, Bt., C.V.O., Sir EDWARD ELGAR, O.M.
Sir FREDERICK BRIDGE, C.V.O., Dr. WALFORD DAVIES.

DR. ALLISON instructed by Post Candidates who OBTAINED DEGREES OF MUS.D. and MUS.B. at Oxford, Cambridge, Dublin, London, and Durham Universities, Diplomas of F.L.C.M., L.Mus.L.C.M., A.R.C.M., F.R.C.O. (1916), and L.R.A.M. Gold Medals, Silver Medals, Scholarships, Prizes, "Honours," and Pass Certificates (of the College of Music) to the number of *eight hundred and eighty*. Dr. Allison is willing to teach those who neither require nor desire to pass examinations. Harmony, Counterpoint, Orchestration, and Analysis of Composition by Post, to correspondents anywhere. Personal instruction in Theory, Singing, Organ, and Piano. 24, Park Range, Victoria Park, Manchester.

REVISION OF MUSICAL COMPOSITIONS.
Dr. Horton Allison, 24, Park Range, Victoria Park, Manchester.

SPECIAL CORRESPONDENCE COURSES:—
(1.) L.R.A.M. Paper Work.
(2.) A.R.C.M. Paper Work.
(3.) Interesting Courses of Study in Rudiments, Harmony, Form, &c.
L.R.A.M. Exams. 1910-17 .. 121 Correspondence Pupils successful.
A.R.C.M. " 1914-18 .. 27 " " "
MR. E. H. BIBBY, Mus.Bac., L.R.A.M., A.R.C.M.,
c/o FORSYTH BROS., Deansgate, Manchester.

DR. CUTHBERT HARRIS, Mus. Doc. Dunelm., F.R.C.O. SPECIALIST IN CORRESPONDENCE TUITION. 357 Successes in Mus. D., Mus. B., F.R.C.O. and A.R.C.O., &c. MSS. revised and arranged for publication. 3, De Burgh Park, Banstead, Surrey. Telephone, Burgh Heath, 346.

MISS H. HEALE COACHES for all EXAMINATIONS in MUSIC (at private residence or at West-End studio), in Pianoforte, Harmony, Counterpoint, Fugue, Form, Orchestration, "Teaching," Modulation, Transposition, &c. For Terms, &c., apply Dunraven House, 41, Albert Bridge Road, S.W.-11

DR. ARTHUR S. HOLLOWAY, Mus. D. Oxon., 13, Roseleigh Avenue, Highbury, N.-5, continues to PREPARE CANDIDATES for the various Theoretical Examinations. Music of any description revised or arranged. LESSONS in COMPOSITION, by post if desired.

ENGAGEMENTS ACCEPTED AND POSTAL LESSONS given by Mr. C. T. HEAVISIDE, SOLO PIANIST, Cellist, &c., 27, Torwood Street, Torquay.

DR. F. J. KARN (Mus. Bac. Cantab.; Mus. Doc. Toronto) continues to give lessons in Harmony and other Theoretical subjects, and prepares for all Musical Examinations. Compositions revised and Analyses written. Candidates prepared by Dr. Karn have gained the Mus. Bac. and Mus. Doc. degrees at the Universities and diplomas from the Musical Colleges.
Address 106, Haverstock Hill, London, N.W.-3

MADAME LARKCOM, F.R.A.M., Professor of Singing, R. A. Music. Private Pupils received at the Wigmore Hall Studios, 40, Wigmore Street, W.-1

DR. LEWIS, Mus. Doc., F.E.I.S., Warden, Incorporated Guild of Church Musicians, gives LESSONS, Personally or by Post, in HARMONY and COUNTERPOINT. 18, Berners Street, Oxford Street, W.-1
DR. LEWIS' TEXT-BOOKS:
HARMONY. (2 vols.) 5s. each, net.
COUNTERPOINT. 5s. net.
DOUBLE COUNTERPOINT AND CANON. 5s. net.
FUGUE. 1s. 6d. net.
ELEMENTS OF MUSIC. 2s. 6d. net.
DEVELOPMENT OF ANGLICAN CHURCH MUSIC. 2s. net.
PRONOUNCING VOCABULARY OF MUSICAL TERMS. 6d. net.
DICTIONARY OF MUSICAL TERMS. 6d. net.
MATERIAL OF MELODY. 3d. net.
IMPROVISATION. 1s. 6d. net.
The above, complete, will be forwarded (carriage paid) for £1.

ARTHUR MANGELSDORFF, L.R.A.M., A.R.C.M., Pianist (Specialist), coaches for Pianoforte Diplomas. Paper Work by Correspondence. 497, Coventry Road, Birmingham.

L.R.A.M.—ARTHUR MANGELSDORFF has had September, 1917, Successes. He begs to state that he is a British-born subject. Address as in other advertisement.

MISS F. HELENA MARKS PREPARES for L.R.A.M. and other Examinations. Pianoforte, Harmony, "Form and Teaching," &c. Lessons (oral or by correspondence). Pupils received and visited for the Pianoforte. Many recent successes, L.R.A.M., &c. Pianoforte Classes, 10, Matheson Rd., West Kensington.

DR. H. H. L. MIDDLETON, Mus. Doc., F.R.C.O., L.R.A.M., A.R.C.M. Twenty-five years' experience in Private Tuition and Coaching for Degrees. More than 500 of Dr. Middleton's Pupils have obtained Degrees at the Universities, R.A.M., R.C.M., and R.C.O. Address, 60, Berners Street, W.-1

MISS MARGARET YOUNG, L.R.A.M., A.R.C.M. (Pianoforte Teacher), A.T.C.L. (Pianoforte and Vocal Teacher). Correspondence Lessons, Theory, Harmony, Form, Art of Teaching. Successes at R.A.M. and T.C.L. Metropolitan Examinations. Compiler, Musical Terms (English first), Novello, 4d. Bawburgh Vicarage, Norwich.

MR. JAMES BATES, Lecturer on Voice-Culture for Children at the Royal Academy of Music and for the London Education Committee, will be in London during August and September prepared to assist teachers and choir-trainers Address, 6, Blomfield Crescent, Paddington, W.-2.

EMINENT MASTER will TRAIN and introduce a good Voice on exceptional terms. Write Angelo, 195, Oxford Street, W.-1.

SOPRANO REQUIRED.—Choir Trinity Presbyterian Church, Clapham. Three Services weekly. £20 per annum. Applications, Mr. Hood, 19, Veronica Road, Balham, S.W.-17.

THERE will be TWO VACANCIES for BOYS with very good voices in a Choir School in the country in August. Board, Lodging, and Education free. Evelyn Countess of Craven, Ashdown Park, Shrivenham.

SS. MICHAEL AND ALL ANGELS, Croydon. There are VACANCIES in the Choir for an ALTO and a BASS. Good readers essential. £25 to £30. Apply to the Organist, 69, Oakfield Road, Croydon.

CHRISTCHURCH, GIPSY HILL, S.E.—ORGANIST AND CHOIRMASTER WANTED, October. £90 to £100. Devout communicant. Sunday and Mid-week Services. Reply Vicar.

ORGANIST AND CHOIRMASTER WANTED, Lady or Gentleman, for Presbyterian Church of England, Heswall, Cheshire. Salary, £40 per annum. Position now vacant. Applications to J. H. Dixon, Lismore, Park West, Heswall.

EXPERIENCED ORGANIST AND CHOIRMASTER Open to DEPUTISE after July 24 to end of September. Cathedral Service or Plainsong and Mass Music. Recitalist. F.R.C.O., A.R.C.M. c/o Novello & Co., Ltd., 160, Wardour Street, London, W.-1.

PUBLIC SCHOOL MASTER can RELIEVE ORGANIST. August-September. Apply, J. P. Howard, M.A., Mill Hill School, London, N.W.-7.

EXPERIENCED Lady Organist is free to accept a TEMPORARY or PERMANENT POST in London or S.E. district. Apply in first place to "E. M.," c/o Novello & Co., Ltd., 160, Wardour Street, London, W.-1.

F.R.C.O. desires POST AS ORGANIST, or would Deputise. Experienced. Miss E Friday, 242, Tottenham Court Road, W.-1.

ASSISTANT MUSIC-MASTER WANTED in September, 1918. Piano and 'Cello or Violin. Apply, Headmaster, Rossall School, Fleetwood.

SEVERAL TWO-MANUAL ORGANS, with pedals, various sizes, suitable for CHURCHES, COLLEGES, &c., built on entirely new principles of specially constructed action, recently introduced, at minimum of cost. Apply W. E. Richardson & Sons, Organ Builders, Manchester, S.W.

ORGANS (New and Second-hand) for SALE.—Electric and pneumatic action up to-date. Built or reconstructed. Hedwell & Son, The Cambridge Organ Works, Cambridge.

FOR SALE.—TWO-MANUAL ORGAN, Hand-blown, by Conacher; 12 Stops and three couplers. Suitable for small Church. Apply Seafield School, Lytham, Lancashire.

PIPE ORGAN (Second-hand) FOR SALE.—Builders: Walker & Sons. Two-Manuals, with Pedals and Ten Stops. Solid oak case. Perfect condition. Hydraulic blowing-engine optional. Separate hand-blower. Exceptional bargain. Cash price, £250. Also Magnificent BECHSTEIN BOUDOIR GRAND PIANOFORTE in first-rate condition. Cash price, £140. May be seen and tried in the Pianoforte Department of the Civil Service Supply Association, Ltd., 136, Queen Victoria Street, London, E.C.-4.

WANTED, COPIES of the following German works on the War: "Mit dem Auto an die Front," by Fendrich; "Mit den Feldgrauen nach Belgien hinein," by Von Trothe. Particulars of condition and lowest price to "G. W.," c/o Anderson's Advertising Agency, 14, King William Street, Strand, W.C.-2.

WANTED.—BACH'S CHURCH CANTATAS, Nos. 51, 54, 57, 59, 143, 145, and 146. Vocal or Full Scores, BREITKOPF or PETERS' EDITION. Apply, stating price, to W. Wells Harrison, 2, North Parade, Ripon.

TE DEUM IN F. MAGNIFICAT AND NUNC DIMITTIS IN F. 3d. each. By A. Toase, Novello & Co., Ltd.

CHURCH MUSIC by B. Luard-Selby, published by Winthrop Rogers, Limited, 18, Berners Street, London, W.-1. Magnificat No. 1, 3d. Anthem, "The Lord hear thee," 2d.

RESPONSES and a Setting of THE LORD'S PRAYER, by C. T. Heaviside. 4d. net. Copies may be obtained of the Composer, at 27, Torwood Street, Torquay.

BARITONE VOCALISTS should buy descriptive scena, "THE BULL FIGHT" (Oakley). Compass A to E. Price 1s. 6d. Weekes & Co., 14, Hanover Street, W.-1.

A GREAT WAR HYMN THAT WILL MOVE A CONGREGATION. Without doubt this Hymn should be sung in every church. It is greatly loved by all who have heard it, and will bring tears. You should not hesitate to send for this beautiful Hymn, of which a few verses are printed below:

REMEMBER, LORD, OUR HEROES FAR AWAY.

Words and Music by CHARLES EDWARD VELLACOTT.

REMEMBER, Lord, our heroes far away
Shedding their life's blood; Lord, for them we pray.
Be in their midst when on the battle-field,
Be Thou their Guide, their Comfort, and their Shield.

The bitter pain, the torture and the fear,
For England's glory they so nobly bear;
Renew their strength, O Lord, uplift their hearts;
And grant that they from Thee may ne'er depart.

A holy war to draw men nearer Thee,
That we may live in love and unity.
Take from us hatred and all other sin,
Forgive, O Lord, and make us pure within.

*Copyright, 1918, by Charles Edward Vellacott.*

Price Three-Halfpence.

London: NOVELLO AND COMPANY, Limited.

TO LET.—Modern detached House, with Music Room and 3-Manual Organ, Windmill Hill, Enfield; 10 miles from King's Cross. Seven bed and dressing-rooms, four reception rooms, including music room 30 ft. by 25 ft. Usual offices, central heating, electric light and gas; large gardens. The organ, which might be left in the house, is electrically blown, has detached console, twenty speaking stops, ten couplers. Low rent would be accepted for remainder of lease. Apply, G. W. C., 26, Eagle Wharf Road, London, N.-1.

PIANO PEDALS with Octave Coupler

This wonderful invention supersedes all Piano Pedals, and is a Master Patent.

THE CATHEDRAL, MANCHESTER,
Nov. 8, 1910.

DEAR MR. MALKIN,

I think your Patent Pedal Attachment, which you have fitted to my Steinway, is simply splendid. I find the action absolutely silent and its touch beautiful.—Yours truly,

R. H. P. COLEMAN, F.R.C.O., Sub-Organist.

Terms: Cash, or instalments of 20s. per month.

*Write for Lists, Prices, and Clients' Opinions, and References to*

THE MALKIN PATENT PEDAL CO., LTD.,
Works—Hanley, Staffs. NEWCASTLE-UNDER-LYME.

TWOPENCE EACH.

CHOIR CARDS. BY DR. BELLAIRS.

1. Singing Exercises for Choir Boys.
2. Tallis's Responses, rhythmically arranged.
3. Te Deum and Benedictus, chant form.

London: NOVELLO AND COMPANY, Limited.

CHURCH MUSIC, ETC.

BY J. J. JONES

(Private 2nd Bristol Vol. Regt. and winner of Prize Hymn-Tune, *Musical Herald* for July.)

COMMUNION SERVICE (8d.).—"A nice Church-like Setting, complete, attractive, melodious, and congregational."—*Organist and Choirmaster.*

TE DEUM, free chant, &c. (4d.). SONG OF SEA-KINGS, Men's part-song (3d.).

BRAVE HEARTS. Song. Words by Oxenford (2s.). (Weekes & Co.)

VESPER.—"Lord, keep us safe." On Cards. 1½d. (Novello & Co.)

MARCH OF THE SEA-KING. For Orchestra. Piano and Two Violin Parts, (1s.). String, Wind, Brass, and Drum Parts, 2d. each. (J. Curwen & Sons.)

COMPOSITIONS

BY

EDWARD BUNNETT, MUS. D. CANTAB.

SERVICES.

| | | | | |
|---|---|---|---|---|
| Venite Setting, in A. | Chant form | ... | ... | 2d. |
| Te Deum, in A. | Four Voices... | ... | ... | 3d. |
| Benedictus, in A. | ,, | ... | ... | 3d. |
| Jubilate, in A. | ,, | ... | ... | 3d. |
| Te Deum, in E ... | | ... | ... | 3d. |
| Benedictus and Jubilate, in E ... | | ... | ... | 3d. |
| Magnificat, in E ... | | ... | ... | 3d. |
| Cantate and Deus, in E | | ... | ... | 3d. |
| Communion Service for Men's Voices only | | ... | ... | 6d. |

ORGAN.

| | s. | d. |
|---|---|---|
| Two Short Pieces— | | |
| Larghetto, in F major and Pastorale, in A ... | 1 | 6 |
| Andantino, in G flat ... ... ... ... | 1 | 0 |
| No. III. of Eight Organ Pieces— | | |
| Andante, in E flat, and Andante, in F, from a Concerto by Cramer ... ... ... | 1 | 6 |
| Introduction, Air with Variations, and Finale Fugato | 2 | 0 |

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

A SONG OF SCHOOL

(Unison song for Public Schools.)

THE WORDS BY

ARTHUR K. WEBBER.

THE MUSIC BY

FRED. P. BRAZIER.

Price Threepence.

"....a tune of so breezy and spirited a type that it will almost sing itself."—*Bournemouth Directory.*

London: NOVELLO AND COMPANY, Limited.

# FOUR CHARACTERISTIC WALTZES

1. VALSE BOHÉMIENNE.
2. VALSE RUSTIQUE.
3. VALSE DE LA REINE.
4. VALSE MAURESQUE.

COMPOSED BY

## S. COLERIDGE-TAYLOR.

(OP. 22).

PIANOFORTE SOLO:

PRICE, COMPLETE, TWO SHILLINGS AND SIXPENCE; SEPARATELY, 1S. 6D. EACH.

| | | | |
|---|---|---|---|
| Violin and Pianoforte ... ... ... | complete | 3s. od. | |
| Violin and Pianoforte ... | separately, each | 1s. 6d. | |
| String Parts for Full or Small Orchestra ... | | 6s. od. | |
| Wind Parts for Small Orchestra... ... ... | | 7s. od. | |
| Ditto, for Full Orchestra... ... ... ... | | 12s. od. | |
| Full Score (Full Orchestra) ... ... ... | | 5s. od. | |
| Full Score (Small Orchestra), MS. | | | |
| Arrangements, as Quintets, for Pianoforte and Strings, each Number ... ... ... | | 2s. od. | |
| Separate String Parts, 6d. each. | | | |
| Military Band Arrangement ... ... ... | | 15s. od. | |

LONDON: NOVELLO AND COMPANY, LIMITED.

# THE MONTHS

## TWELVE SKETCHES FOR THE PIANOFORTE

BY

## FREDERIC H. COWEN

IN FOUR BOOKS.

PRICE TWO SHILLINGS EACH.

CONTENTS:—

| | | | |
|---|---|---|---|
| | BOOK 1. | | BOOK 3. |
| January. | Lullaby for the New Year. | July. | Butterflies. |
| February. | (St. Valentine) Flirtations. | August. | Mid-day Rêverie. |
| March. | Boreas. | September. | Harvest Hymn. |
| | BOOK 2. | | BOOK 4. |
| April. | In Springtime. | October. | Autumn Evening Song. |
| May. | Italian Serenade. | November. | Civic Procession in the Olden Time. |
| June. | Birds. | December. | Christmas Morn. |

ARRANGEMENTS FOR SMALL ORCHESTRA BY THE COMPOSER.

| | | | | | |
|---|---|---|---|---|---|
| No. 2. | February. | String Parts (5) ... | 4s. od. | Wind Parts, &c. ... ... ... | 2s. 9d. |
| No. 6. | June. | String Parts (4) ... | 1s. od. | Wind Parts, &c. ... ... ... | 2s. 6d. |
| No. 9. | September. | String Parts (5) ... | 2s. 6d. | Wind Parts, &c. ... ... ... | 5s. od. |
| No. 12. | December. | String Parts (5) ... | 2s. 3d. | Wind Parts, &c. ... ... ... | 4s. 6d. |

LONDON: NOVELLO AND COMPANY, LIMITED.

# TRINITY COLLEGE OF MUSIC

(INSTITUTED 1872.)

President:
THE RT. HON. THE EARL OF SHAFTESBURY, K.P.
Chairman of Board:
SIR FREDERICK BRIDGE, C.V.O., M.A., MUS. D.
Director of Studies: C. W. PEARCE, MUS. D.
Director of Examinations: E. F. HORNER, MUS. D.

*July 3rd, at 3 p.m.*—Professors' Lecture-Recital, with special reference to a new use for the voice in Chamber Music. By Dr. C. W. Pearce, assisted by Messrs. Dawson Freer, Emile Sauret, and L. Lebell.
*July 10th, at 3 p.m.*—Students' Invitation Concert.
*July 10th.*—Last day of entry for Scholarships competitions.
*July 11th, at 3 p.m.*—Chamber Music and Choir Concert, conducted by Messrs. L. Lebell and E. S. Roper, B.A., Mus. B., at Steinway Hall, Lower Seymour Street, W.-1.
*July 17, at 3 p.m.*—Professors' Pianoforte and Sonata Recital by Messrs. Charlton Keith and Emile Sauret.
*July 20th, at 3 p.m.*—Students' Orchestral Concert at Queen's Hall, Langham Place, W.-1. (Sole lessees of the Hall: Chappell & Co.)

The College provides INSTRUCTION and TRAINING in all Musical Subjects: Instrumental, Vocal, and Theoretical. The lessons are arranged to meet the convenience of both day and evening students. Any number of subjects—from one to the Full Course—may be entered for. The College is open to beginners as well as to the more proficient student.

Students are prepared also for the Degrees of other Universities, the Examinations of the Royal College of Organists, Trinity College of Music, &c.

The ORCHESTRAL, CHORAL, the OPERATIC, and CHAMBER MUSIC CLASSES are open also to sufficiently competent persons who are not College students for other subjects.

All modern systems of Technique (whether for the Pianoforte, Violin, or other instrument) and of Vocal Training are taught by qualified professors.

Tuition in the Rudiments of the Theory of Music, Harmony, Counterpoint, Form, Instrumentation, Composition, and the Art of Teaching is also given by Correspondence.

Students not older than 16 years are admitted to the JUNIOR SCHOOL at reduced fees.

Particulars of the Teaching Department, with list of Professors, Fees, Scholarships regulations, &c., Admission Cards to Concerts, and the Syllabuses of the Higher and Local Examinations, on application to the undersigned.

C. N. H. RODWELL, Secretary.
Mandeville Place, Manchester Square, London, W. 1.

"The name of ELKIN has acquired a world-wide association with musical publications of standard worth."—*The Business World.*

# New Pianoforte Albums

BY

# HAROLD WALLIS

## LYRIC FANCIES

1.—Love first came from Heaven
2.—In a pale and delicate golden light
3.—Under a Starlit Sky
4.—Farewell

## EVENING SKETCHES

1.—Told at Twilight
2.—Under the Stars
3.—An Evening Tale
4.—On a Hill at Sunset

## DECLINING DAY

1.—Sunset
2.—Twilight
3.—Moonshine
4.—Night

Price each, 2*s.* 3*d.* net cash.

"We would crave particular consideration for the two Suites—'Lyric Fancies' and 'Evening Sketches'—by Harold Wallis. The composer evinces a strong lyrical and imaginative turn of mind, and he possesses the aptitude for presenting his thoughts and ideas in an attractive shape. We have little patience with parochialism in whatever guise it may be preached and presented, but nevertheless WE CANNOT HELP A TOUCH OF INWARD PRIDE IN KNOWING THAT THESE ALBUMS ARE OUT-AND-OUT BRITISH PRODUCTIONS."—*Musical Opinion.*

ELKIN & CO., LIMITED,
8 and 10, BEAK STREET, REGENT STREET, LONDON, W.-1.

# BROADWOOD PIANOS

## BOSWORTH EDITION.

"The Times" (Weekly Edition) says:

### CHOPIN. WALTZES.

*Bosworth & Co. 2s. 6d. net.*

"It is with great satisfaction that we note the successful effort of a British firm to meet and beat the Germans on ground which hitherto has been largely their own. In Bosworth's Portrait Classics, of which this is one, we have a series of piano compositions easily superior in cheapness and excellence to the productions of any foreign music publishers. The printing is clear and bold, and the paper of the finest quality; while the general *format* is all that the most fastidious music-lover could desire. Continental fingering is indicated where necessary, and the editing of each volume has been done in scholarly fashion. A special feature is the photogravure portrait of the Master which embellishes the outer cover. The binding in stout art-covers is not only handsome, but substantial—'honest and English.' Most of the volumes can be had, if desired, in special bindings of various qualities—a feature which should commend itself to those in search of presents for musical friends. In short, these publications of the world's best music are wonderful value for money. They offer a wide range of choice, the Masters already presented including Bach, Beethoven, Chopin, Grieg, Mendelssohn, Schumann, and Tschaikowsky."

### JOY MINUET. By Arthur Ison.

*Bosworth & Co. 2s. net.*

"The title is not unjustified. The music, by a new composer, is an embodiment of irresponsible gaiety, and that in itself guarantees it a welcome. The Trio is especially good. An excellent piece either for practice or for concert purposes."—*The Times* (Weekly Edition).

BOSWORTH & CO.,
8, HEDDON STREET, REGENT STREET, LONDON, W.-1.
Publishers of the Five Great Piano Methods:
"BERINGER'S TUTOR," "WARD'S PROGRESSIVE TUTOR," "HEMY'S TUTOR," "WICKINS' RAPID METHOD," "MOORE'S FIRST PRINCIPLES," "MARCHANT'S RAPID VOICE METHOD," and the SEVCIK VIOLIN WORKS.

JUST PUBLISHED.

FOR BARITONE VOICE.

# ONAWAY, AWAKE, BELOVED

SONG

FROM THE CANTATA

## HIAWATHA'S WEDDING-FEAST

THE VERSE WRITTEN BY

LONGFELLOW

THE MUSIC COMPOSED BY

S. COLERIDGE-TAYLOR.

(Op. 30).

Price Two Shillings.

London: NOVELLO AND COMPANY, Limited.

The Musical Times

*AND SINGING-CLASS CIRCULAR.*

JULY 1, 1918.

## DEBUSSY AS MUSICAL CRITIC.

As noted in the list of the late Claude Debussy's works which was given in our May issue (p. 207), the composer was an acute musical critic. Mrs. Liebich, in her article printed in our June issue (p. 250), states that Debussy gave her the right of translation of these critiques. We are glad to have been able to arrange with Mrs. Liebich to place before our readers a selection of her translations—which, of course, are her copyright.

### CÉSAR FRANCK AND LENTEN MUSIC.

It is well known that by a privilege held from the Church (of which it is more or less a daughter) music does not keep Lent. . . . The Sunday concerts have orgies of music on Good Friday and are called 'Concerts Spirituels,' simply to soothe the susceptibilities of over-scrupulous ears. If M. Colonne includes César Franck's 'Beatitudes' in his programme, which can be listened to without awakening any scruples, M. Chevillard retorts by coolly inscribing the 'Rheingold,' which is neither 'sacred' nor 'Lenten,' on his ; it is two hours and a-half of music with the ancient gods and with the aquatic flirtations of the Rhine maidens and the dwarf Alberich. It is the impassioned story of the theft of the Ring in which the chief of the gods, Wotan, simply behaves like one of Ponson de Terrail's heroes who had read the Arabian Nights. And it flashes . . . it flames . . . it makes a noise ; there are the customary giants, eight feet long, and dwarfs of fifty centimetres, and it terminates with a staircase formed of an obliging rainbow by means of which the gods enter their dwelling. It is obviously prettier than a lift, but far more costly ! In short, the whole thing is modern pantomime with all its accessories. Even the indispensable comic character is represented by the sly, telltale Loge. Later on, in the Walküre, Loge encircles the grimly virtuous Brünnhilde with a ring of fire. Remember, it was partly to destroy this scandalous legend that Our Lord died on the Cross. Unfortunately, at M. Chevillard's concert all this pantomime is played without scenery, and one sees a very correct gentleman in evening dress brandishing Wotan's menacing lance in front of the figure of a modest score. It is disconcerting, and not at all decorative.

You will perhaps tell me that there is the enchantment of the orchestra? But however much of a Wagnerite one may be, is it sufficient? I would venture shyly to suggest the cinematograph as a means of giving animation ; in a recent play at the Ambigu it was noticed how powerfully it augmented the action. We must move with the times, and we have no right to deprive Wagner of the expressive ingenuity of this discovery, which is turned to such excellent account at music-halls for infinitely lesser purposes. The 'Rheingold,' I say again, takes two hours and a-half, during which one hesitates between the wish to go away and the desire to fall asleep, having first politely begged one's neighbour to awaken one at the final bars in order to give suitable applause to M. Chevillard for his excellent conducting. Seriously, without being ironical, such is the attitude of a lot of well-bred persons. They endure the boredom of the concert with more or less ease, and they only remain in their seats because they want to be noticed coming out of the hall full of eloquent information about all that has taken place. For what other reason would they have come?

The 'Beatitudes' of Franck have this degree of superiority over the 'Rheingold,' at any rate in the concert hall; they do not need any scenery. It is just always music, and moreover it is always beautiful music. . . . Franck was a man without guile ; the discovery of a beautiful harmony was sufficient to make him as happy as the day was long. If one examines closely the poem of the 'Beatitudes' one finds enough images and truisms to turn the most resolute-minded man away from it. Only a sound and tranquil genius like Franck could have made use of it,—an apostolic smile on his lips, preaching the good word and saying : 'Let be . . . God will always know His own.' None the less, it gives one a bizarre impression to hear Franck's very individual music set to verses that would disgrace the smallest toy 'squeaker.' A great deal has been said about his genius without ever mentioning its unique quality of ingenuousness. This man, who was unfortunate, unrecognised, possessed the soul of a child, and one so ineradicably good that neither contradictory circumstances nor the wickedness of others could ever make him feel bitter. And thus he composed those too smoothly dramatic choruses, those flat-tinted, persistent elaborations which sometimes seem to us to disfigure the beauty of the 'Beatitudes.' He wrote them with that trustful candour which became him so admirably when he was, so to speak, face to face with the spirit of music, before whom he would kneel, uttering at the same time the most profoundly touching prayer that ever fell from human lips. Never does he think any evil or show the slightest sign of ennui. He never condescends to that trickery practised by Wagner, who used to revive the attention of a public, occasionally weary of too much transcendentalism, by executing a sentimental vocal or orchestral pirouette.

César Franck served his art with stedfast devotion, and one must either take to his music or leave it. No power on earth could force him to break off a period which seemed to him right and necessary, however lengthy it might be. This is a certain token of a disinterested fancy refusing to inscribe any sentiments that had not been actually experienced. In this Franck affiliates himself to the great composers for whom sounds had distinct meaning in their sonorous phraseology ; they use them with precision, without ever exacting more from them than what the contain. And that is what constitutes all the difference between the art of Wagner, strange and beautiful, seductive and impure, and that of Franck, who serves music without ever asking it for renown.

All that he borrows from life he restores to art with modesty verging on self-effacement. When Wagner borrows anything from life he brings it into subjection, tramples on it, and forces it to screech the name of Wagner louder than the trumpets of fame.

I should have liked to have given a better outline of Franck, so that each reader could keep a distinct impression of him in his memory. In the midst of a crowd of pressing preoccupations it is well to remember the great composers, and still better to remind people of them. I have taken the opportunity, this Good Friday, of paying homage to one of the greatest, thinking that this bears testimony to the idea of sacrifice which is evoked by the nobleness of the man on this holy day of atonement.

And yet, after all, it is very unsuitable music that is played on Good Friday. Leaving aside any criticisms of the performances at the Concerts Spirituels, it seems to me that it might be possible to profit by the special religious observance of the day to slightly modify the programmes of these concerts. I will venture to say that there are *chefs d'œuvre* in 'la musique maigre' which might be served to those whose mental digestions are debilitated by the usual regime in which hot spices add their pungency to the insipidity of cucumber. If Bach's two 'Passions' and Beethoven's Mass require too great a number of executants and rehearsals there are other works by composers of the second rank which deserve to be rescued from an unjust oblivion. Really the dead are sometimes too discreet, they wait too long for the mournful reparation that is called posthumous fame. However, great prudence is needed for this exhumation, and the disinterment is often done by injudicious and unscrupulous persons with secret and selfish purposes of their own who throw these poor funeral flowers back into oblivion. In truth Handel is hidden from us by that colossus J. S. Bach. Handel's unknown oratorios seem to be unnumbered, and like the sands of the sea they contain more shells than pearls, nevertheless by exercising patience and taste a great deal that is interesting would be found among them.

There is another inexcusably forgotten composer, Alessandro Scarlatti, founder of the Neapolitan School the number and variety of whose works is astounding. One hardly believes one's eyes when one reads that he was born in 1689, and by 1718 had already written over a hundred and six operas, without counting all the miscellaneous things he may have composed in between. Good Lord! how gifted this man must have been, and how did he find time to keep himself alive? There is a Passion of St. John by him that is a little *chef d'œuvre* of primitive refinement and beauty, and in which the style of the choral music is seemingly of pale gold, like those lovely backgrounds to the profiles of the Virgins in the frescoes of his period. It is far less fatiguing to listen to than the 'Rheingold,' and the beautiful feeling that emanates from it is very soothing. I cannot imagine how this man had leisure to bring up a son and make him a distinguished clavichord-player. This son is still known and admired in this century by the name of Domenico Scarlatti.

And there are others . . . but rest assured, I have no intention of contributing to musical history, only I wanted to insinuate that perhaps it cannot be right to be always playing the same things, because some very deserving people might be led to suppose that music began as an art quite recently, whereas it has a Past the ashes of which should be stirred, for they contain those inextinguishable sparks from which our Present will always derive a portion of its splendour.

*Gil Blas*, April 13, 1903.

## RAMEAU'S OPERA 'CASTOR AND POLLUX' AT THE SCHOLA CANTORUM.

M. Charles Bordes is almost universally well-known, and for the very best reasons. In the first place, he is an accomplished musician in the fullest acceptation of the term, and secondly he possesses the spirit of those intrepid missionaries of yore, whose courage increased in proportion to their difficulties. It is assuredly less perilous to catechise crowds in the name of Palestrina than savages in that of the Gospel. In both cases, however, one may meet with the same ill-will; it is only the form of torture that will differ. For some the scalpel, for others dismal yawns!

When Charles Bordes was appointed choir-master at the Church of St. Gervais in Paris, he started the series of 'Semaines Saintes de St. Gervais' which were so successful that some of the higher clergy were troubled owing to the faithful being attracted away from their parish churches (nevertheless, the powers of heaven have never manifested their displeasure). It was then he decided to found the Association of the singers of St. Gervais, a society for the study of ancient choral music. His unceasing propaganda dates from that moment, and there is hardly a town to be found where the society's good work is unknown. Had he started with it one day for Sirius or Aldebaran no one would have been astonished.

Bordes was also one of the founders of the Schola Cantorum, which was instituted for the reconstitution of Church music. Later it developed to the extent of becoming a high-class college of music and the nightmare of our national Conservatoire. Vincent d'Indy is professor of harmony and counterpoint at the Schola, and his method is considered by some people to be infected with dogmatism; yet everyone appreciates his disinterestedness and his high ideals. During the last few years the pupils of this school, aided only by a few first-rate artists, have restored to us all the beautiful music of olden days. They have also done a great deal to bring the works of unknown composers into notice.

While so many musicians are wasting their time over unjustifiable revivals, or remain obstinately in the same old groove, this little corner of Paris, with its love of music as sole motive power, deserves the highest respect. It is refreshing to see those young men and girls giving the whole of their excellent little hearts to the service of music, and doing their best to realise the standard of perfection set up for them by d'Indy of the bright encouraging smile, whose simple gesture of raising his baton has the effect of taking all these young minds under his fatherly care.

It is a curious fact, but at the Schola, where aristocrats, quiet middle-class folk, and rough working-class people elbow each other, one does not notice the vacant look that is too often seen on the faces of the audiences of more fashionable concert-halls. The Schola audiences are appreciative. It may be owing to the smallness of the hall or to some mysterious divine influence, but there is sympathy between the performers and their auditors.

I remarked at the beginning of this article that the name of Charles Bordes is deservedly well-known; the same cannot be said of Rameau . . . for many persons he is just the composer of the celebrated air of Dardanus and no more . . . This is assuredly an instance of sentimentality peculiar to the French people, causing them to adopt with

frenzy certain art-formulæ, and also forms of clothing, which are entirely out of character with the spirit of their native land.

It has been recognised that Gluck exercised an influence on French music. This influence would never have been exerted but for the intervention of the Austrian Dauphiness, Marie Antoinette. It was an incident somewhat similar to one which befell Wagner, who owed the representation of 'Tannhäuser' in Paris to the patronage of Madame de Metternich, who was also an Austrian. Be this as it may, Gluck's genius took deep root in the soil of Rameau's work. 'Castor and Pollux' contains, in brief, the initial sketches that Gluck elaborated later on. Some singular comparisons can be made enabling one to assert that Gluck can only take Rameau's place on the French stage by assimilating and appropriating Rameau's beautiful creations.

How is it that Gluck's tradition is still a living one? His pompous and artificial manner of treating recitative is sufficient evidence against him even if he had not had the habit of rudely interrupting the action, as, for example, when Orpheus, having lost his Eurydice, sings an aria which does not express any particular distress of mind. But it is Gluck . . . and one makes one's obeisance. As for Rameau, well, he needed only to have naturalised himself! It's all his own fault! Nevertheless we possessed a pure French tradition in Rameau's work. It was a compound of delicacy and charm, of right accentuation and correct declamation of the recitative. It was exempt from the German affectation of depth; it did not need to be emphasised with one's fist, neither did it require those long-winded explanations which are equivalent to saying to an audience: 'You are a special collection of idiots, and you will not understand anything unless I tell you beforehand that a dock is a daisy.' It is greatly to be regretted that for too long a while French music has followed paths which have treacherously led it away from that clarity of expression, that precision and conciseness of form, which are the special and signicative qualities of French style. I am well acquainted with the theory of mutual free-trade in art, and with what has been derived from it in appreciable results. But that does not excuse the extent of the forgetfulness of the tradition inscribed in Rameau's work, which is crammed with numberless and almost unique treasures. To return to 'Castor and Pollux,' the scene represents the place destined for the sepulchre of the Kings of Sparta. After the overture, the noise of which is needful to allow of the display of long-trained silk dresses, a chorus of wailing voices is heard celebrating the obsequies of Castor. One is immediately susceptible of an atmosphere of tragedy which is nevertheless essentially human, that is to say it is not composed of peplums and helmets . . . but just of some people who weep as you and I do. Then Thélaire, who is in love with Castor, arrives, and the sweetest plaint that has ever come from the depths of a loving heart is heard. Pollux appears leading the chorus of fighting-men; they have avenged the insult to Castor. A martial interlude follows, a superb and powerful movement intersected here and there by loud trumpets. This terminates the first Act. The second Act takes place in the vestibule of the temple of Jupiter. Everything is prepared for the sacrifice, and it is absolutely wonderful; one cannot pass over anything . . . Pollux's monologue, 'Nature, amour qui partage ma sort,' is so personal and intimate, so modern in construction, that time and space are obliterated and Rameau might be a contemporary to whom one could express one's delight in the artists' room.

It is really most inspiriting . . . In the next scene, at the bidding of the gods, Pollux and Thélaire renounce their great love for each other. The high priest of Jupiter enters. Jupiter himself appears, seated on his throne. He is filled with supreme pity and loving-kindness for the human grief of the poor mortal, Pollux, whom he, the god of gods, could annihilate at will. . . . Again, I say, one cannot leave out anything. . . .

But to come to the last scene of this Act. Hebe enters dancing, and heading the procession of the celestial pleasures. They carry garlands of flowers, with which they would enchain Pollux. Jupiter has ordered this scene of magic enchantment in order to distract Pollux, who has resolved to die. Never has the feeling of a calm and tranquil voluptuousness been so perfectly transmuted into music; so ethereal does it sound in the supernatural atmosphere that Pollux needs all his spartan strength in order to resist the spell and to bring his thoughts back to Castor. (I also had forgotten him for quite a good while.)

Finally, to conclude one must acknowledge that this opera remains refined and graceful without ever becoming affected or artificial. I make no assertion, but I question whether our present taste for prettiness or our Eastern abstractions are good substitutes for it. Our thanks therefore are due to MM. d'Indy and Bordes, as well as to their artist-pupils, for this beautiful revival

I hope I may be forgiven for having written at such length on a subject which may be somewhat lacking in immediate interest. My excuse must be first Rameau, who was well worth the trouble, and next the moments of real pleasure, so rare in this life, the enjoyment of which I was anxious to share with others.

*Gil Blas*, February 2, 1903.

## GERMAN CONDUCTORS.

There has been a big influx of German orchestral conductors during the last few weeks. This is not quite so serious as the outbreak of an epidemic, but it makes more noise. . . . An orchestral conductor can be multiplied by 90. . . . That Weingartner or Richard Strauss, the nervous Mottl or the great Richter, can revive the beauty, too often rudely insulted, of the great masters I do not dispute, but they should not magnify things and mistake Paris for a gymnasium. Nevertheless it would be interesting if these gentlemen would only include some novelties in their programmes; but, on the contrary, up to the present they make use of the same old stock-in-trade, and we shall have to attend the usual exercises on the different ways of conducting Beethoven's symphonies; some of them will 'accelerate,' others will 'slacken,' and it is that poor, old, great Beethoven who will suffer most. Serious and well-informed people declare that such and such a conductor possesses the correct *tempo;* after all it affords an excellent topic of conversation. From whence do these persons get so much assurance? Have they received communications from the other world? Such civility from beyond the grave, on the part of Beethoven,

would greatly surprise me. And if this poor spirit does sometimes wander into a concert-hall he would very quickly return to the world where only the music of the spheres is to be heard! And the great ancestor, J. S. Bach, would address him rather severely: 'My little Ludwig, I can see by your somewhat shrivelled soul that you have been again in some places of bad repute.' However, it is possible that they never speak to one another. . . .

P.S.—I have heard so much music on Good Friday that it is impossible to transcribe so many different impressions to-day. M. Chevillard conducted the ninth Symphony by heart! And with admirable precision. Come! Messieurs the German conductors, your journey has not been altogether for nothing.

*Revue Blanche*, April 15, 1901.

[A criticism of Gounod by Debussy will be found on page 300.]

---

It is stated in the French papers that Gounod insisted on the Prix de Rome being given to Debussy. He was at first the only one of the judges in favour of him.

---

## PRINCIPLES OF MODERN COMPOSITION.

By G. H. CLUTSAM.

*(Continued from June number, page 252.)*

Athough not arising from anything in the nature of sympathy with the harmonic series, the dominant chords within the minor scale can be presumed as affected by the same laws as those within the major scale. Before examining these, it would be opportune to realise the distinction between the so-called parallel and relative minors of a major tonality, and to what extent their relationships are involved. All major chords tending towards a perfect resolution—that is, the natural downward progression in the cycle of fifths—hold the dominant of the point of repose as a constituent. It is either presumed or actually contained. In elementary triads, for example:

Ex. 113.

each interval inclines absolutely to its fifth below. The case of the root and dominant notes is clearly understood. The cyclical progress of the third defines the minor relative, *i.e.*, C:

Ex. 114.

The triad of C minor contains its own root and dominant, and the arbitrarily flattened third is the root of the relative major. The relationship of the respective scales is also very close. In the harmonic form, C minor retains the intervals particularly distinctive of its relative major, E♭ and A♭, but as any normal scale is ineffective harmonically, without a leading note, the B♭ is raised to meet the situation. This is, of course, only necessary in an ascending scale. In the return, formally, the alteration may be maintained, but, as I have previously suggested, the descending scale being its natural form, the intervals of the relative major scale fall into their place normally, and, as it would seem, logically. The relations of C minor to its *parallel* C major, however, are based on different conditions. They are entirely *harmonic;* one dominant controlling the destinies of each scale, whereas the relations between C minor and E flat major are purely *scalic*. For melodic purposes, the association of the *scalic* relatives is an obvious asset to the composer, and affords a variety of harmonies that are not available with the *harmonic* relatives, for the laws of their mutual dominant are, fundamentally, inexorable, and the dominant rules the scale.

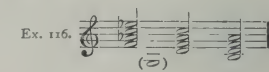
Further, there are contained in the primitive triads on the second and sixth steps of the major scale chord elements common also to the relative minor.

In a previous article we examined the complete series of sevenths available in the major scale. It is possible and valuable to subject those in the minor to a similar treatment:

Ex. 115.

Every word I have written in respect of the corresponding major chords (March number, page 104) can apply to this series, particularly in the matter of root and resolution. The definitely dominant groups in the scale are:

Ex. 116.

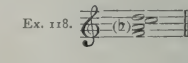


and the same laws of displacement obtain as in the major series, that is, the thirteenth or eleventh intervals displace, respectively, those of the fifth and third. Each presumes the other. The following examples correspond with the explanatory exposition of the major dominants:

Ex. 117.

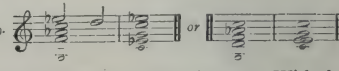
The chord of the added sixth from the beginning has provided a considerable field for discussion amongst the theorists. It has generally been maintained as an extension of the subdominant triad, the root as in:

Ex. 118.



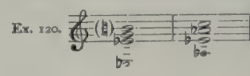
being F. For all practical purposes it is, like all triads, either a point of repose or a *presumed* dominant. On the system I am proposing, its origin is as follows:

Ex. 119.



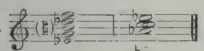
and inversion does not affect the root. With the three remaining sevenths from Ex. 115, the displacement in no wise falls to pieces, although a casual glance at the chords involved would suggest immediately that something had gone wrong with the machinery. The necessity, for exemplary purposes, of maintaining a definite tonality, and insisting on the presumed dominant potentialities of each cord, clears up the situation. The process introduces some new chords and throws a new light (at least I think so) on the much discussed chord of the augmented sixth. I showed in my last article, that extended dominants could satisfactorily discard the fifth, without losing anything of their essential characteristics. The sharpened or augmented fifth has already briefly received consideration in these articles. It is dominant with fixed resolution:

Ex. 120.



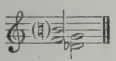
It is susceptible of extension, with the usual displacement of intervals, but obviously not beyond the eleventh, for the thirteenth disestablishes the sharpened more decisively than the normal fifth. In the form of a ninth (major) :

Ex. 121.



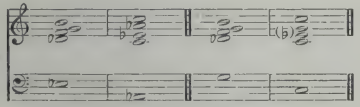
a chord (without the root) is created of two groups of tritones that is peculiarly susceptible to chromatic sequence :

Ex. 122.



In the case of the ordinary minor ninth (also constructed of two groups of tritones) the root varies with the nomenclature. The new chord, however, presumes two roots, without any alteration :

Ex. 123.



and under any condition of inversion. In the second example the flattening, as a corollary of the sharpening of the fifth appears for the first time in these articles. This double possibility is an important feature in modern harmony. The fifth in extended dominants not being necessarily a factor in their full effect, is, as it were, free to behave itself in an independent fashion, and can flatten or sharpen itself without disturbing the character of its surroundings. The chords in Ex. 123, like their companions the normal sevenths and ninths, are controlled chromatically by the descending cycle of fifths :

Ex. 124.

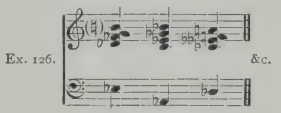
In (*a*) is a series of major ninths with *sharpened* fifths throughout. In (*b*) a series of ordinary sevenths with *flattened* fifths. As I have expressly insisted, the element of the tritone is indispensable to *all* dominant progressions, and its natural tendency is either towards a point of repose or chromatic. The chromatic proclivities are, by their dual nature, particularly insistent in the preceding examples. As thirds and sevenths are essential in forming any dominant combination (the third, of course, may be implied by displacement, producing the eleventh), the ninth and thirteenth alone possess the power of determining the chord in respect of its association with a major or minor scale.

If, for instance, in (*a*) of Ex. 124 we replace the major ninth by the minor and restore the fifth :

Ex. 125.

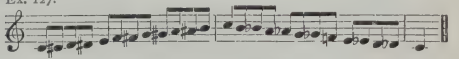
the progression becomes an ordinary series of minor ninths. It is not, however, necessary to restore the fifth :

Ex. 126.




but there is something illogical and incongruous in the *look* of the series of chords. The first, third, and every alternating group obviously suggest no scale. A similar lack of coherence is noticeable in Ex. 124 (*a*), but it is not present in (*b*). The appearance of this feature is the result of a law that absolutely determines the spirit and notation of chromaticism in either its simplest or most complex phases, if my thesis of the cyclical progression of fifths is to be maintained in its integrity. The *sharpened* fifth insists on the *ascending* circle of fifths, the *flattened* on the *descending*. The primitive expression of this is to be discovered in the chromatic scale, if it is written as my theory demands it should be :

Ex. 127.



In Ex. 124 (*a*) the fifth sharpened should force the progression to ascend, but the wheel of fifths in the roots goes the wrong way round as written. In (*b*) every succession is on unmistakable dominant principles. The ascending principle in its clearest form can be exemplified in the following passage. Only every alternate group holds the fifth, but the tritone is present throughout :

Ex. 128.

In the June article, elaborations, or rather expansions, of this succession have been indicated. If the ninth replace the octave (a natural function) in Ex. 124 (*b*) :

Ex. 129.

the first and every alternate chord completes an augmented sixth and reveals the veritable root of this disputed chord. The alternation in chromatic successions of dominant groups, with the symmetrical failure of certain intervals to appear, is very interesting, but the third and seventh of the root are invariably present, actually or by implication. With this material at one's disposal it is easy to place the group of sevenths based on the minor scale (Ex. 115) on a logical footing and in correspondence with the roots of the major scale.

(*To be continued.*)

## THE CENTENARY OF CHARLES FRANÇOIS GOUNOD.

*Born June* 17, 1818, *died October* 18, 1893.

The most eloquent tribute that can be paid to-day to Gounod's genius is to record that notwithstanding the flood of music that has poured from the world's composers since 'Faust' was first performed on March 19, 1859, that opera still maintains its sway. The story is an immortal one, and it is told plainly, but that only partially accounts for the remarkable hold the opera has on musical mankind. Other composers have turned to the 'Faust' legend—Towers's Dictionary of Operas lists over thirty settings—but, besides Gounod's, only the settings of Berlioz, Boito, and Schumann (we include this doubtfully) have survived the test of time.

Gounod was born in Paris. When he was eighteen he entered the Conservatoire, and in 1839 he won the Grand Prix de Rome with his cantata 'Fernand.' It was in the immortal city that he came under influences that profoundly affected his outlook. Palestrina was then one of his deities, just as later he worshipped Mozart. His emotional nature and capacity for adoration almost led him to become a priest.

The Messe Solennelle in G, which is still heard, was a product of the ecstatic mood of this period. After he returned to Paris, his first opera, 'Sappho,' was performed at the Académie on April 15, 1851. It afforded no convincing proof of dramatic power. 'La Nonne Sanglante' (1854) followed, and was a failure. The next venture was 'Le Médecin Malgré lui,' an agreeable work that has enjoyed a fair vogue, and then came 'Faust' (March 19, 1859). 'Reine de Saba' followed (1862), and was a failure, 'Mireille' (1864) was a partial success. 'La Colombe' followed (1869), and made no impression, and then came 'Roméo et Juliette' (April 27, 1867), another partial success. It is still in the repertory of some leading opera houses. 'Le deux Reines,' 'Jeanne d'Arc,' and 'Cinq Mars' were next produced, but they shared the fate of 'Polyeucte' (1878) in not adding to the composer's reputation. In 1870 Gounod came to London, and remained here until 1875. He founded Gounod's Choir (afterwards the Royal Albert Hall Choral Society). For this choir he wrote far too much, his name sometimes appearing as composer or arranger of almost every piece performed. He returned to Paris in 1875. In 1882 'The Redemption' was produced at Birmingham, under the composer's direction, and it created a deep impression. It did not satisfy the 'higher' criticism, but it supremely satisfied the musical religious public, and for many years it was regularly performed at numerous musical centres at home and abroad. 'Mors et Vita' was produced at Birmingham in 1885. It enjoyed considerable success, but not so great as that of 'The Redemption. Amongst Gounod's numerous songs, 'There is a green hill far away,' 'Nazareth,' 'Entreat me not to leave thee,' 'Lend me your aid,' 'The Serenade,' and 'She alone charmeth' have had immense vogue, and they are still frequently heard at popular concerts. Some of his anthems are in fairly regular use in places of worship, and his choral setting, 'By Babylon's wave,' has been and is a valued show piece for choral societies. Two symphonies he wrote served mainly to demonstrate that this form of expression was not natural to his genius

His style, especially in his later compositions, was distinguished by sentiment and even an ultra-sentiment that cloyed. If he had been fortunate enough to possess a strong power of self-criticism he would have suppressed much that was weak and not worthy of his reputation. His mannerisms were of a type that were only too easily copied. But when all is said, it may be claimed that he has ministered to the pleasure of millions of his fellow-creatures, and that he was, and still is, certainly the most universally popular composer that France has produced. We add some quotations from various estimates of the composer :

CLAUDE DEBUSSY wrote as follows ( *Musica*, July, 1906) :

APROPOS CHARLES GOUNOD.

A great many people with impartial minds—that is to say, people who are not musicians—are wondering why they persist in playing 'Faust' at the Opera. Several reasons can be advanced in favour of this, of which the best is that Gounod's art represents a certain phase of French sensibility. Whether one wishes it or not, these things remain in the memory.

With regard to 'Faust,' some eminent writers on music have blamed Gounod for having travestied Goethe's ideas.

It does not seem to have occurred to these same eminent persons to notice that Wagner had perhaps misrepresented the character of Tannhäuser, who, in the legend, is by no means the good little boy doing penance that Wagner makes him out to be, and whose withered staff, in memory of Venus, did not bloom again.

The fact of Gounod being a Frenchman is perhaps an excuse for him in his venture ; but none can be made for Wagner, seeing that he and Tannhäuser were both German.

We care for such a diversity of things in France that we have very little liking left for music. And yet there are some very able people who in their every-day conversation, and by every other token, proclaim themselves to be musicians. Only they never compose any music—they encourage the others. It is generally in that way that schools are founded. Do not talk about Gounod to these persons ; they would contemn you in the name of all they hold most sacred, which terms, however, possess the special charm of being interchangeable. Gounod did not belong to any school. This is somewhat the attitude also of the public which responds to a number of æsthetic solicitations by turning back to the music it has accustomed itself to. It does not always possess the best taste. It oscillates undiscerningly from 'Père la Victoire' to the 'Walküre.' The people who so strangely compose what is called the élite may blow their trumpets to call attention to celebrated or influential names ; they are as soon forgotten as the fashion of a hat. It has no effect ; educators may lose their breath, but the great anonymous heart of the public will not be won. Still the spirit of art bloweth where it listeth—the Opera continues persistingly to play 'Faust.'

After all, it would be as well to make up our minds and admit that for the multitude art is altogether unavailing. But to no greater extent is it the expression of a select few—who are often more stupid than the masses. It is the intrinsic essence of beauty that breaks forth with a fatal and silent force when it needs must. But one can no more order people to appreciate beauty than one can, with any propriety, insist that they should walk on their hands. By the way, it may be remarked that without any proselytising Berlioz gained an ascendancy over the public which was almost unquestioned.

Though Gounod's influence can be denied, that of Wagner is certain ; nevertheless it only affected the specialists, which is equivalent to saying it was imperfect. It must be admitted that nothing could have been more dismal than that neo-Wagnerian School in which the French genius weltered amid such shams as Wotans in Blucher boots and Tristans in velvet jackets.

Though Gounod does not describe the harmonious curve that one would have wished him to, yet he deserves praise for having known how to avoid Wagner's imperious domination, whose entirely Teutonic conceptions are not very clearly justified in what he intended with regard to a fusion of the arts. This has now become very little else than a formula for attracting customers to literary wares.

Gounod, with his shortcomings, is a necessity. To begin with he has a cultivated mind, he understands Palestrina, and collaborates with Bach. His respect for tradition affords him sufficient discernment to enable him to avoid invoking the name of that other ill-determined foreign influence, Gluck. Rather does he direct the affections of young people to Mozart,—which is proof positive of great disinterestedness, for he never derives any inspiration from him. His relations with Mendelssohn are more obvious, since he owes to him that manner of developing and superposing his melodies which is very convenient if one is not getting along very well (Mendelssohn's influence was, after all, more direct than that of Schumann). Moreover, Gounod made way for Bizet, and that was well.

Unfortunately, Bizet died too soon, and though he wrote one chef-d'œuvre the future destiny of French music was once more left undetermined. There it was again, like a pretty widow, who, having no one at hand sufficiently steady to guide her, allows herself to fall into the arms of strangers who maltreat her. One cannot deny that certain alliances are necessary in art, but they should, at least, be arranged with a little delicacy; to court the one that makes the most noise is not to choose the finest. These alliances are too often merely affairs of interest, or they are necessary as means of reviving a waning success. We ought to receive all that is essential to art in France with a good grace; but do not let us allow ourselves to be duped or to fall into ecstasies over trifles. We should convince ourselves that this attitude will not be reciprocated; on the contrary, our amiability elicits that severity devoid of civility from foreigners which can scarcely be thought ridiculous since we have provoked it ourselves. To conclude these notes, which are all too scanty in proportion to the ideas they have called forth, and which have been sometimes inimical to Gounod, let us put away dogmatic stiffness and pay respectful homage to his name. Let us remember that there are innumerable reasons for his remaining in men's memories, and that they need not necessarily always be momentous ones; to be able to quicken the emotions of a considerable number of one's contemporaries is one of the best ways of being remembered. No one will wish to deny that Gounod employed himself thus very generously.

(*Translated by Louisa Shirley Liebich.—Copyright.*)

Mr. Ernest Newman, in the *Birmingham Post*

Gounod is, and always will be, the composer simply of 'Faust.' That is rather a curious situation: I can think of no other composer of the 19th century who, if he is remembered at all by the world at large, is remembered only by one work. But there is another curious feature about 'Faust.' Though it is not a work of the first order, it never seems to grow old: it is very much to-day what it was when it was first produced in 1859. Verdi was a much greater man; but the Verdi operas of the 'fifties and early 'sixties, especially 'Il Trovatore,' 'La Traviata,' and 'Un Ballo in Maschera,' though they have still plenty of life in them, are strangely, at times comically, old-fashioned; they make us wonder what queer sort of people our grandfathers could have been. But 'Faust,' banal as it is now and then, seems, after sixty years, to be the music of a man quite like the average man or woman of to-day.

A survival for as long as this, with such freshness at the end of it, can only be the result of genius of some sort or other; and it may well be asked how it was that a man who was capable of one work of such undeniable personality achieved, during a life of seventy-five years, nothing else that is worthy to stand beside it. The explanation seems to be that the personality was an extremely limited one, and that 'Faust'—a subject that brought out all that was best in it and made the minimum appeal to all that was worst—had the good luck to occupy Gounod at the very period when a temperament of his sort is at its best. . . .

Gounod is 'l'homme moyen sensuel' turned genius for a moment, at the age that is the watershed in the life of the average man; and 'Faust' is the stupendous success it is because it is the most faithful of mirrors of the soul of the average man and average woman.

There was a good deal that was feeble and a good deal that was rather rank in Gounod's nature; and his music, in its frequent feebleness and rankness, is an extraordinarily faithful reflection of the man. He was amiable to the point of effusiveness, a gushing sentimentalist, a flatterer, a man whom many people instinctively distrusted. Wagner, who saw him frequently in Paris in the 'sixties, speaks of his 'unflagging and nauseous garrulity' as secretary of an organization that was designed to further the Wagnerian cause. Veuillot has given us an immortal silhouette of him saying good-bye in a railway train, and, as was his wont, kissing everybody who came within reach of him. 'Do not be surprised if he kisses you,' Veuillot writes to a friend. 'Like the Bishop of Tulle, he kisses you, and it is all soon over. At the station just now he kissed father, mother, children, governess, and friend. He was going on to the station-master when the train moved away.' . . .

The secret of the universal, enduring popularity of the Garden Scene is the fact that it says for the honest bourgeois and bourgeoise all they have felt when they clasped hands in the moonlight, but that they are unable to express for themselves. We cannot deny the quality of genius to the music of this second Act. But it was a flowering of Gounod's limited little bourgeois soul that could take place only once in his lifetime. When he attempted the same thing in 'Romeo and Juliet' he succeeded in describing only the week-end love of a little grisette and the young man from the haberdashery counter. It was perhaps Gounod's misfortune to be too often attracted by subjects like these of Goethe and Shakespeare, that were too wide and deep for him. When we look at the charming music of the Kermesse Scene in 'Faust,' and the delicious music of the unpretentious kind that is scattered about his smaller operas, we feel that there was a vein of innocent delightfulness in him that never found its full expression. But the fact remains that in this simpler genre he failed to create a single work of homogeneous tissue and enduring vitality.

M.-D. Calvocoressi (*Musical Times*, January, 1912):

Formerly abused as a follower of Wagner, the composer fared even worse in the hands of the ultra-Wagnerians, who treated his art as they were wont to treat the art of Ambroise Thomas, Meyerbeer, or Halévy. He still has a few relentless opponents in France; but the majority of critics, though far from adopting towards him the popular attitude of wholesale worship, agree to acknowledge his merits as a creator. He undoubtedly has many defects and great ones, the chief of which are his insipid sentimentality and his inability to discard certain trite formulæ, certain trivialities, some of which assuredly were natural to him, whilst others resulted from surrounding influences. But on the other side he is remarkable for many intrinsic qualities, proving him to be both an inventor and an artist of taste and feeling. Even if his works include a great deal that is worthless, or even bad, musical art has become richer owing to them. And they contain music that may appeal even to admirers of Moussorgsky, Debussy, and Ravel. His influence on artists like Lalo, Saint-Saëns—even, perhaps, though to a limited extent, on César Franck—on lesser musicians like Bizet and Delibes, on M. Massenet, and through them all on the younger generation, is easily discernible, and will certainly be studied some day.

Mr. Edwin Evans, in the *Observer*:

In these days when the rejuvenation of the French tradition in music is assumed to rest upon other foundations, it may seem strange to look upon Gounod as one as its liberators,

but that was undoubtedly the view of his contemporaries. To mention only one of them, Gustave Bertrand, whose excellent work on musical nationality in lyric drama dates from 1872, we find him therein discussed as the leading figure of a group described as the militant French school. To some extent the wish was father to the thought in this view, but it was nevertheless a sound one, for these qualities in Gounod which savoured of Italianism were mostly superficial, whilst the more vital characteristics of his work closely resembled those on which French musicians of to-day are apt to pride themselves. Among these the foremost is a technical fastidiousness which was exceptional in his day. Even when fashion tempted him to indulge in trivialities, he was at pains to present them with such finish that, where the matter has ceased to interest, often the finesse of the manner still has a fascination for musicians. In short, he raised the standard of craftsmanship in the theatrical art of his day, and that was no mean accomplishment. . . .

One hesitates to class him with the great masters of music, but to earn the gratitude of music-loving millions requires exceptional gifts, such as he possessed in abundance, and the musical world at large will join wholeheartedly with France in doing him honour on the occasion of the centenary of his birth to-morrow.

Mr. Robin H. Legge, in the *Daily Telegraph*:

To many to-day Gounod is the composer of 'Faust,' and he is nothing more. They have forgotten his songs, for we rarely hear even 'Nazareth' to-day, and the 'Serenade' never, while his other operas, save only 'Romeo and Juliet,' are, anyhow temporarily, lost in the limbo of forgotten things. The majority probably never knew and never cared that he is one of the prime milestones in French operatic history! And what a history that is! Imagine what it must have meant to a youngster, hovering between the theatre and the monastery, to have been brought in youth and early middle-age into contact with such folk as Ary Scheffer, Corot, Berlioz, Saint-Saëns, Wieniawski, Vieuxtemps, Léonard, de Bériot, Ambroise Thomas, Massenet, César Franck, Lalo, Doré, our own Leighton, Turgeniev, and so on! Then Gounod, as I say, was hovering. In Rome, where he lived as winner of the Grand Prix, he came strongly under the influence of Palestrina and all that that great man stood for; he actually composed a Mass alla Palestrina—is it ever sung to-day? . . .

While many railed at 'Redemption' and 'Mors et Vita in the old days, and voted the music a bore, thousands filled the Albert Hall to hear at least the former for many years. This, I know, is not a sound argument, but it is a true statement, at any rate; and in any case the fact remains that Gounod's music from first to last has played a great rôle in the world. It has afforded, perhaps, a wider pleasure than that of almost any other composer of his epoch; for while Wagner was, and is, for the mass, on the stage, and in a much more limited extent in the domestic circle, Gounod permeated every household in which was a voice, a pianoforte or violin, or an American organ!

*The Times*:

HIS POPULARITY.

It is interesting to consider the reasons for this popularity. That critic who hailed genius in the young composer of the 'Agnus Dei' wrote that the music was 'not new, if new meant quaint and topsy-turvy; nor old, if old meant dry and stiff.' Works of genius do not commonly proclaim themselves as such on the morrow of their birth to critics or anyone else; and if this struck him in that way, it may have been because Gounod belonged, like Emile Aunier, who wrote the book for his 'Sapho,' to 'the school of good sense,' and because his harmony is not carried into the falsehood of extremes, nor is he above attending to the logic and punctuation of his melodies. Another critic, Berlioz, says that the subject of each scene is 'largement dessiné et habilement développé; and indeed the popularity of 'Faust' largely depends on the broad humanity, the conciseness, and the easy flow of the scene of the moment. Lastly, 'Faust' has been the subject of a sermon by a cultivated Unitarian. He found in Mephistopheles's laughter at the end of the third Act the Greek Nemesis, but he also found something uplifting in the melodies. However that may be, it will not be misunderstood, perhaps, if we say that a faint odour of incense clings to these tunes—'about as much religion as my William likes,' in Hannah More's words, or in Gounod's own (of his later works), 'musique peinte à fresque.'

A taint that runs through all his melody is *rosalia*, the repetition of a phrase a note higher. We hear it everywhere—in the Credo of the Mass, in the Improperia of the 'Redemption,' in the Tuba mirum, in the valse 'Je veux vivre' of 'Romeo and Juliet,' in 'Nazareth,' and the notorious 'Ave Maria.' Of more than a dozen airs in 'Faust,' only two are immune from the disease, and the famous ones—Valentine's song, the Jewel song, 'Salut, demeure,' and 'Oui! c'est toi, je t'aime'—have it very badly.

*Manchester Guardian*:

To-day is the centenary of Gounod, whose 'Faust' is still immensely attractive to multitudes of music-lovers who would not cross the road to hear, say, his 'Mireille' or his 'Irene.' Yet the music to these operas is in much the same sentimental strain as that which the contemplation of the Faust legend inspired Gounod to compose. Certainly the difference in the music is not enough to account for the popularity of the one opera and the neglect of the others. It would be difficult to overestimate how much a conventionalised devil has contributed to the fascination of 'Faust'; given enough brimstone and red lights, he can be made an irresistibly attractive figure in the theatre. The music in 'Faust' is, of course, charming in a cloying yet not sickly way. But so is it in most things Gounod wrote—it was all the same with him in effect, if not in intention, whether he was writing a Mass or an 'opéra-comique. So in accounting for the immortality which has been granted to Gounod by 'Faust,' and by 'Faust' alone, let us not forget to give the devil his due.

## Occasional Notes.

Invisible Conductors.

An article in the *Saturday Review* on April 24 drew attention to a discussion that had recently taken place in Germany on the question whether an orchestral conductor should be seen or unseen. In the Berlin Opera House conductors are not visible to the audience, and the musical critic of the *Vossische Zeitung* has been upset by the discovery that the conductor officiating is not the individual named in the bill. On the surface it would seem that this is one of the things that do not matter, as after all the ear and not the eye is appealed to. But the critic thought it well to send a round-robin to the principal conductors in Germany, in which he asked them whether

> The ear alone sufficed for critical judgment of a musical performance, or whether, in accordance with habit, the eye was also required.

In reply Richard Strauss stated his strong objection to the concealed orchestra and conductor. Gestures impressed the auditors as they did the performers, and he said it detracted from his enjoyment if he could not see as well as hear. Weingartner said he preferred to be in view of the audience (that was not the point). Nikisch drew a distinction between the opera-house and the concert-room: in the former case he thought that orchestra and conductor might 'under certain circumstances [a vague reservation] be hidden, in the latter case never,' and he added eloquently that

> . . . the conductor's action, provided he was not a mere time-beater, uttered a language of the soul which illumined the composition and aided the understanding of it—always provided that it spoke, not direct, but through the medium of the orchestra.

Leo Blech believes in the conductor's gestures being seen, and Fritz Stiedry is also of this opinion: 'one hears his thought; one hears with the eye alone.' We wonder whether the concealed conductors work themselves up to the fine frenzy that is often exhibited by the visible conductors, some of whom undoubtedly pose. As conductors turn their backs on audiences, it is difficult to see how their expressive gestures and contortions can have much influence outside the orchestra, which is privileged to have a full front view.

We are glad to note that after all Sir Henry Wood has declined the offer made to him to conduct the Boston (U.S.) Symphony Orchestra. He has signed a new contract with Messrs. Chappell & Co. to continue to conduct the New Queen's Hall Orchestra.

We regret that Mr. Ernest Newman is still unavoidably prevented from sending us the remainder of his article on Debussy.

# Church and Organ Music.

## PROGRAMME MUSIC FOR THE ORGAN.

BY HARVEY GRACE.

*(Continued from June number, page 257.)*

As might be expected, organ composers of programme music have used scriptural bases with good results. The most prolific worker in this field is Otto Malling, a Dane. He has so far published five sets of pieces: 'Christus' (twelve scenes from the life of Christ), 'Paulus' (six scenes from the life of St. Paul), 'A Requiem' (six movements), 'The Christian Year' (twelve postludes for Church Feasts), and 'The Blessed Virgin (six descriptive pieces). Some of these are fairly well known in England, and deserve to be widely used. Malling's music is tuneful, with a fair amount of harmonic colour and interest, and—an important point in a composer who sets out to be descriptive—his taste and discretion are impeccable. A few words on two of the above sets may be of interest. The titles of 'Paulus' are: 'Saul persecutes the Church,' 'On the road to Damascus,' 'Saul regains his sight and is converted,' 'Paul preaches the Gospel and suffers persecution,' 'The people acclaim Paul as a god, and worship him,' 'The gift of love.' Of these six movements perhaps the best are the first and second. The persecution is represented by an *Allegro feroce*, with a quiet middle section standing for the Christians. 'On the road to Damascus' is decidedly picturesque. The *staccato* theme, representing Saul on his journey, is interrupted, first by a quotation from the Christians' theme, and then by a brief section depicting the Vision, after which the opening theme is resumed, *Tempo primo, ma molto più tranquillo*, and *legato* instead of *staccato*. Nothing could be better than this method of showing the zealot's change of heart. The most effective number of the 'Christus' is that depicting the stilling of the tempest. The storm music is far and away above the average, and the breaking in of the disciples' cry for help is most graphic.

Malling's works would be very popular with recital audiences provided the full titles and accompanying texts from the Bible were printed on the programme. I have seen one of them announced as 'Paulus,' which is not a helpful method. In most cases the music is sufficiently interesting to be independent of the programme, and so may be used as voluntaries, but if it is played at recitals the audience should know what the composer is driving at. I should add that Malling's music makes very modest demands in regard to technique and organ resources, and is easily understandable at a first hearing.

Much less satisfactory in every way are some descriptive works by Horace Wadham Nicholl, an industrious composer who left England for America in 1870, and whose entire output—a large one—has been published in Germany. Nicholl's best works are his symphonic preludes and fugues, uncompromising essays which in regard to length, complexity, and difficulty sometimes out-Reger Reger. His Opus 36 consists of three Offertories entitled, 'Christmas,' 'Easter,' and 'Whitsuntide.' They are sprinkled with appropriate Biblical quotations, some of which are actually set to music. Points of this kind are apparent only to those who have the copy before their eyes, and therefore, like other works based on a programme, the Offertories must be judged on their appeal to the ear—a test from which the first two emerge with small credit. The third is much better, and might be played with good effect at seasons other than Whitsun. A Fantasia on Psalm cxxx. ('De Profundis') contains some fine music, especially in the first six pages. The slow movement illustrating 'I waited for the Lord' shows the composer's weakness when the demand is for a simple melody, simply and naturally treated. The concluding section is a dry and uncomfortable double fugue. Nicholl's other programme work is an elaborate Symphonic-poem entitled 'Life.' We need hardly be surprised if the composer fails to rise to the height demanded by such a tremendous argument. The greatest of musicians could achieve no more than a glorious failure, and 'Life' merely makes us regret that Nicholl rushed in where so many better-equipped fear to tread.

Rheinberger had little inclination towards programme-music. The title of his Pastoral Sonata suggests possibilities which are not realised. The opening movement and the fugue are breezy and vigorous—the fugue is surely one of the finest ever written for the organ—but there is nothing conventionally pastoral in either. And what is the Eighth Tone doing in that galley? Among the short pieces are some descriptive of moods—Lamento, Riposo, Aspiration, Contemplation, Agitato, Evening Rest, In Memoriam—all convincing little poems. His last Sonata apparently has some kind of programme, being sub-titled 'To the Peace-Feast,' but no further information is given. Happily the music speaks for itself so eloquently—especially in the noble first movement—that the enigma does not lessen our enjoyment. Like most significant music, it may have half-a-dozen meanings.

We do not look to the unenterprising Merkel for programme music. Nevertheless he made at least two experiments, the Sonata in E minor (in which the chorals 'In deepest need' and 'How brightly shines the Morning Star' are used very effectively in what is clearly meant to be a pictorial manner), and the Duet-Sonata, a work which has had a fair success chiefly because of the scarcity of organ duets. In every respect the Duet-Sonata is far the inferior. It contains not one original passage, and is throughout a good specimen of the well-made conventional organ music that such skilful mechanics as Merkel, Hesse, Rink, Fischer, Ritter, and a dozen other Germans of the period could—and did—turn out by the stack. It is not ineffective, because it is well-written for the organ—a medium that generously makes so much uninspired music sound stirring, just as a fine choir singing unaccompanied will transfigure a mere common chord into a thing of beauty. We may hear this Duet-Sonata of Merkel many times without suspecting the composer of an attempt to express anything. None the less, each of its three movements has a motto from the Psalter. The *Allegro* takes verses 6, 7, 8, and 10 of Psalm xlii. ('Like as the hart desireth the water brooks'), but it is impossible to discover any signs of change of mood to correspond with such contrasted verses as 'Why art thou so full of heaviness, O my soul?' and 'The Lord hath granted His loving-kindness in the day-time, and in the night season did I sing of Him.' The *Adagio* deals with the first four verses of Psalm xxiii. ('The Lord is my Shepherd'), and for the fugal *finale* we turn again to Psalm xlii. In neither case do we find anything suggestive of the motto. The fugue especially fails. 'My bones are smitten asunder as with a sword' surely calls for something more emotional than a neatly-written but rather square-toed fugue.

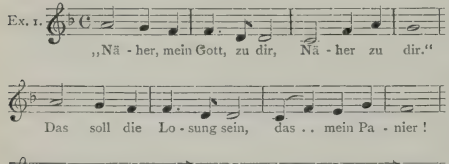
Reger's organ music consists chiefly of immense abstractions. At times, however, he unbent and became descriptive. Four of his shorter pieces—'Kyrie Eleison,' 'Benedictus,' 'Te Deum,' and 'Gloria in excelsis'—illustrate their text very strikingly. The 'Benedictus' is particularly successful, so much so that it would be easy to fit the words to it. The music throughout, especially in its quieter passages, is poetic and beautiful in a degree all too rare with the composer.

Karg-Elert is decidedly programmatic in his Choral-Improvisations, and even more so his 'Prologus Tragicus,' a gruesome work with a beautiful ending based on the choral melody 'Whate'er God will.' His Symphonic Fantasia on 'Jesus my hope' opens with an 'Introduction and Inferno,' a terrific affair which fairly lives up to its startling title. On page eight of this amazing work we meet with

what I imagine to be an unique direction—*molto precipitando demoniaco!* I should like to quote from the music, but it is of a type not to be sampled by a few odd bars.

The 'Titanic' disaster has been commemorated by two organ composers—Bonnet and Karg-Elert. Both make the most of the fact that the doomed passengers sang the hymn 'Nearer, my God, to Thee.' Has it ever been ascertained which tune was used? Bonnet takes Dykes's 'Horbury,' and gives us an effective piece that might be regarded as a kind of fantasy on the tune rather than as a piece of descriptive writing. This is a point in its favour, for people will always enjoy music written round a popular melody, whereas they do not want constant reminders of tragedies. Karg-Elert was evidently under the impression that the poor tune of Lowell Mason (?) was used. He calls his piece 'Improvisation on an English Choral, "Nearer, my God, to Thee,"' and heads his first page with a brief account of the disaster, followed by the melody and words. I quote the air, in case it is unfamiliar, and also the words of the first verse, in their unfamiliar guise:

Ex. 1.


„Nä - her, mein Gott, zu dir, Nä - her zu dir."
Das soll die Lo - sung sein, das . . mein Pa - nier!
Wie du auch füh - rest hier, nä - her nur, Gott, zu dir,
Nä - her, mein Gott, zu dir, nä - her zu dir!

Karg-Elert harmonizes this tune so beautifully as to disguise its feebleness. The catastrophic part of the work hardly 'comes off,' in spite of a good deal of sound and fury and such directions as *fiammante* and *espirando*. The last page —Epilogue (*Ad astra*)—contains some queer effects. A series of fourths leads to:

Ex. 2.

The most that can be said of these piles of thirds is that they look nice—like rare and refreshing fruit of a specially symmetrical order a-growing on a stalk. Meanwhile, we may hope that if and when Karg-Elert or some other German composer sets out to write an organ piece round the sinking of the 'Lusitania' the musical results will be more convincing.

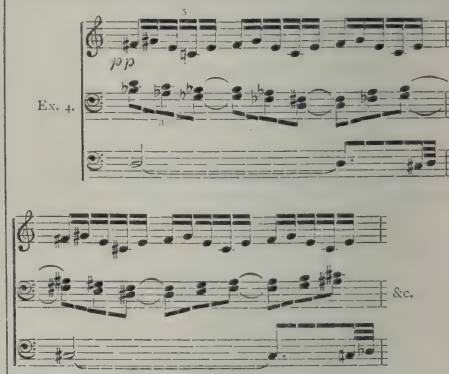
At least two organ works deal with the text 'Let there be light.' Both are French, but widely different in character. Dubois's brilliant toccata-like 'Fiat lux' needs no introduction to English players, being deservedly popular. But not many of us know Albert-Doyen's 'Que la lumière soit!' The composer was a pupil of Guilmant, to whom the work is dedicated. One would like to know what the great French player thought of some of its discords. It bears the motto: 'C'est l'Hymne grandiose de l'humanité en marche vers plus de soleil, plus de bonheur.'

The vague Introduction opens with this curious passage:

Ex. 3.

The March theme is broad and simple, but humanity's progress 'vers plus de soleil' is not without vicissitudes, as a result of which the player has some technical hard nuts to crack, particularly as to rhythm, *e.g.*:

Ex. 4.




In spite of passages ungrateful to both player and hearer, there is much that is very striking in this work. The last two pages, wherein the march theme blazes out *fff*, are splendid.

Of Liszt's few but effective organ compositions, two at least seem to be of the nature of programme music: the Variations on the *ostinato* used by Bach in the 'Crucifixus' of the B minor Mass and in the Cantata 'Weeping, wailing, mourning, sighing,' and the 'Evocation in the Sistine chapel.' The character of the Variations shows Liszt to be concerned with the Cantata rather than with the 'Crucifixus.' In fact, it may be regarded as the Cantata without words, for its long—too long—and eloquent complainings end, like the Cantata, with a note of faith and courage struck by the choral 'Whate'er my God ordains is right.'

The 'Evocation' makes dramatic use of Mozart's 'Ave Verum' and a phrase of Allegri's 'Miserere.' Here again the contrast between the climax of the 'Miserere' section and the exquisite simplicity of the 'Ave Verum Corpus' (marked *cantando angelico*), has a significance more than merely musical. Liszt's two thrilling fugues ('The Prophet' and 'B.A.C.H.') deserve note in this connection, because both contain passages that seem to have influenced the composition of one of the finest pieces of programme music ever written for the organ or any other medium—the Sonata of Julius Reubke.

*(To be continued.)*

---

### RETIREMENT OF MR. JOSIAH BOOTH:

### A JUBILEE PRESENTATION.

By the retirement of Mr. Josiah Booth, who for forty-one years has been organist of Park Chapel, Crouch End, the Nonconformist musical world has lost a prominent figure and the teaching profession one of its most respected members. On May 15 he celebrated his jubilee as an organist, and the event was made the occasion for a presentation to him by his very numerous friends of an annuity of £75 and a sum of money.

The gathering was a large and representative one. Mr. G. D. Cunningham, organist of the Alexandra Palace, speaking for Mr. Booth's old pupils, referred to the gratitude and affection they felt for him. He, personally, owed much to his teaching. Among former distinguished pupils of Mr. Booth's may be mentioned Mr. Benjamin J. Dale (who has been interned in Germany since the beginning of the War), the late Charles Mott, Miss Lily West, the well-known pianist, and Miss Betty Grylls.

Mr. Booth's influence on Nonconformist worship-music has been very great. He carried out the major portion of the work in editing the tunes in the 'Congregational Hymnal' which was brought out in 1887, and which contained nearly 800 hymns, and he had the whole task of selecting and

editing the music to the chants and anthems, and of pointing all the Psalms. He has also devoted a great amount of time and trouble to the 'New Congregational Hymnary' just brought out, having acted as musical adviser to the committee. His own compositions are known outside the limits of Free Church music. His anthems have been performed in St. Paul's and Westminster Abbey, his part-songs have been given by many choral Societies (among them, the celebrated Henry Leslie Choir, now defunct), and one of his hymn-tunes, 'Commonwealth,' is known all the world over, and has been entitled the 'Marseillaise of the Free Churches.' During his forty-one years' organistship of Park Chapel this church has been one of the leaders of Free Church music, and has always been known as a place where really congregational singing could be heard. The Park Chapel choir, under Mr. Booth's conductorship, repeatedly carried off the *Daily Telegraph* Challenge Shield in the Herts and North Middlesex Musical Festival at the Alexandra Palace, and its enterprise has been a stimulus to many other Free Churches.

One of the most useful and popular of his contributions to musical education is the admirable little manual entitled 'Everybody's Guide to Music' (published by Saxon & Co.).

The best wishes of the profession will we are sure go out to Mr. Booth in his retirement.

---

### RETIREMENT OF MR. JAMES MATTHEWS.

At a luncheon at the Holborn Restaurant, on June 15, testimonials from the choir and congregation of the Church of St. Mary, Stoke Newington, were presented to Mr. James Matthews on his retirement from the post of choirmaster, an honorary position he had held uninterruptedly for forty-seven years. The Rector, the Rev. Prebendary Cromie, presided, and Sir John Runtz and Mr. Churchwarden W. S. Wright presented the testimonials. All spoke of Mr. Matthews with the warmest esteem, and indeed affection, and with the heartiest appreciation of his valuable and unceasing labours for so long a period. There were many of his old choirboys and choirmen present to do him honour. Sir John Runtz had been a member of the choir both as boy and man. Mr. W. G. Forrington, who sang some songs in his usual delightfully finished and artistic manner, was his solo baritone for some years. It must have been indeed delightful for Mr. Matthews, after so many years of unselfish devotion to the task he had undertaken, to find himself surrounded at this moving scene by so many old friends anxious to show him their heartfelt appreciation not only of his successful musical labours but of his gentleness and nobility of character. He has indeed won the affection of all with whom he has come in contact.

---

### LINCOLN CATHEDRAL.

On June 5 Brahms's 'Requiem' and Mendelssohn's 'Hear my prayer' were performed by a choir of 250 voices. The accompaniments were very finely played on the organ by Mr. H. G. Ley (organist of Christ Church, Oxford), supplemented by two trumpets, two horns, three trombones, timpani, and harp, by players from London, Birmingham, Manchester, Sheffield, and Harrogate. The soloists were Miss Agnes Nicholls (who also sang 'With verdure clad,' and was in excellent voice), and Mr. C. Woodward, a baritone of the Cathedral choir. Dr. Bennett conducted. The performance of both works was really excellent, and made a deep impression. There was an immense congregation. A collection was made for the Lincolnshire Regiment Prisoners of War Fund and the Red Cross Fund. It amounted to £102 19s. 10*d.*, the whole of which sum was handed to the funds named, the expenses having been met by private donations.

---

'Messiah' has recently been performed twice by the Penge and District Choral and Orchestral Society in aid of St. Dunstan's Hostel for Blinded Soldiers. The first performance was at the Penge Empire (soloists, Miss Gladys Moger, Miss Wilhelmina Fink, Mr. Gwilym Richards, and Mr. William Forington); the second at Anerley Congregational Church (soloists, Miss Miriam Jackson, Miss Wilhelmina Fink, Mr. Alec Smith, and Mr. Reginald Purrier). The choir and orchestra numbered 250. Mr. A. B. Choat conducted, Mr. W. T. Stuart played the organ, and Mr. C. J. Churchill the pianoforte. The net sum of £150 was raised,—a result on which we congratulate the Society.

---

At the first two of a series of mid-day organ recitals by Dr. Thomas Keighley, at Albert Hall, Manchester, the following excellent programmes were performed: Concert Variations, Bonnet; 'Softly awakes my heart,' Saint-Saëns (Miss Constance Felpts); Fugue in D, Bach; Pastorale, Franck; 'Love, the vagrant,' Bizet (Miss Constance Felpts); Andante Cantabile and Finale (Symphony No. 4), Widor; Fugue in E flat, Bach; Violin solos, 'Legende' (Wieniawski), 'Adagio Religioso (Concerto No. 4), (Vieuxtemps) (Miss Ethel Richmond); Allegretto non troppo, Poco lento, and Finale in B flat, Franck; Toccata in F, Widor.

---

The Church Music Society will hold a Hymn Festival on Saturday, July 20, at the People's Palace, Mile End Road, E., at 3.30. A small class is being formed to act as semi-chorus, and anyone wishing to take part is asked to apply for information to Mr. Harvey Grace, 49, Cranhurst Road, Cricklewood, N.W.-2. No tickets of admission are needed for the Festival.

---

An interesting series of recitals has been arranged by Dr. A. W. Pollitt, at Hope Street Church, Liverpool. The performers include Messrs. Alfred Hollins, Fred Gostelow, Herbert Walton, C. W. Perkins, Dr. W. G. Alcock, and Dr. J. Kendrick Pyne. The organ is a fine one, by Messrs. Rushworth & Dreaper.

---

A musical service given at the City Temple, on May 11, under the direction of Mr. Allan Brown, produced £170 for the Wandsworth Surrey Prisoners of War Fund. Miss Carrie Tubb, Mr. Eric Wheeler, Mr. Hubert Eisdell, Mr. Herbert Brown, and Mr. Mark Hambourg assisted.

---

A Requiem for those fallen in the War—'Our Own, our Allies, and the enemy'—was announced to be sung in St. John's Church, Wilton Road (adjoining Victoria Station), on Sunday, June 23, to Cherubini's setting in C minor.

---

Amongst the numerous legacies left by the late Rev. Henry Scott Holland, D.D., who was for twenty-seven years Canon of St. Paul's Cathedral, was one of £1 500 to the Dean and Chapter for the support of the Choir School.

---

### ORGAN RECITALS.

Mr. W. Robson, Yarm Parish Church—'Spring Song,' *Hollins;* Andante from Orchestral Suite No. 2, *Lyon;* 'Meistersingers' Overture.

Mr. Herbert Hodge, St. Nicholas Cole Abbey (four recitals)—Sonata No. 1, *Mendelssohn;* Solemn March, *Best;* Prelude and Fugue in F minor, *Bach;* Allegro, *Gade;* Toccata, *de la Tombelle;* Toccata, *Batiste.*

Mr. Seymour Dicker, St. Clement Danes—Overture, 'King Arthur,' *Purcell;* Solemn March, *Christopher Wilson;* Air varied, *Faulkes;* Alla Marcia, *Cuthbert Nunn.*

Mr. J. A. Meale, Wesleyan Central Hall, Westminster (four recitals)—'Marche aux Flambeaux,' *Guilmant;* 'Ethiopia saluting the colours,' *Coleridge-Taylor;* Toccata, *Baynon;* '1812,' Suite, *J. H. Rogers;* March, 'Pomp and Circumstance,' *Elgar.*

Mr. Ernest Jones, Christ Church Congregational Church, Llandudno—Air with variations, *Mendelssohn;* Concerto, *Felton:* Air varied, *Rea;* 'Præludium Pastorale,' *Stainer;* Gothic Suite, *Boëllmann.*

Mr. A. M. Gifford, St. John the Evangelist, King's Lynn—Offertoire, *J. F. Barnett;* 'Elevation,' *Rousseau;* March in G, *Salome;* 'Postlude,' *Guilmant.*

Mr. W. J. Lancaster, Bolton Parish Church—Grand Chœur, in D, *Guilmant;* Largo and Scherzo (Sonata in F), *Lemare;* Sonata, *Reubke.*

Mr. George Pritchard, St. George's, Altrincham—Overture in C minor, *Hollins;* 'Holsworthy Church Bells'; Prelude in G, *Bach.*

Mr. H. Matthias Turton, Zion Chapel, Kirkstall—Finale (Sonata No. 3), *Peace;* 'Pensée d'Automne,' *Jongen;* Sonata No. 1, *Stanford;* Carillon, *de la Tombelle;* 'Cortège,' *Debussy;* Finale (Sonata No. 1), *Piutti;* 'Elfes,' 'Caprice Héroïque,' 'Ariel,' Etude, *Bonnet.*

Mr. Walter Hoyle, St. Michael, Coventry—Toccata in F, *Bach;* Andante in F sharp minor, *Wesley;* Evensong, *Felix Swinstead;* Sonata No. 1, *Harwood;* Coronation March, *Elgar.*

Mr. Herbert Gisby, St. Thomas's, Regent Street (five recitals)—Intermezzo, *Hollins;* Fugue in B minor, *Bach;* Fanfare, *Lemmens;* Preludio and Andante (Sonata No. 7), *Rheinberger;* Fantaisie Rustique, *Wolstenholme;* Prelude in C, *Bairstow;* Fantasia in F, *Best;* Rhapsody No. 2, *Saint-Saëns;* Prelude in B minor, *Bach.*

Mr. Fred Gostelow, Luton Parish Church—Sonata No. 1, *Mendelssohn;* Scherzo Symphonique, *Guilmant;* Arabesque No. 2, *Debussy;* Overture, 'Egmont'; Processional March, *Sullivan.*

Lieut. Paul Rochard, Hereford Cathedral—Gothic Suite, *Boëllmann;* 'The Storm,' *Lemmens;* First Movement of Symphony No. 5, *Widor;* Prelude and Fugue in B minor, *Bach.*

Dr. Caradog Roberts, Bethania Chapel, Aberdare—Overture to 'Poet and Peasant'; Introduction to Act 3, 'Lohengrin'; Fantasia in E flat, *Saint-Saëns;* Grand Chœur in D, *Guilmant.*

Mr. Ezra Edson, Cawthorne Parish Church—Sonata No. 2, *Peace;* Prayer and Cradle Song, *Guilmant;* Toccata and Fugue in D minor, *Bach.*

Mr. Norman Dumuth, St. Margaret's, Uxbridge—Lamentation, *Guilmant;* Romanza, *Hollins;* Introduction and Fugue, *W. Crotch.*

Mr. H. F. Ellingford, Newcastle-under-Lyme Parish Church—Sonata No. 1, *Mendelssohn;* Moonlight Reverie and Recessional March, *Ellingford;* Two Movements from Suite No. 1, *Lyon;* 'Rakoczy' March.

Mr. Bertram T. P. Hollins, Beckenham Congregational Church—Fantasia in E flat, *Saint-Saëns;* Evening Song, *Bairstow;* Allegretto in E flat, *Wolstenholme;* Toccata in F, *Bach.*

Corpl. F. E. Wilson, St. Anne's, Eastbourne—Prelude and Fugue in G, *Bach;* Adagio and Allegro (Sonata No. 5), *Rheinberger;* Fantasia in F minor, *Mozart;* Serenade, *Widor.*

Mr. S. Wallbank, St. Margaret's, Altrincham (two recitals)—Allegretto in B minor, *Guilmant;* Sonata No. 6, *Mendelssohn;* Toccata in F, *Widor;* Sonata in D minor, *Guilmant;* Meditation, *D Evry.*

Mr. H. J. Timothy, Christchurch, Newgate Street (two recitals)—Moderato for harp and organ, *Hurlstone* (harp, Miss Miriam Timothy); Meditation in a Cathedral, *Silas;* Old French Carol, *Quef;* Largo, *Dvořák.*

Mr. Chastey Hector, Brighton Parish Church (two recitals)—Introduction and Fugue, *E. T. Chipp;* Air varied, *Hiles;* Souvenir Joyeux, *Lemare;* Fugue in E flat, *Bach;* 'Le Cygne,' *Saint-Saëns;* Toccata, *Chastey Hector.* (Collections for Church Army Huts, £8 12*s.*)

APPOINTMENTS.

Mr. William Ellis, organist and master of the choristers at Newcastle Cathedral. Mr. Ellis has for fifteen years been sub-organist at Durham Cathedral.

Mr. E. J. Groocock, organist and choirmaster, Rugby Parish Church.

Mr. H. Leslie-Smith, organist and choirmaster, Croydon Parish Church.

Mr. S. Wallbank, organist, Hexham Abbey (formerly organist at St. Margaret's, Altrincham, Manchester).

# Reviews.

*Phantasy Quartet for Strings* (Miniature Score). By Eugène Goossens (Op. 12).

[Messrs. J. & W. Chester. Price 2*s.* net.]

We have in this clearly-printed and moderately-priced score an opportunity of quietly examining one of the products of a young representative (Mr. Goossens is only twenty-six) of 20th century developments. The score is hard reading, but it is constantly interesting even when its kaleidoscopic changes baffle hearing with the eye. The music makes its most striking appeal *vià* rhythm, the infinite possibilities of which are explored on every page. This feature and the frequent changes of force and pace occupy the mind more than the tonal factor, although that is 'advanced' enough, the pages being besprinkled with accidentals and the conventional limits of the key being very freely expanded. If this nervous, feverish restlessness is troublesome to follow—we do not forget that a phantasy must be more or less fantastical—that may be owing to the limitations of the student, but at least it is infinitely more interesting than humdrum imitations of the 'masters.'

*Valse-Impromptu for Pianoforte Solo.* By Alfred Hollins.

[Novello & Co., Ltd.]

We are glad to see that representative English composers are turning their attention to the lighter kinds of pianoforte music, a branch of the art too long left in the hands of the foreigner and the fourth-rate native writer. Mr. Hollins's Valse-Impromptu is a capital example of *salon* music, showing the qualities of tunefulness and grace that have made his organ works so popular.

*The lass with the delicate air.* Arranged for S.A.T.B. by John E. West.

[Novello & Co., Ltd.]

Michael Arne's melody has been well treated by Mr. West, the result being a part-song delightful to singers and listeners. The second verse, with the melody in the tenor, is particularly happy.

BOOKS RECEIVED.

'Acoustics for Musicians.' By Percy C. Buck, M.A., Mus. Doc. Oxon. Professor of Music in the University of Dublin, &c. [Oxford, at the Clarendon Press. Price 7*s.* 6*d.* net.]

'English Folk-Songs from the Southern Appalachians.' By Olive Dame Campbell and Cecil J. Sharp. [G. P. Putnam's Sons, New York and London. Price 12*s.* 6*d.* net.]

'Cyril Scott, Composer, Poet, and Philosopher.' By A. Eaglefield Hull, Mus. Doc. [Kegan Paul & Co. Price 3*s.* 6*d.* net.]

# Obituary.

We regret to record the following deaths:

ARRIGO BOITO, the Italian poet and composer, on June 10. He was born at Padua on February 24, 1842. His father was an Italian painter, and his mother a Polish lady, the Countess Josephine Radolinska. Camillo, the elder brother of Arrigo, was an architect and literary man. It is stated (in Grove's Dictionary), by Signor Giameandrea Mazzucato, that Camillo drew his brother's attention to Goethe's 'Faust' as a proper subject for a grand opera. In 1856 Arrigo entered the Milan Conservatoire of Music, and became a pupil of Alberto Mazzucato. He displayed little aptitude for music, and was nearly dismissed from the Conservatoire for this reason. He spent most of his time in the study of literature and languages, in which he soon distinguished himself. In 1862 a Cantata, 'Le Sorelle d'Italia' (The Sisters of Italy), in the composition of which Boito collaborated with a fellow-student, Franco Faccio, had a very great success. The only manuscript copy of this work was borrowed from the library and never returned. Boito soon after this resided at Paris and in Germany. In Germany he heard Wagner's operas for the first time, but they do not appear to have greatly interested him. He now began a critical study of the works of Bach, and showed great appreciation of the works of Beethoven and Marcello.

Since his student days he had occasionally worked at his 'Mefistofele,' but the success of Gounod's 'Faust' at Milan intervened to discourage the hope of performance of the really older work, and Boito resumed his literary studies. During the war in 1866 Boito was a soldier in Garibaldi's army, and after the conclusion of the campaign he went, at the urgent request of Victor Hugo, to Paris. He next visited Poland, where he had a sister, and whilst there he again got into the mood of working at 'Mefistofele,' and the opera was produced at the Scala on March 5, 1868, Boito himself conducting. Although almost unprecedented interest was taken in the event, and the first performance was apparently a success, the work did not continue to attract. Fault was found with the instrumentation and with the intolerable length of the opera, but the best critics discerned the originality of the scheme of the libretto and the fine conception of the music. From this time until 1875 Boito wrote the books and a good deal of the music of the two operas, 'Ero e Leandro' and 'Nerone.' He was dissatisfied with the music of the former work, and although 'Nerone' is said to be completely finished, it has never been performed. Still another work, 'Orestiade,' is said to have occupied his attention. His name to-day is perhaps more familiar to the public as a librettist than as a composer. His greatest achievements in this direction are 'Otello' and 'Falstaff,' which are two of the finest of Verdi's operas. There are various contradictory rumours current as to 'Nerone,' but it seems to be true that the opera exists fully completed, and that after the War, if not before, the operatic world will have an opportunity of judging its merits. In 1895 Boito was made Chevalier of the Legion of Honour, and the Italian Government conferred on him the title of Commendatore.

CHARLES MOTT, the well-known baritone. He died in France on May 22, from wounds received in action on May 20. He was a lance-corporal in the Artists' Rifles. In his boyhood he displayed a musical temperament, and began singing in the choir of St. James's Church, Muswell Hill. After leaving school he entered a bank, but his zeal for music increased rather than diminished during this period. He secured books on harmony and composition which he studied during his evenings, and had lessons from Mr. Josiah Booth. When he was twenty-two, his singing attracted the notice of Henry Stanley, whose pupil he became. Mott now attracted attention by his fine voice and artistic singing. About this time he was heard by the directors of Covent Garden Opera, who were sufficiently impressed with his talent to send him to Germany to be coached in rôles with Knupfer, the famous operatic bass. At the end of a year in Berlin, Mott was engaged as principal baritone at the Hof-Oper, Dessau. After two years of successful appearances he returned to London, and took up concert and operatic work. He appeared for several seasons with success at Covent Garden Grand Opera, and sang in the first performance of 'Parsifal' given in England. He also sang with great success the part of Kurwenal in 'Tristan' and of Kothner in 'The Meistersingers.' He also sang much in concert and oratorio. He shone particularly in the latter. At the time of his joining the Army he had become one of the most popular baritones of the day. He wrote five songs—'Last Year's Nest' and 'Love's Appeal' (published by Enoch & Sons), 'Nada,' 'The Gift of Life,' and 'To my Lady' (published by Boosey & Co.). Many thousands of visitors to the London Coliseum will recall with pleasure his highly temperamental performance in the chief part in Elgar's song 'The Fringes of the Fleet,' which enjoyed a long run in 1917.

CÉSAR ANTONOVICH CUI, in Russia, at a date at present unknown. He was born at Vilna on January 18, 1835. His father was a French officer who settled at Vilna. César Cui displayed exceptional musical faculty at an early age. He studied for a short period under Moniuszko, but soon afterwards he deviated from music to the engineering side of the military profession, and became an authority on fortification. In 1856 he became acquainted with Balakirev, and was one of the group of five Russian composers who exerted such great influence on the Nationalist movement. He cannot be said to have achieved greatness, but he wrote a considerable amount of music of value, including about a hundred and thirty songs, forty choral works, four orchestral Suites, a Tarantella, and a Solemn March, besides a number of pieces for strings and for pianoforte solo. He also composed eight operas—'The captive in the Caucasus,' 'The Mandarin's Son,' 'William Ratcliff,' 'Angelo,' 'Le Filibustier,' 'The Saracen,' 'A Feast in Time of Plague,' and 'Mam'zelle Fifi,' and he was a forceful and witty critic.

FRANK LEWIS THOMAS, on May 22, at Bromley, Kent, in his sixty-first year. He was the younger son of the well-known bass singer, Lewis Thomas, and a versatile musician, and distinguished himself as organist, pianist, composer, conductor, and teacher. He studied at the Royal Academy of Music, where he had as a contemporary Mr. Frederick Corder. He was appointed organist at Christ Church, Lancaster Gate, in 1879, and in 1880 became organist and choirmaster at St. Mary's Church, Bromley, a post he retained until his death. He conducted the Bromley Musical Society from 1880 until 1910, and in this neighbourhood he was a popular and much respected teacher. He had special skill as an accompanist, an office he filled for some years at the Covent Garden Promenade Concerts. He composed many anthems and other Church music. His elder brother, Mr. W. Henry Thomas, is a professor of singing at the Guildhall School and an examiner for the Associated Board.

EDMUND G. HURLEY, at New Jersey, on May 1, aged seventy-six. Born in London, of Irish parents, in 1842, he studied at the Royal Academy of Music, and was appointed organist of St. George's Roman Catholic Cathedral, Southwark, in 1864. He went to New York in 1869, and was appointed organist of the Church of the Paulist Fathers in that city, organizing the first boys' choir in New York. From 1871 to 1918 he was the best-known Catholic organist in the United States, and was much interested in the reform of true Church music. In 1909 he was made a Knight of the Order of St. Gregory by Pope Pius X. For forty-eight years he maintained a high standard of music in the Paulist Church, and composed many Masses and Motets of merit.

STANLEY DALE, of Birkenhead, organist of Trinity Presbyterian Church, Claughton. His sudden death has caused sorrow to many friends, to whom his unassuming disposition especially commended itself. He was an Oxford B.A. and Mus. D., and was a pianist and organist of great executive attainments.

## Correspondence.

[An expression of regret, which occurred in Lieut-Col. George Dixon's letter printed in our June number (p. 260), was intended to refer to the death of Mr. W. J. Ridley, the designer of the Liverpool Cathedral organ, and not to Mr. Alfred Hollins, the designer of the Johannesburg organ. Mr. Hollins is, we are glad to say, still with us and as active as ever—alive and pedalling, to vary the usual verb.]

### THE FORM OF THE FIRST MOVEMENT OF BEETHOVEN'S SONATA IN A, OP. 101.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—If you can find the necessary space, I desire to contribute a note on the form of the first movement of Beethoven's Sonata in A, Op. 101. It sometimes happens that analyses of classical works are written from the point of view of what the composer *ought* to have done, rather than from that of what he actually did. As regards the piece in question, it seems too absurd to say that the first subject consists of four bars only (ending on the sixth quaver of the bar!) and then to have to admit that at the recapitulation this is abbreviated, varied, and put into the tonic minor. Surely if this is all there is of it, in a movement of 102 bars, the first subject can scarcely be said to exist. In my opinion, this piece is not really in full sonata form at all, but merely founded upon it: in this respect resembling Bach's Prelude in E, No. 9 of the 'Forty-eight,' in short, a revival of an older form. I do not think a distinction can be made between first and second subjects, because there is no perfect cadence until we arrive at that in the key of the dominant, bar 25. I should prefer to say that the theme contains two distinct ideas, the second of these commencing at the second half of bar 16. A *coda* (bars 25-34) completes the exposition. The development (34-52) com-

bines these two ideas. I have no doubt but that Beethoven considered the turning-point of the movement to be where he has marked *molto espressivo*, after the pause in bar 52; although the actual recapitulation does not commence until bar 58, and is then a bar short as compared with the exposition. From bar 61 the recapitulation is continued in the principal key instead of that of the dominant. The *coda* (77-92) is extended; and followed by final *coda* (92-102) founded on previous material. I would further point out that the theme and its recapitulation, according to the above reckoning, each occupy 25 bars—1-25 and 52-77.

Yours, &c.,
ARTHUR T. FROGGATT.

## B. E. F., FRANCE.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—It may interest musicians in England to know, from a British musician, something of the musical doings among the British Forces here.

It is pretty generally known that practically every Division has a band and concert-party of its own, but not so much is known as to what actually takes place. After a period in my Battalion I was attached in March of last year to the Divisional Concert-Party. Since that time 'The Goods' have given upwards of three-hundred performances within three or four miles of the firing line—just about where the big guns 'boom' generally—showing to troops who have been in the line a couple of hours previously. Among the band performances one stands out very clearly in my memory—that of the 51st (Highland) Division. A very high standard of excellence was reached. I have also heard many good performances by some small string orchestras.

In the repertoires of light music of these bands and orchestras is a great preponderance of very indifferent foreign works, many of which might well be replaced by British works in a field in which our composers have now such a chance to show what they can do. Enthusiasm is very keen out here, and I am sure that publishers would find any efforts to get in touch with conductors &c., very heartily met. Tommy is critical, and states his satisfaction or otherwise in unmistakable terms. He prefers the strongly romantic or martial element, as exemplified in Chopin's Polonaises, Rachmaninov's Preludes, &c. We often introduce the songs of Roger Quilter, Coleridge-Taylor, and others too numerous to mention, and they are always listened to in rapt attention and enjoyment. Just lately we have been asked to do something more for the music-lovers in the Division, of whom there are undoubtedly many. The difficulty is to get them together at one time, as units are so scattered and duties are heavy. However, assisted by our two young vocalists, Arthur Frith (baritone) and Frederic Warren (tenor), I gave a first concert on Sunday, June 2. It was a great success, and I hope to follow it up with others at regular intervals, if conditions will allow. During the day of the concert this village was subjected to heavy shelling, which, however, ceased just before the performance. We are anxious to bring forward British works (for pianoforte or voice), and I should be very glad to receive any here (if in manuscript duplicates should be sent for safety's sake). Address: c/o 58th Divisional Headquarters, B.E.F.

Yours, &c.,
SYDNEY ROSENBLOOM.

## BRITISH MUSIC IN PARIS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In his letter published in your issue of May 1, Mr. F. Corder assumes that foreign art is better patronised here than is British art abroad, and he illustrates his point by comparing the London Societé des Concerts Français with the short-lived British Concert Society of Paris. May I, as the founder of both Societies, make a statement on the subject? They may perhaps be useful to those interested in the attempt, shortly to be made, to revive British Concerts in Paris.

When, in 1907, we started our French concerts in Great Britain, composers whose names are now very familiar to British audiences, such as Debussy, D'Indy, Duparc, Chausson, Ravel, Roussel, Florent Schmitt, &c., were practically if not wholly unknown to them. The same applied to such eminent artists as Jane Bathori, Helenè Luquiens, Ricardo Viñes, Joachim Nin, the Parisian Quartet, to name just a few, who helped so much to propagate modern French music.

In a similar way, Hubert Bath, Arnold Bax, York Bowen, Benjamin Dale, Elgar, Balfour Gardiner, Arthur Somervell, Cyril Scott, Vaughan Williams, &c., whose works figured in the Paris programmes in 1910, were quite unknown in France, and so were artists of the standing of Mrs Swinton, Miss Myra Hess, Lionel Tertis, &c., who had been selected for the presentation of British works to French audiences.

Now, it is certain that the public will not pay to come and listen to music of which it knows no thing, unless it is presented to them by organizations which have acquired a name for including in their programmes none but works worth hearing. To acquire such a name represents years of patient work. Societies of the kind now under consideration are bound therefore to have a very small following at first. On the other hand their expenditure is heavy, because full justice cannot be done to new works except by artists of their own land, or at any rate artists trained in their own land, and the sending of British artists to Paris, or vice-versa, is a costly affair.

I have great respect for many French artists, but am positive that they cannot enter fully into the spirit of a quartet or a song written by one of those modern British composers who exhibit a truly national character (I do not refer of course to those numerous works which might as well have been signed by a German music doctor as by their British composer) until after they have heard them performed by British artists, until in fact they have learned the British 'tradition' in the same way as they had in their young days to learn the great tradition of classical works.

This being so, such societies in their initial stage have to be run at a fairly considerable loss. My experience on this point is very precise. As an engineer accustomed to deal with very concrete facts, when I decided to run those concerts for the sake of furthering modern French art, I faced the position squarely. Ready as I was to meet a large part of the loss, I endeavoured to enlist the sympathies of the French Colony in London, and although many of its members did not care particularly for music, it is to their credit that they came forward splendidly to help a cause which they felt was of importance to their country. During the first season the French element constituted 65 per cent. of the audience. Such support encouraged me to persevere. Just before the War the percentage, as was desired, had been altogether reversed, the new members being mostly British, and the French element accounting for only 19 per cent.

When the British concerts were given in Paris, notwithstanding the kindness shown by one member of the British Embassy and the then chairman of the British Chamber of Commerce (himself a musician in his leisure), and in spite of extensive advertising, the British Colony was conspicuous by its absence; the proportion of the English-speaking part of the public did not reach four per cent. (and that was inclusive of a few American friends). But composers such as D'Indy, Ravel, Roussel, Roger-Ducasse, Schmitt, &c., had come and, what is more, paid for their seats; they had also greatly helped in inducing friends to come, working on our behalf wholeheartedly. Incidentally I may mention here that Debussy had been a very active propagandist; the translation of his letter to me on that subject, as published on page 205 of the *Musical Times* of May 1 is not quite accurate, and does not do full justice to his intentions; it should read as follows: 'In spite of my inborn laziness when it is a question of taking part in any performance, my services, for what they are worth, are at your disposal.' For those who knew Debussy, such an intimation of his willingness to take an active part in the British concerts will show how heartily he was anxious to help British musicians, and also, as he told me, thus to redeem the disappointment he had caused to Edinburgh and Manchester audiences in February, 1909, by having to cancel at the last minute, through illness, his engagements in those towns.

On the whole the Concerts had been as well attended as could have been expected, and the Press criticisms were encouraging. But in view of the lack of support from the British Colony I considered that all the loss to be incurred in

introducing British music in France should not fall upon a Frenchman, and that, as such, it was fairer that I should confine my energies to helping French music in Great Britain.

The moral of this, I am afraid, too lengthy story, is contrary to Mr. Corder's statement. The French public showed themselves more ready to welcome British music than London audiences were at first to receive French music; and also that there is a lot of wisdom in the French proverb, 'Aide-toi le ciel t'aidera.'

Work such as was carried out in London and throughout Great Britain by the Société des Concerts Français would probably entail upon a British Concert Society in Paris a loss of some £300 during the first year, and of sums becoming gradually smaller during the following years. A fund of £700 or £800 would probably bring the Society to an era of self-support. The moral influence gained by a country is, I believe, well worth the money spent on such a propaganda, not to speak of the advantage to music publishers, printers, &c., whose trade with foreign lands derives great development from such work.

In your wealthy country it should be possible to find a group of music-lovers willing to come forward and place an undertaking of that kind upon a secure financial basis.—I am, Sir, Yours obediently,

T. J. GUERITTE,
*Hon. Sec. Société des Concerts Français.*

11, Claremont Gardens, Surbiton, Surrey.

## MODERN FRENCH ORGAN MUSIC.

The paper at the meeting of the Musical Association on May 14 was by Mr. Harvey Grace, who took the above as his subject. He explained that by the word 'modern' he referred not so much to the date of a composer as to the character of his music. The main factor was vitality in idea and development, and was a prime characteristic of the group of composers of whom he proposed to speak. The organ was less highly esteemed than it should be by musicians in general, and one of the causes was the neglect of the instrument by certain great composers. We were sometimes told that the organ had no repertory worth speaking of, because the classical composers, since Bach, had written little or nothing for it, but we need not therefore assume that the repertory was meagre. A vast quantity of beautiful music had been written by men well outside the circle of the giants. It might not be the greatest kind of music, and it might never become classical, but its claim on our notice was hardly less than that of the classics. Indeed, much of it made an intimate appeal that some found lacking in bigger music. As the organ, until very recent years, was used almost solely for church purposes, we could hardly expect it to be chosen as a medium by composers other than those who were brought into more or less intimate contact with it; but even so, a list that included Bach, Mendelssohn, Franck, Saint-Saëns, Widor, Rheinberger, Liszt, Reger, Parry, and Stanford, could hardly be called insignificant. Organists knew that their repertory was good, but the public, looking for Beethoven and Wagner, and seeing instead Reubke and Boëllmann, sniffed and said that there was very little organ music worth hearing.

Modern French composers had done much to remove this reproach. English musicians who were wont to say that the organ was no fit medium for modern music, must reconsider their attitude when they learned that the instrument was good enough for such men as Franck, Saint-Saëns, Widor, Ducasse, Chausson, D'Indy, Kopartz, and Vierne. The more we kept this before the public the better for the status of the organ and the organist. Another reason why this music should be carefully studied was to be found in the fact of its possessing some of the qualities in which our own music was too often deficient. It was intensely national in character, whereas much English organ music still bore traces of the days when all serious English organ-writers regarded the Bach idiom as the only fitting one. The modern French organ composer, also, was above all neat and polished in workmanship, and economical in his use of material. Too much English organ music was decidedly untidy in its laying out. In the matter of arranging, the French transcriber appeared to aim at producing not so much a reduction of the score as an effective piece of organ music, whereas an Englishman was keen on seeing how many of the orchestral features of the original he could retain. We were apt to think of simplicity and reticence as peculiarly English qualities. In everyday affairs perhaps they were, but in art they belonged rather to the Frenchman, who seemed to have an instinctive knowledge of what to leave out, which in these days of big organs and orchestras was often more important than knowing what to put in.

The history of French organ music was a curious record of a flourishing beginning, a long hiatus, and a brilliant revival. We English knew so little of the oldest French organ-writers that we were apt to regard France as having been behind Germany, but the fact was that in some respects, such as organ construction, registration, melodic use of the pedal, rapid interplay of manuals, and in the device known as 'thumbing,' France was well ahead. The organ was gradually forsaken for the more lucrative clavecin, and what had promised to be a brilliant organ school came to an end. For about a hundred and fifty years the history of French organ-music was a blank, and as an artistic factor did not exist until Saint-Saëns and Franck produced their best work. Thus a highly-original school of composition had been established in about fifty years, a very remarkable rate of growth. Should we be wrong if we ascribed much of this success to the truly national character of the music? How if Saint-Saëns, Franck, and Widor had written with an eye on German models? Was there not a lesson here for English composers?

Modern French organ-composers fell into two groups: Saint-Saëns, Franck, Widor, Gigout, and Boëllmann, and the less severe, and more popular, Lemmens, Guilmant, Salomé, Dubois, and Clausmann. Until recently the latter were regarded as typically French, but we had gradually come to see that they represented only a part of the national character, and by no means the strong part. The first significant point to notice about the less-popular group was its growing influence. Practically all the newer writers showed the characteristics of the Franckian School. Assuming that Saint-Saëns, Widor, and Gigout have practically finished their work, the outstanding men were Louis Vierne, René Vierne, Augustin Barié, and Joseph Jongen, the last-named a Belgian whose style is French and whose music was mostly published in France. Other living composers who had written some excellent organ music were Quef, Tournemère, Jacob de Séverac, Dupont, Florent Schmitt, Kûnc, and Dallier. The characteristics of the best of these composers were the pungency and acidity of their harmony and melody, rhythm, and skill in development. They were by no means exacting in regard to registration, obtaining many admirable effects from contrasted uncoupled manuals, and depending comparatively little on solo stops. Although not much given to the writing of fugues, the French organ-composer was a notable hand at a canon. Passacaglias and other ground basses were not so common, but there were many delightful examples of bell-chimes and other short figures treated in *ostinato* fashion. Another striking feature was their use of the pedal-board melodically, often with 8-ft. and 4-ft. stops alone.

Modern French organ music was an amazing blend of moods, being by turn austere, humorous, melancholy, simple, complex, brilliant, and sinister, but of its musical value there could be no doubt. Whether we liked it or not, it was so tremendously alive that we could not afford to neglect it. It might be depended upon to disturb the most peaceful of academic groves, and to blow the cobwebs out of any organ-loft that was not hermetically sealed.

The illustrations, which were played by Mr. and Mrs. Grace on the pianoforte, included:

| | |
|---|---|
| Allegro risoluto (Symphony No. 4) | *Louis Vierne* |
| Scherzo (Symphony No. 2) | |
| Carillon | |
| Pastorale | *Roger Ducasse* |
| Intermezzo (Symphony No. 1) | *Barié* |
| Minuet-Scherzo | *Jongen* |

And short pieces by Gigout, René Vierne, and D'Indy.

According to the American papers, Mr. David Bispham, who still has many friends in England, is coming to Europe in August. He will spend his vacation singing to American soldiers in the trenches, in camps, and in hospitals.

## SOME MUSICAL RECOLLECTIONS.

One of the most interesting of the many recent books of a reminiscent nature is Canon Shearme's 'Lively Recollections' (John Lane, 5s. net), and among its discursive but always fascinating pages the music-lover will find much of interest. As a book for war-time reading it is excellent fare, for it deals with all that was best in our national life before Europe was plunged into the present fight. While diffuse, as a volume of this description must necessarily be, practically every page is worth reading. Its author's arresting personality looms large in his writing, and he further brings to bear a finely cultivated sense of humour and a deft touch for crisp, pithy narrative, and the result is a volume both entertaining and instructive.

Early in the book the reader is introduced to a musical genius of the name of Saunders who for years had been inventing a new instrument of the harmonium species. 'No one,' says the Canon, 'had ever seen it, though many had listened to weird howls and growls and shrill whistling sounds proceeding from his house. Great was the excitement, therefore, when it was announced that the instrument was actually completed, and would be played for the first time in Poughill Church on Christmas afternoon as an accompaniment to an anthem composed specially for the occasion by the talented Saunders . . . . The service proceeded as usual till the proper time for the anthem arrived. The vicar, not knowing what title to give it, simply announced, "Let us sing to the praise and glory of God—The Anthem." Then was heard much preliminary tuning of fiddles, bass-viols, flutes and clarinets, interspersed with unearthly noises from the new instrument. The congregation turned round to face the west gallery, as was the custom whenever an anthem was given. At length the curtain which hid the choir was drawn aside, and the singing began with female voices alone, "And Josup," the male voices continuing, "And Maary." This was repeated several times, accompanied by tremendous blasts of instrumental chords, in which Saunders's new invention took a very prominent though very inharmonious part. Then the anthem proceeded, women and men singing the same words alternately :

To their great surprise
To their great surprise
A little Infant did arise
A little Infant did arise.

The Canon confesses that he has no distinct remembrance of how this anthem finished, for the simple reason that he was suffocated with laughter at the bottom of the high pew!

Another character we make the acquaintance of is 'Old Neale,' the parish clerk of Toddington, who occupied the lowest tier of the 'three-decker pulpit,' and recited responses in so loud a voice that there was nothing left for the congregation to do. A painter by trade, we are told that he sometimes suffered from the painter's colic, which occasionally kept him from church. Whenever this occurred the congregation took an audible part in the service, but when asked why they did not also do so when the clerk was present the reply was, 'Do you wish us to take the bread out of his mouth?'

In 1868 Canon Shearme accepted a curacy at Linslade at a time when the church was being enlarged—a circumstance which necessitated the removal of the organ from the west end of the church to the new organ gallery. The estimate of a London firm for this work was just £25, but, writes our author, 'I consulted Mr. Anderton, our organist, who besides being a thorough musician was a plumber by trade, and gifted with considerable mechanical ingenuity. He said that, if I would help him, he would undertake to move the organ for £5 . . . Anderton and I carefully marked each portion of the organ as we took it down, and some of the choirmen helped us to move the heavier parts. We had proceeded some way in the rebuilding of the instrument when the organist of Leighton Buzzard happened to look in. "Why," he said, "you've got the bellows on the floor." Anderton, quite equal to the occasion, replied, 'We have to get the plinth made." Afterwards he said to me, "That was a lucky observation! We should have built the organ and then found that the bellows couldn't work, for of course if the bellows are not raised a foot or eighteen inches rom the ground they can have no play."'

The training of church choirs is a matter that Canon Shearme has had much to do with, and one that seemingly has always been an interest and pleasure to him. At Linslade—where he was curate—the majority of the choirmen were railway officials, and among them were two engine-drivers and their stokers, of whom the Canon speaks affectionately. Connected with the mother church was a small church about two miles distant at which Sunday services were held. The Canon tells us that the district contained but nineteen people, and that the congregation usually consisted of a farmer, his daughter, one or two servants, and occasionally a lock-keeper and his family. 'By far the most important person was the clerk, who was also the choir!' continues the author. 'He chanted the canticles and hymns most lustily, and was altogether a remarkable singer. He said he was accustomed to conduct the singing unassisted, and he would rather that I did not sing . . . When I remonstrated with the old man about his habit of sleeping in church, and suggested various expedients for keeping himself awake, such as pinching himself, or taking a pinch of snuff, he replied, "Put a pinch of snuff in your sermon, parson, and I won't go to sleep then."' As Canon Shearme pertinently observes, 'I think he had the best of the argument!'

At Cranleigh also the author took charge of the choir, thoroughly reorganizing it, and at the opening of a new organ in Cranleigh Church a festival was held in which some seventeen or eighteen choirs took part. This was probably the first of that long series of choir festivals for which he acted as precentor and trainer. Among his other activities at Cranleigh was the institution of a really excellent brass-band.

Later on, when the author had become Rector of Holmbury St. Mary, he had the good fortune to have as parishioners the Lewin family, of whose musical abilities he writes charmingly. Colonel Thomas Lewin, it may be added, was the Indian Mutiny veteran and the author of several books. At the instigation of this family Canon Shearme was induced to learn the violoncello, although he informs us that he succeeded only so far as to be able to take a simple part in a trio or quartet. On one occasion a double-bass was necessary, and as no one else was available the Colonel insisted on the cleric working up the part—'I did my best, but the result was rather feeble!' Regarding the rehearsals the Canon writes, 'My appearance must have been ludicrously like a giant tortoise or an antediluvian crab when on practice afternoons I struggled from my Rectory in the valley uphill through the Pasture Woods to Parkhurst carrying the double-bass on my back.'

The author's experiences as an opera-lover in Paris, particularly his securing of the last seat (in the gallery!) at a fashionable performance of Meyerbeer's 'L'Africaine'; his becoming a member of the choir at one of the English churches in Pau, where the organ was played and the choir trained by the Countess Wratislaw; his association at Ryde with 'Stephen Adams'; his attempts to assist in the singing (in the Basque language!) at the little church at Les Eaux Chaudes; and the performance of Boieldieu's 'La Dame Blanche'—adapted from Sir Walter Scott's White Lady of Avenel in 'The Monastery'—in which the chorus appeared in kilts, but wearing their sporrans behind!—all make excellent reading.

One of the Canon's most delightful recollections is that of his visit, while at Aix, to La Grande Chartreuse, of which he gives a most interesting account. His comments on the service and singing are worth quoting: 'Very soon they were all in their places. A death-like silence ensued for fully five minutes, when one of the monks blew his nose loudly. This was evidently a signal, for with one accord the bent figures became erect. The Office then began with the Invocation of Saints, but as the reader was suffering from a bad cold, his voice cracked every now and then in a way so ridiculous that my young companion had to stuff his handkerchief into his mouth . . . The Psalms were chanted antiphonally, and the rich diapason of the unaccompanied voices was grand and striking in the extreme. It struck me that the Gregorian tones were unusual, and I afterwards learnt from one of the monks that

they are peculiar to the Carthusian Order. When I inquired if the voices are ever accompanied by an organ or other instrument, "*Jamais, jamais,*" he replied. "Such things are employed in the world, not here." Quite lately I came upon the following account of the Carthusian liturgy, which is said to date from the 11th century: "The curious monotony of the singing has been the subject of much inquiry. Their ancient statutes explain it thus—'Seeing that the life-work of a true monk is made up of weeping rather than singing, let us use our voices to win for the soul that inward joy which comes from tears, rather than for those emotional feelings which are produced by sweet and touching music. With this goal in front of us, let us eliminate from our singing and music everything which may have a tendency to produce these emotional feelings which are frivolous, perhaps even wrong . . . Our music must consist in a chant—at once simple and full of devotion.'"

But one could go on quoting *ad infinitum*. There are a host of good things in the volume, and hard indeed to please will be the reader who, on laying it down, does not hope that Canon Shearme may be prevailed in the near future to give us some further 'Lively Recollections.'

C. EDGAR THOMAS.

## PEDAL TECHNIQUE.

By HERBERT F. ELLINGFORD.

A careful analysis of the standard works on organ playing, and books of pedal exercises published during the latter part of the 19th century, discloses a lamentable want of system in pedal technique, particularly the technique of scales and arpeggios.

I think the true cause of this want of system lies in the fact that the natural technique of the pedal-board was not properly understood by the 19th-century authors, whose works have been so widely accepted.

What is meant by the term 'Natural Technique' of the pedal-board?

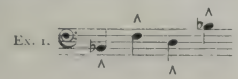
Imagine for a moment the modern radiating and concave board, and try to follow the natural movement of the limbs. It will be found that in passages that lie to the left-hand side of the board, the left limb will fall back while the right moves forward. That is to say, if a slight turn, bodily, be made to the left, the limbs will take a natural position, the left falling behind and the right moving forward. The reverse will happen in passages that lie to the right-hand side of the board, *i.e.*, the right will fall back, and the left will move forward. This natural movement holds good not only with the modern pedal-board but is obviously the natural movement with any type of board. This I take as the first important rule of natural technique.

The pedal-board was not introduced into this country until the reign of George III. (1790), although there were pedal-boards and fair-sized pedal departments in continental organs three hundred years before that date. The earliest boards were of very short compass and perfectly straight, and it took many years to arrive at any form of standardisation at all, either in compass, scale, or pattern.

The tyranny of the all-toe pedalling method, *i.e.*, the use of the toes wherever possible, was I consider the outcome of the early straight boards. But this was not the only cause of toe-pedalling. It is difficult to understand why the study of the splendid pedal-passages to be found in the works of Bach did not result in some form of systematisation; and it is equally difficult to understand why the Bach pedal-passages did not disclose what I consider to be the second important rule of natural technique, viz., *the use of the heels on the long keys.*

There are many organists to-day even who play the broken-chord passages, so common in the works of Bach, with the toes alone, and the only explanation I can find for such a practice is that it was the traditional manner of playing the pedals. Take, for instance, the following:

Ex. 1.



The footing indicated necessitates two unnecessary movements, viz., the left toe moving upwards and backwards to the note D, and the right toe moving upwards and forwards to the upper B flat.

If the following footing be adopted:

Ex. 2.

it will be found that the left heel and right toe are practically in a position to play their respective notes (F and upper B flat)—*if the feet are placed at an oblique angle*—while the lower B flat and the D are being played.

If Ex. 1 and Ex. 2 be played quickly, the footing of Ex. 2 will allow the limbs to be almost stationary; while Ex. 1 will demand a great amount of forward and backward movement.

That the toe method has been handed down, and that the natural technique of the board was not properly understood even by the 19th-century authors, is proved by the following facts:

1. The persistent use of the toes in all the first exercises for the pedals given in their works;
2. The persistent use of the toes in the broken-chord passages, so common in the works of Bach, as suggested by those authors;
*3. The failure to systematise in any shape or form the pedalling of scales or arpeggios;
4. The absence of any special technical exercises for securing freedom in attaining that oblique angle of the feet which the relation of the raised short keys to the lower long keys so obviously demands.

The early conception of pedalling which carried with it the idea that the predominant use of the toes conduced to clearness in pedalling, was, I contend, a false conception. The standard board of to-day is the radiating and concave pattern; but unfortunately there are many different types of board in common use.

The Royal College of Organists for many years advocated the straight and concave board, but finally adopted the radiating and concave pattern. But is this diversity of pattern a barrier to the adoption of a systematic method of playing pedal scales and arpeggios? Emphatically, I think not. A system which will suit the radiating board will suit the others, although certain passages may be less comfortable on the older boards. If there is any truth in the contention that the lack of uniformity in footing is due to the want of agreement in the scale, pattern, and compass of pedal boards in common use, it can only bear one interpretation. It must mean that organists alter the footing of the difficult pedal passages to suit certain boards! It must mean that when an organist has learnt to play, say, Bach's Toccata in F, on a straight board, he has to alter the footing of the long solo passages when he gets to a radiating board! In short, it must mean that he has to learn a new pedalling for each type of board.

As a rule, organists learn to play the difficult passages in the way that seems to them the easiest, whatever the type of board may be, and I am convinced they never dream of altering the footing to suit another pedal-board. The procedure would be far too risky. Nothing would be gained by such a practice; moreover, loss of confidence would be the result. This I think proves that the contention that the varied types of board are a stumbling block in the way of systematisation cannot be maintained.

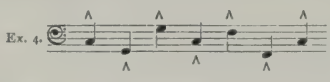
Above I have given four proofs of the fact that the 19th-century authors did not properly grasp the natural technique of the pedal-board, and I also gave reasons which I consider fully justify so strong a statement. I will dwell on this for a few moments, and mention some of the pedalling directions which are given in the standard treatises of the latter part of the 19th century. It will be seen in these works that the right toe is often directed to be

* *See* 'Pedal Scales and Arpeggios,' by Herbert F. Ellingford. No. 89, Novello's Primers.

used on some of the lowest long keys of the board, and this in the early stages of a student's pedal-work. For example:

This is by no means easy for a beginner; it demands a balance and control of the body which are only attained after considerable advance has been made in organ-playing.

Again, the usual method suggested for learning to know the position of the pedal notes consists in an exercise similar to the following:

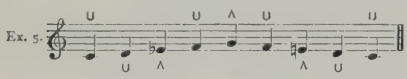



The heels are not recommended for use until a certain amount of facility has been gained in the use of the toes. This is a wrong principle, and is diametrically opposed to the natural technique of the pedal-board.

The well-worn rule, viz., to pass the right over the left in descending passages, and *vice versâ* in ascending passages, is another instance.

This rule is given with the reservation that there are a few instances where it cannot be observed. As a matter of actual fact, this rule is incapable of reasonable application in the upper part of the board.

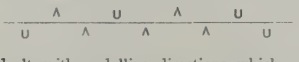
It does not matter whether a passage rises or falls. The principle which is involved with regard to the relative position of the feet is the first principle of pedalling, viz., that in passages to the left of the board the left limb naturally falls back and allows the right to move forward; and *vice versâ* in passages to the right-hand of the board:




Ex. 5 is an example of a passage lying to the right of the board, and the footing is a perfectly natural one.

In Ex. 6 the right toe is in front of the left limb at the note E flat, but simply because the E flat is a short key. The relative position of the limbs will naturally change at the fourth and fifth notes, the right limb falling back from the E flat to the F, and the left moving forward.

The natural pedalling of Ex. 6 would be as follows:



I have dealt with pedalling directions which are to be found in the 19th-century treatises on the organ, and will now proceed to those published during the first decade and a-half of the 20th century. Here there is abundant proof that the toe-method is surely, although slowly, being superseded by a more rational use of the heels as well as the toes. But a study of these works fails to elucidate or systematise the footing of scales and arpeggios.

No three scales, in the same octave, are pedalled the same way, nor are the arpeggios satisfactorily arranged. In one instance there are as many as four different pedallings for the scales of C, C harmonic minor, C melodic minor ascending, and C melodic minor descending. Moreover, there are seven other keys, with four different footings for each set of scales (similar to the C scales mentioned above). Is such confusion and want of arrangement rational?

Surely a reasonable amount of system in the playing of scales and arpeggios is as necessary on the pedal-board as on the manuals! Why is it that the opening passage of Bach's D major Prelude is regarded by so many organists as such a *bête noir*?

I feel sure it is simply because the scale of D major, with which the Prelude opens, has had its own special pedalling like every other scale. If that scale of D had been one of a group of scales, with the same formula of footing for the group, the D major Prelude would not have given the trouble that it has done, and does even now, to many organists. I have played the first five bars of the Prelude referred to in the twelve keys of C, D, E, and G major, and both forms of minor, the scale and arpeggio (broken chord) passages in the pedals being played with the same footing in each of the twelve keys. (This was publicly demonstrated recently before a body of organists in Liverpool.)

It is true that some scales in any one group may be easier than others in the same group; but the same can be said of pianoforte scales. The easiest scale to play on the pianoforte is E major, because the position of the black notes is better suited to the fingers than in other keys. Yet there are fourteen other scales with the same formula of fingering. There is a close relationship between pianoforte technique and pedal technique. With the five digitals of each hand a recognised system of fingering scales and arpeggios has held good for over a century, and although those with small hands may have to modify the fingering of some of the arpeggios, yet the system remains the same.

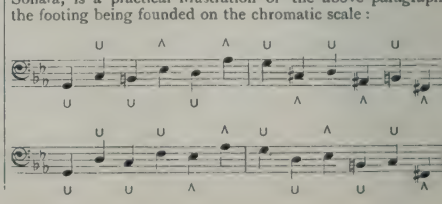
In the case of pedalling, the two toes and two heels give four members (*i.e.*, only one less than each hand has), with which scales and arpeggios can be played systematically. Again, exercises are given in pianoforte treatises for acquiring independence in finger movement, the exercises consisting of notes being held down by some fingers while other fingers of the same hand play the other notes. Similar exercises could be applied to pedalling, such as the following:

Exercises such as Ex. 7 to Ex. 11, where the semibreve notes are held firmly while the crotchet phrases are repeated, are excellent for gaining freedom of ankle movement, and for acquiring facility in placing the feet at an oblique angle.

To refer once more to the pianoforte, the works of Chopin abound in rapid sequential passages, and the fingering usually adopted is the one which most naturally suits the pattern figure, this fingering being adhered to through the sequence. Such sequential fingerings are aids to the memorising of difficult passages (of the sequential type), and also materially assist clearness of execution.

The same reasoning can be applied with equal force to the systematic footing of pedal scales and arpeggios. One of the most convincing proofs of the desirability for the frequent use of the heels on the long keys is that the easiest scale to play on the pedals is the chromatic, where a succession of nine notes (long and short keys) can be played by either foot—toe and heel alternately—in a perfectly easy and natural manner.

The following, from the *Finale* of Reubke's C minor Sonata, is a practical illustration of the above paragraph, the footing being founded on the chromatic scale:



# Weep no more.

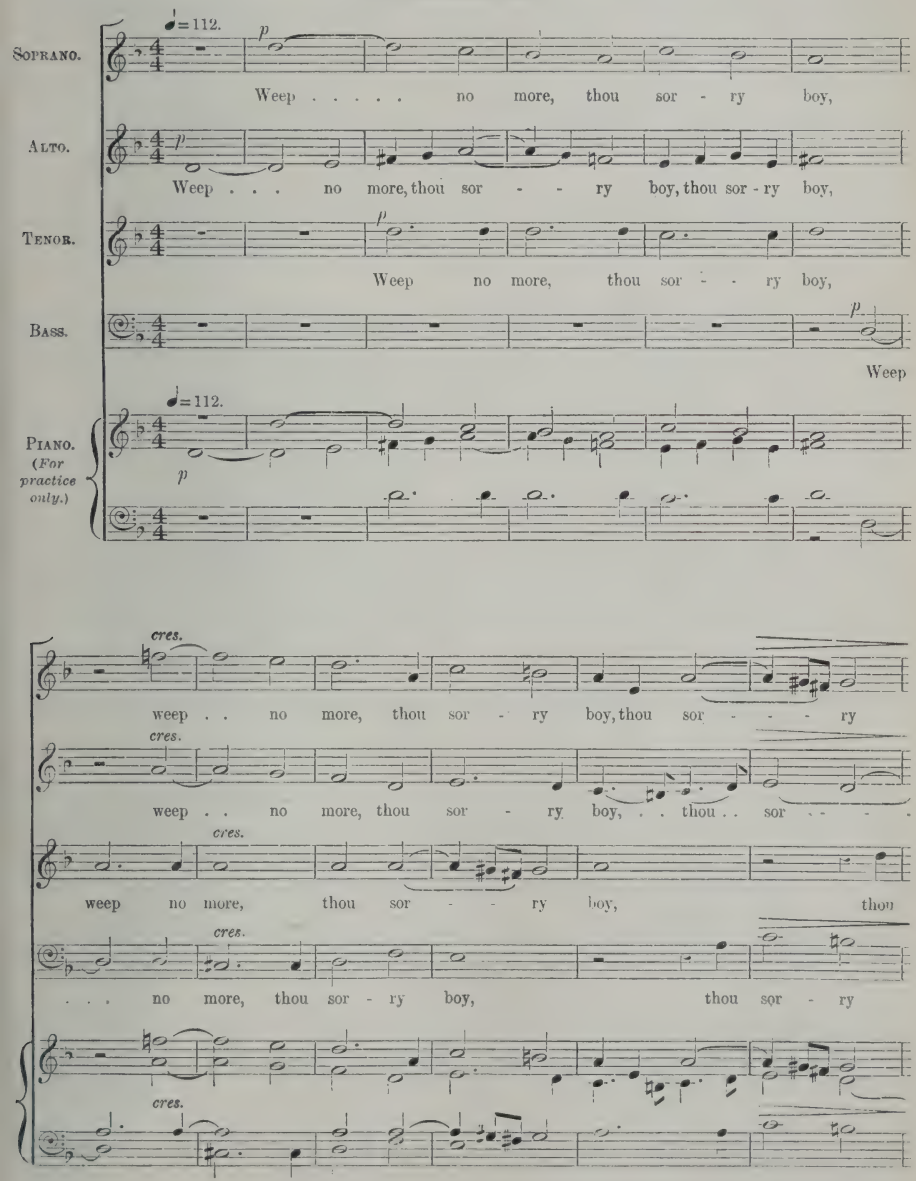
SET FOR FOUR VOICES

BY

THOMAS TOMKINS, 1622.

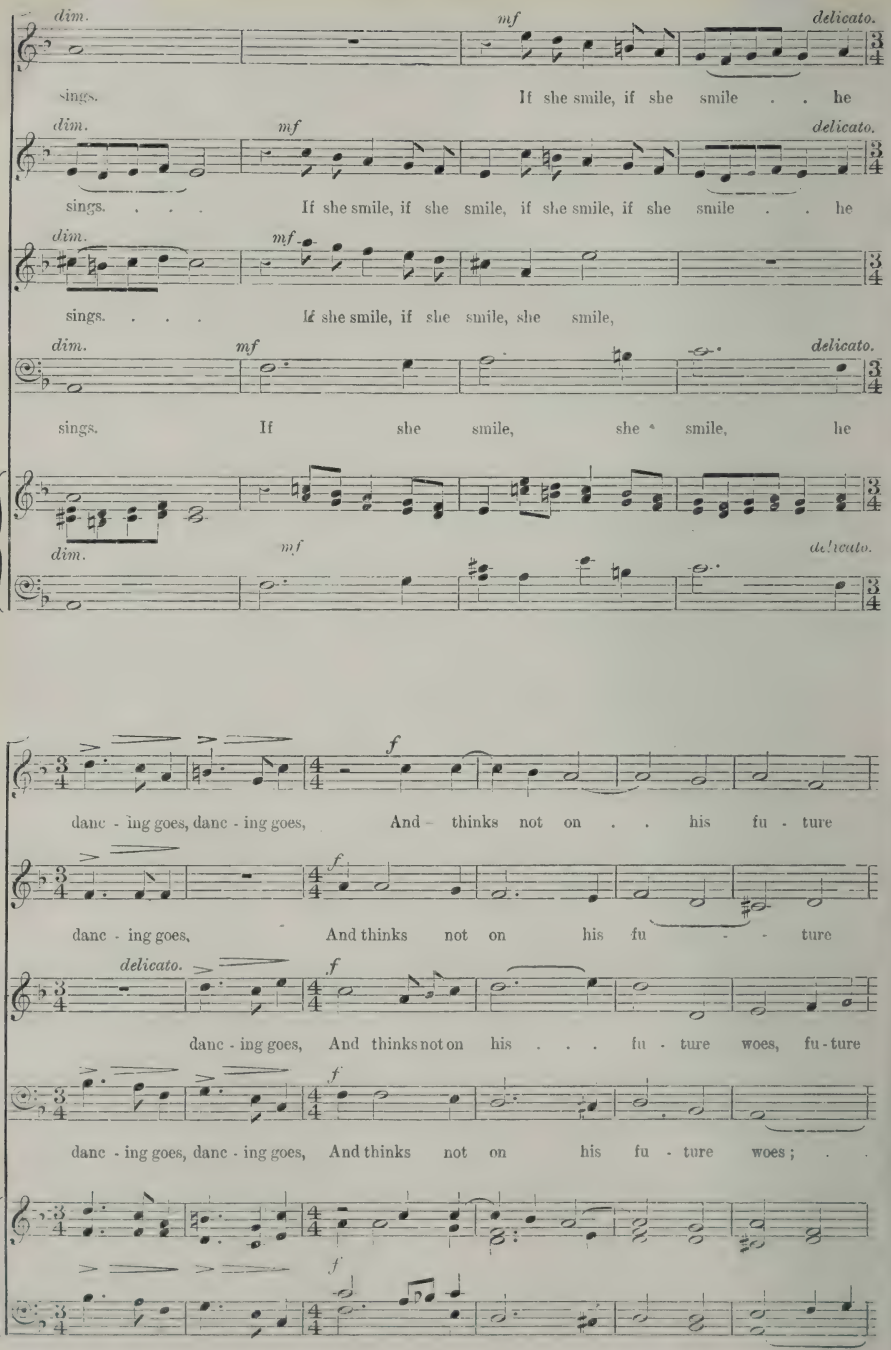
Transcribed by H. Elliot Button.

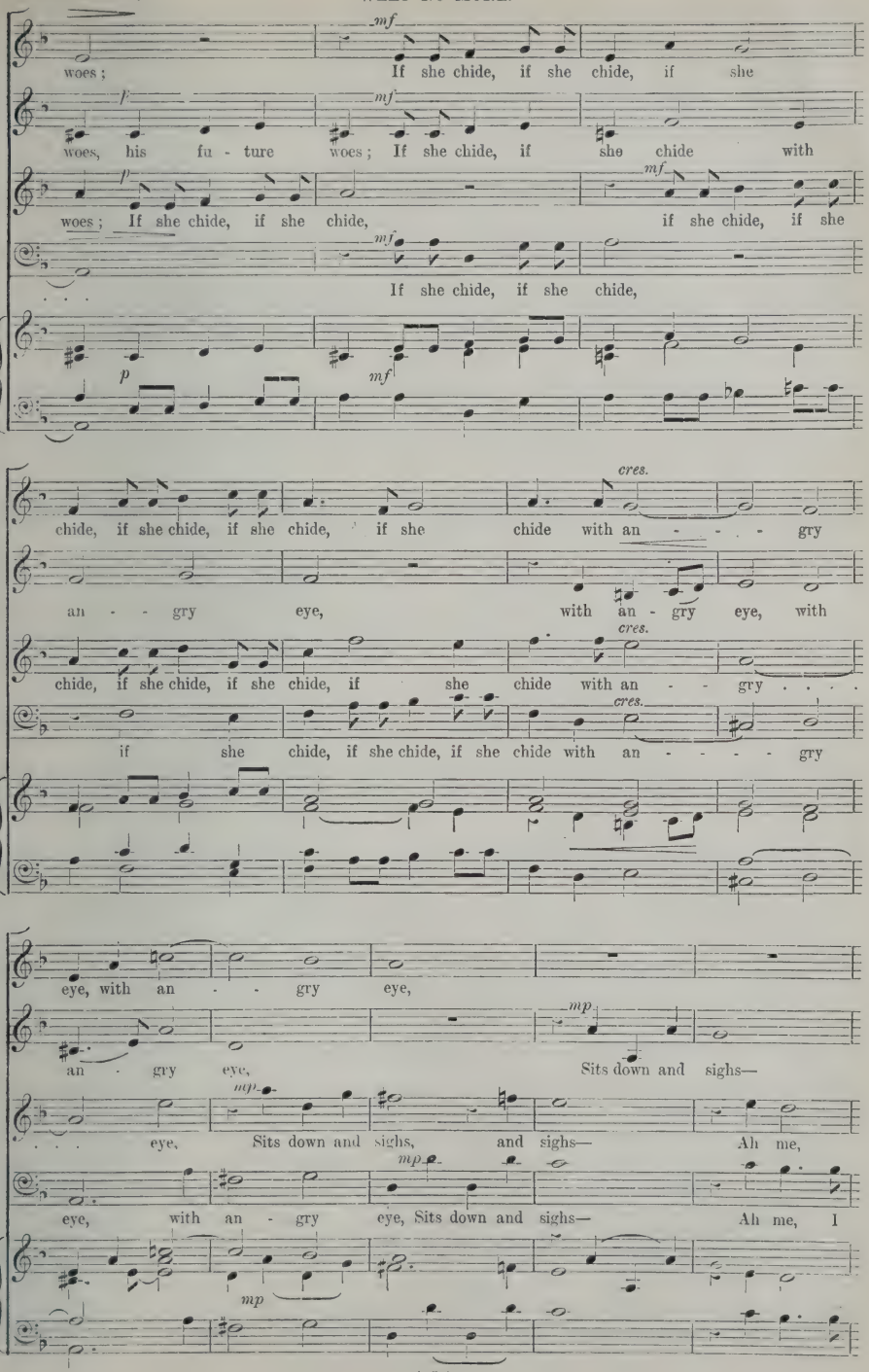
London: Novello and Company, Limited; New York: The H. W. Gray Co., Sole Agents for the U.S.A.

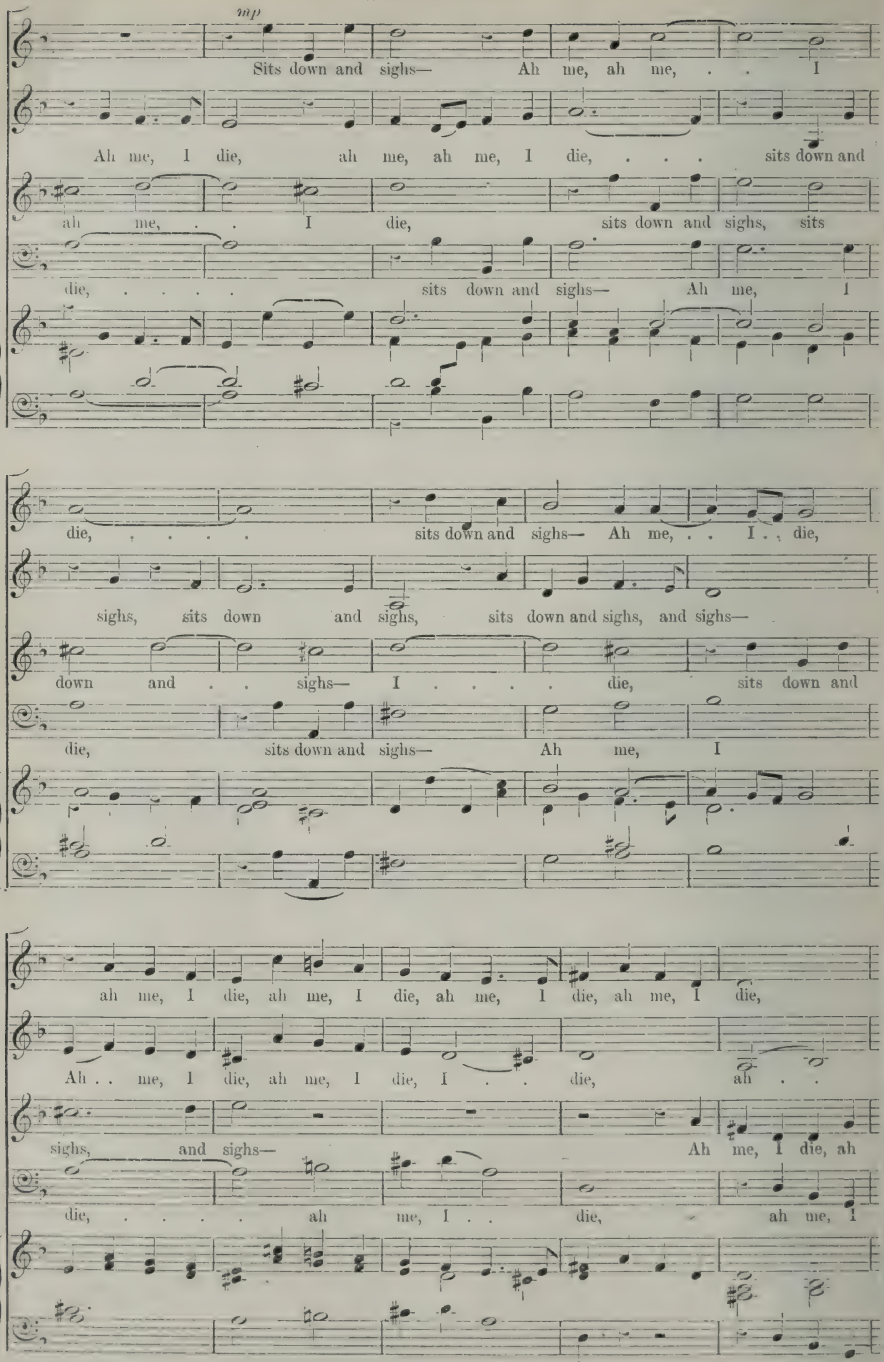

Soprano.
Alto.
Tenor.
Bass.
Piano. (For practice only.)
♩=112.
p
Weep . . . . . no more, thou sor - ry boy,
Weep . . . no more, thou sor - - - ry boy, thou sor - ry boy,
Weep no more, thou sor - - ry boy,
Weep
cres.
weep . . no more, thou sor - ry boy, thou sor - - - ry
weep . . no more, thou sor - ry boy, . . thou . . sor - - -
weep no more, thou sor - - ry boy, thou
. . . no more, thou sor - ry boy, thou sor - ry

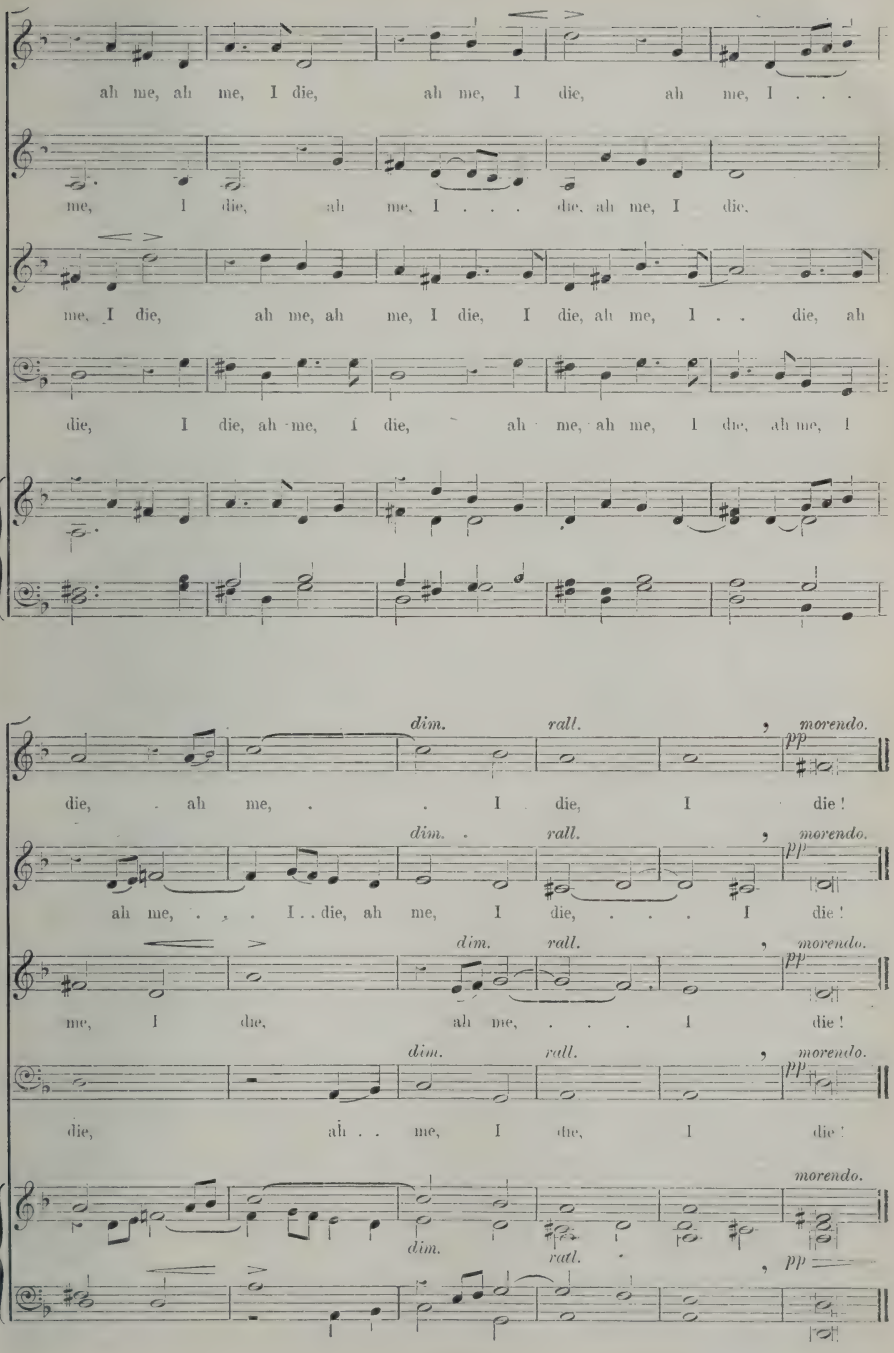
boy, Love's pleased and an - - gered, Love's pleased and
- - ry . . boy, Love's pleased and an - - gered, Love's pleased and
sor - - ry boy, Love's pleased and an - - gered, Love's pleased and
boy, Love's pleased and an - gered, Love's pleased and
an - gered with a toy, with a toy, with a toy, with a toy, with a toy.
an - gered with a toy, with a toy, with a toy, with a toy, with a toy.
an - gered with a toy, with a toy, with a toy.
an - gered with a toy, with a toy, with a toy.
Love a thou - - - sand, thou - sand pas - sions brings,
Love a thou - - sand, thou - sand pas - sions brings,
Love a thou - sand pas - sions brings, pas - sions brings,
Love a thou - - - sand pas - - - - sions brings,

mf rit. ten. p mf a tempo. rit.
Laughs . . . . and weeps, laughs, . . laughs and
mf rit. ten. p a tempo. mf rit.
Laughs . . . . and weeps, laughs . . . . and
mf rit. ten. p a tempo. mf rit.
Laughs . . . and weeps, laughs . . . . and
mf rit. ten. p a tempo. mf rit.
Laughs . . and weeps, laughs . . and
ten. mf rit. p mf a tempo. rit.
ten. p a tempo. mp mf dim.
weeps and sighs, sighs and sings, and sings, . . . and
ten. p a tempo. mp mf dim.
weeps and sighs, sighs and sings, . . . and sings, and
ten. p a tempo. mp mf dim
weeps and sighs, sighs and sings, . . . and sings, . . . and
ten. p a tempo. mp mf dim.
weeps and sighs, sighs and sings, and sings, and
ten. p mp a tempo. mf dim.


dim.
mf
delicato.
sings.
If she smile, if she smile . . he
dim.
mf
delicato.
sings.
If she smile, if she smile, if she smile, if she smile . . he
dim.
mf
sings.
If she smile, if she smile, she smile,
dim.
mf
delicato.
sings.
If she smile, she smile, he
dim.
mf
delicato.
f
danc - ing goes, danc - ing goes, And - thinks not on . . his fu - ture
f
danc - ing goes, And thinks not on his fu - - ture
delicato.
f
danc - ing goes, And thinks not on his . . . fu - ture woes, fu - ture
f
danc - ing goes, danc - ing goes, And thinks not on his fu - ture woes ; . .
f


mf
woes ; If she chide, if she chide, if she
p mf
woes, his fu - ture woes ; If she chide, if she chide with
p mf
woes ; If she chide, if she chide, if she chide, if she
mf
If she chide, if she chide,
p mf
cres.
chide, if she chide, if she chide, if she chide with an - - - gry
an - - gry eye, with an - gry eye, with
cres.
chide, if she chide, if she chide, if she chide with an - - gry
cres.
if she chide, if she chide, if she chide with an - - - - gry
eye, with an - - gry eye,
mp
an - gry eye, Sits down and sighs—
mp
eye, Sits down and sighs, and sighs— Ah me,
mp
eye, with an - gry eye, Sits down and sighs— Ah me, I
mp


mp
Sits down and sighs— Ah me, ah me, . . I
Ah me, I die, ah me, ah me, I die, . . . sits down and
ah me, . . I die, sits down and sighs, sits
die, . . . . sits down and sighs— Ah me, I
die, . . . . sits down and sighs— Ah me, . . I . . die,
sighs, sits down and sighs, sits down and sighs, and sighs—
down and . . sighs— I . . . . die, sits down and
die, sits down and sighs— Ah me, I
ah me, I die, ah me, I die, ah me, I die, ah me, I die,
Ah . . me, I die, ah me, I die, I . . die, ah . .
sighs, and sighs— Ah me, I die, ah
die, . . . . ah me, I . . die, ah me, I


ah me, ah me, I die, ah me, I die, ah me, I . . .
me, I die, ah me, I . . . die, ah me, I die.
me, I die, ah me, ah me, I die, I die, ah me, I . . die, ah
die, I die, ah me, I die, ah me, ah me, I die, ah me, I
dim. rall. morendo. pp
die, ah me, . . I die, I die!
dim. rall. morendo. pp
ah me, . . . I . . die, ah me, I die, . . . I die!
dim. rall. morendo. pp
me, I die, ah me, . . . I die!
dim. rall. morendo. pp
die, ah . . me, I die, I die!
morendo.
dim. rall. pp

## A PSYCHOLOGICAL PROBLEM.

### Made in Germany.

By Thomas Samuel (Dundee).

The lot of an organist resembles that of the Gilbert-Sullivan policeman in one respect. It is not always happy. He suffers the advice of the friend who tells him that he plays too quickly and the friend who tells him that he plays too slowly: the friend who says that his accompaniment is too loud, and the friend who says it is too soft. He spends many hours practising in churches which are cold and dark, save for the small light at the keyboards, until his fingers became blue and stiff. From the great and vacant expanse of gloom around him come mysterious and unaccountable sounds which cause his excited nerves to leap and accelerate the beatings of his heart. He is conscious of unseen presences; and, when he arrives at that stage, it is best for him to lock up and go home.

Yet, if he be worthy, he has compensations. With what pleasure does he see difficulties gradually conquered and involved counterpoints become clear and flowing: what a delight it is to play over a fine piece of organ music for the first time!

In such a mood the writer was going through a recently acquired volume published in Germany some years ago. It is known, of course, that German organ music is the finest in the world. Who says so? German organ composers say so: which is surely sufficient proof. This is the fundamental principle of Leuckart's 'Führer durch die Orgelmusik.' Thus it is a reproach that Dienel's Op. 20 should be imbued with the English spirit; and we are expressly told by the editor-experts—Burkert, Forchhammer, and Kothe—that the organ music of other countries (England, France, and Italy) is not of great moment: it is, for the most part, neither suitable for the organ (orgelgemäss) nor worthy of the exalted genius of the instrument. It is praise which is meant when the statement is made regarding a prominent Italian that certain of his works would be an honour even to a German composer; while the pieces written by a present professor of music in one of our universities are said to show technique but little imagination. Paul Blumenthal is meritorious because he has not allowed himself to be affected by the siren strains (Syrenenklänge) of his French and English neighbours; and that this influence is absent from Blumenthal's immortal works will be cheerfully admitted by those who know them. What song the sirens sang is not beyond conjecture, but it was beautiful. When Germany is so pre-eminent, on what a pinnacle the editor-composer-experts of the 'Führer' must stand! But this, in some ways, is a digression.

When playing through the volume in question, one of the pieces seemed familiar. It was a Fantasie-fugato in F minor by Reinhold Lichey, Op. 18, 'thankfully dedicated to Herrn Königlich Musikdirektor Wilh. Rudnick, his teacher and friend.' After an unimportant prelude of seven bars—*Grave*—the Fugato follows, *Allegro moderato*, F minor, with a concluding section in F major. There is nothing very remarkable in the Fugato except what gives the title to the present article. *The Fugato is practically note for note the last movement of the F minor Fantasia of August Freyer, Op. 1, published by Hofmeister, of Leipzig, and re-published in Book XXX. of Best's 'Cecilia.'* This was rather striking. The Fantasie-fugato is reviewed in Leuckart's 'Führer.' The expert merely says that it does not please him so well as the author's Op. 16 and, besides, is somewhat difficult to play. This shows that the expert did not know Freyer's Fantasia. Freyer's Fantasia was evidently also unknown to the composer Rudnick, to whom Lichey's Op. 18 was dedicated. Rudnick's last published work is numbered Op. 121, and he has put together five Sonatas for the organ.

In these circumstances a letter was written to Herr Lichey at Aix la Chapelle, or Aachen, asking an explanation of the matter. After a little delay a postcard was received from Herr Lichey, who had evidently removed to Königsberg where he is—or was in 1910 when these events took place—cantor and organist at the Haberberger Church of the Trinity. On the postcard—addressed 'Geehrtester Herr Kollege'—Herr Lichey stated that he wished much to see the Organ Fantasia cited, and that the matter was an enigma to him. A copy of 'Cecilia' Book XXX. was therefore sent to him, being more easily procured than the original Hofmeister edition. A letter of the same date as the postcard was also received. The letter expressed his amazement that his Fantasie-fugato should be identical with Freyer's music. He stated, on honour and conscience, that he never had heard the name of that composer nor seen his work; and that the matter was inconceivable. His Fantasie-fugato was written while he was under the tuition of Robert Kahn at the Hochschule für Musik at Berlin, in 1902. All his compositions are original and the result of his own innermost impulses: that it is incomprehensible if his Fantasie-fugato should be identical with a work which 'Ich sage es noch einmal auf *Ehre* und *Gewissen* überhaupt nicht kenne' by a composer of whom he never heard.

A second letter followed after the copy of Freyer's Fantasia had reached his hands. It is still more emphatic. He is amazed at the coincidence! It is and remains for him an enigma. His work is throughout independent. He, until he received the letters and the copy of Freyer's Fantasia, had never seen it nor heard the composer's name; also he bears a very good reputation in Germany as church and concert organist as well as composer, having published up to Op. 34, and the originality of his work has never been questioned. This upon his honour and conscience!

What can be the explanation? All these experts evidently did not know the Fantasia of Freyer. Nevertheless, in his day, Freyer was somewhat notable. In Mendel's 'Musikalisches Conversations Lexikon' (R. Oppenheim, Berlin, 1874), vol. iv., p. 52, it will be found that Freyer was an excellent organist, born in Saxony in 1806; that he became very distinguished as a player; that in 1834 from Warsaw, where he had established himself as a teacher of music, he made a concert-tour in North Germany, where in many places his capabilities received honouring recognition. At the date of the Mendel volume he was still organist in Warsaw. His published works extend to Op. 17, and include several pieces of importance: the F minor Fantasia referred to; Op. 2, Variations and Finale on Lvoff's Russian National Hymn, published by Bote & Bock, of Berlin; Op. 3, Variations and Finale on a Bortniansky theme published by Hofmeister and reprinted in vol. ii. of Best's 'Organ pieces ancient and modern'; and collections of preludes published by Hofmeister and Häsick. He has also an Organ School and a Chorale Book, both published by Gebethner and Wolf. In the 'Führer' his name appears six times. Herr Lichey never heard of him. It is a psychological problem.

[We have verified Mr. Samuel's statements by a comparison of the two copies. The 'coincidence' suggests kleptomania in its worst form.—Ed., *M. T.*]

---

## MR. DAN GODFREY AND BOURNEMOUTH: A NOTABLE ANNIVERSARY.

A musical event of unusual interest and importance was that at Bournemouth on May 22, when was celebrated the twenty-fifth year of the establishment in the town of a permanent municipal orchestra—the first municipal venture of the kind in this country, and one that has been attended with conspicuous success. Mr. Dan Godfrey, Bournemouth's Musical Director, may well feel proud of the fact that the record of his achievement in completing this long period of musical service stands alone and unchallenged in the annals of British orchestral art.

The occasion was commemorated by special concerts of British music, at which Sir Charles Stanford and Mr. Edward German—two staunch and whole-hearted well-wishers of Bournemouth's municipal music—appeared in order to conduct the Orchestra at this unique Festival. Mr. Granville Bantock was also to have been associated with his musical colleagues in the tribute, but unfortunately indisposition prevented him from making the journey from Birmingham. To Sir Charles Stanford the large audiences were indebted for his introduction to Bournemouth of two of his most recent compositions, the 'Verdun' March and Epithalame, and the Irish Rhapsody (No. 5), dedicated to the Irish Guards—each of them works that will sustain his great reputation; but the

people of Bournemouth will owe even more to him for the warm commendation and inspiring encouragement that he gave to the Municipality, to Mr. Godfrey, and to the Orchestra in the speech that he made at the afternoon concert. Mr. German's facile talent was exemplified in several of those favourite compositions that have flowed from his pen with such seeming ease. The singing, too, of Miss Carrie Tubb, in some most effective items, proved an immense attraction.

But the heroes of the day, after all, were Mr. Godfrey and his instrumentalists, and among the latter, those in particular who have either completed or are within a few years of completing a twenty-five years' engagement in the service of the Bournemouth Corporation.

And to the chief of these, Mr. Godfrey himself, how can his fellow-citizens adequately express their thanks for what he has done for Bournemouth, or musicians and music-lovers throughout the country for his magnificent efforts in the cause of music and British music in particular? The writer of these lines, whose professional work has laid in this South Coast resort for the past ten years, and who is consequently well acquainted with Mr. Godfrey's achievements, unhesitatingly selects the last decade as the most progressive period of the Orchestra's existence. But it is really a question whether anyone outside the town boundaries—or, for that matter, anyone within the borough, unless he be a close follower of the doings of the musical world—has anything like a real conception of the extraordinary record that Mr. Godfrey has set up, often in the face of apparently insuperable difficulties—though, be it said, these difficulties have always melted away before his dogged persistence of purpose. On May 22 the Mayor of Bournemouth, in handing to Mr. Godfrey a publicly-subscribed testimonial, spoke in terms of the highest appreciation of the value of the work accomplished; but Mr. Godfrey's record will after all appear more surprisingly striking to the musician who is thoroughly conversant with musical affairs than to the layman only. Turning to details of the Symphony Concerts alone—the most important, of course, of his achievements—we find that in the twenty-three series of Winter concerts no less than 1,500 different compositions have been played, of which 685 were the works of 140 British composers, while from among this long list of native musicians nearly 100 have conducted their own works at the concerts at various times. Such figures can scarcely be credited, nevertheless they rank as solid evidence of what could be done if there were more Dan Godfreys to do it. But our generation has not seen his like, and it is doubtful (though the writer lacks statistics) whether even that splendid old musician, Sir August Manns, equalled Mr. Godfrey's remarkable list of musical undertakings or the production of works to which the fateful label 'first performance' has been attached. Furthermore, Mr. Godfrey has admittedly been the British orchestral composer's best friend. To quote Sir Charles Stanford, 'He does not squeeze out British in favour of foreign music, nor does he do contrariwise.' And all this at a cost of £12 000! On this point Sir Charles Stanford laid special emphasis: 'You say the Winter Gardens has lost £12,000 during twenty-five years, but you are wrong, for you have not lost it, but have only paid £12,000 in educating the people to a knowledge of good music, and £12,000 in a quarter-of-a-century is, I think, extraordinarily cheap. In Bournemouth you have a possession—a good thing. Stick to it.'

And may we not hope, in spite of war's evil effects upon music and music-making, that Bournemouth's director of music will find it possible to 'stick to it,' relinquishing no opportunity for carrying out his intentions, and that circumstances will permit of his wielding the baton for yet another twenty-five years. 'More power to his elbow!'

---

Messrs. Stainer & Bell, on June 13, applied to the Comptroller of Patents for permission to publish the symphonic-poems 'Into the Unknown Region' and 'A Sea Symphony,' composed by Dr. R Vaughan Williams, the copyrights of which were before the War disposed of to Messrs. Breitkopf & Härtel, the German publishers. The Comptroller said the license to re-publish would be granted, and that he hoped that after the War music produced in this country would not go to Germany for publication. *Verbum sat sapienti.*

C

## MR. EDWIN EVANS ON EUGÈNE GOOSSENS AND JOHN IRELAND.

In fulfilment of an intention announced long ago, Mr. Edwin Evans made two British composers the subjects of the two opening lectures in the series which he is now delivering at Æolian Hall. On these occasions, speaking almost without reference to notes, he displayed that facility and felicity of expression that have placed him in the front rank of lecturers on music. He prefaced the first lecture with a few remarks on British composers in general, and pointed out that one of the unmistakable signs of the rapid development of British music was the fact that each period of fifteen years confronted us with a new generation of composers, markedly different from the preceding one. Owing to this rapidity of progress we numbered at present four such groups, actively producing music simultaneously. The first comprised the men born before 1855, that is to say, the great figures of the later Victorian period. The lecturer noted a disposition in some quarters to do them less than justice, and pointed out that they should be compared, not with what came after them, but with the state of English music as they found it. If that were done, they would be acknowledged not only as great men, but as having, in their day, as good a title as that of their successors to be described as pioneers. Next came the composers born between 1855 and 1870, a list embracing many big names from Elgar to Bantock, and representing the first definite stage of emancipation. The third group, born between 1870 and 1885, was extraordinarily numerous and productive. In fact, Mr. Evans was inclined to look upon much of its output as premature, and there had already been a weeding-out both of names and of works, but the list which opened with Vaughan Williams (born 1872) and closed with Benjamin Dale (born 1885), however one might regard it, constituted the plainest evidence that the English renascence was not a dream but an accomplished fact. Finally there was the group of young composers born since 1885, which was as yet a scanty one. This Mr. Evans regarded as a good sign, for the preceding batch of reputations had, in his opinion, been too rapidly established.

For his subjects Mr. Evans took on May 31 a composer of the last group, Mr. Eugène Goossens, and on June 7 one of the preceding group, Mr. John Ireland. He intentionally selected two types presenting the greatest possible contrast: the one chromatic, the other almost austerely diatonic, although making a free use of modern harmonies. The one gifted with a facility that favoured rapid development, but might become dangerous, the other unusually deliberate in his progress, and consequently more concentrated. But Mr. Evans ascribed the greatest contrast between them to an event that he placed between the two groups of composers to which they belonged, namely, the definite break with the romantic movement. He pointed out that the most characteristic of the younger composers in all countries had definitely set their faces against the abuse of what was commonly regarded as 'expression,' that is to say, the reliance upon emotional effect as distinguished from purely musical effect. It showed itself in many ways, one of them being the return to favour of the wood-wind instruments, which could not throw the lime-light on a sentimental phrase as the strings did, and therefore afforded some protection to the composer holding these views. Mr. Goossens's predilection for the flute could be explained in this way. Summing up, Mr. Evans held that there was a distinct rapprochement with the 18th century in preference to the 19th, and it was a sign of the times that with the younger musicians Mozart commanded more affection than the German romantics.

Mr. Goossens was born May 26, 1893, and was therefore just twenty-five years old. He was trained first at the Conservatoire at Bruges, then at the Liverpool College of Music, and finally at the Royal College, but with all due deference to his many teachers, the lecturer was of opinion that he owed his easy mastery chiefly to his long practical experience, as a violinist in Sir Henry Wood's orchestra and as a conductor with Sir Thomas Beecham, which gave his alert mind every opportunity of developing, as it were, by contact with the music itself. Of course he owed much to his predecessors. Every composer does, be he even Beethoven, but in the case of a composer of Mr. Goossens's years the term predecessors naturally covered many more or less recent than those which went to the making of his

elders. What was characteristic of Mr. Goossens was that even in his earliest works it was not easy to point to any one model, or even to a school. One might trace this or that device to its source, but one would find it in a state of almost complete assimilation with its context. In fact Mr. Goossens reached much sooner than was the rule with composers the point where this inherited knowledge became fused in a personal idiom. It was somewhat early to date that point, but the lecturer hazarded tentatively that the Concert Study for Pianoforte, Opus 10, showed more pronounced individuality than was to be found in earlier works, except perhaps in the 'Five Impressions of a Holiday.'

From that point development was rapid. Space forbids our following the lecturer step-by-step through the numerous compositions to which he referred; but he laid stress first upon the three works for string quartet (the 'Phantasy,' Two Sketches, and the Quartet in C), and paid a special tribute to the 'Rhapsody' for 'cello and pianoforte, the concluding pages of which, he held, proved that if Mr. Goossens had not often shown emotional intensity, it was not for want of being able to express it. Latterly two new features had made their appearance in the composer's work, one being a very personal, somewhat objective, and yet strictly musical vein of observant humour, and the other the evolution of a new type of song having some affinity with the impressionist type as practised in France, and yet quite distinctive and individual. The lecturer apologised for referring to a few of these songs, to which he happened to have contributed the texts; but good examples were 'Deux Proses Lyriques' and 'Two Persian Idylls.' In his concluding remarks the lecturer spoke of the dangers of such facility as that possessed by Mr. Goossens, and said that he regarded it as a great blessing that Sir Thomas Beecham was keeping the young composer much too busy to permit him to fail through over-production.

At his second lecture Mr. Evans spoke warmly of the scrupulous conscientiousness which had been the main reason why Mr. John Ireland had had to wait long for due recognition. He had developed slowly, not through any lack of ability, but simply because he was too honest an artist to take short cuts to what he wanted. He knew that the personal problems which he had to solve in order to attain to ripe expression were not to be met by expedients, but only by much searching of the spirit, and it was his own fastidiousness that retarded him. He was born August 13, 1879, and studied at the Royal College of Music, under Sir Charles Stanford. As already stated above, Mr. Evans laid stress on the diatonic quality of his musical structure. This of course did not preclude the fullest employment of the resources of chromatic harmony, but it led for a time to a difficulty that was of fairly frequent occurrence in modern composers, and that consisted mainly in a kind of anachronism between the musical idea and the texture in which it was clothed. The lecturer instanced as extreme cases some songs by a modern Polish composer, in which the melodic contour and the accompaniment seemed to belong to different musical generations. In the end Mr. Ireland definitely disregarded as immature all the music he wrote before 1908, and even some of the works which appeared after that date were still open to criticism on this particular point. But the difficulties were then being rapidly overcome, and the last ten years had yielded a series of works which were characteristic of the composer's maturity. Mr. Evans passed these in rapid review, pointing out the special quality of each.

First came the 'Phantasy Trio' in A minor, and the first Violin Sonata, which was in reality the third, as there were two works in this form among those which the composer had discarded. Then occurred a short break, for the next compositions appeared in 1913, but in view of the composer's deliberate methods it was probable that the works of that year were long in preparation. These were four in number, and each characteristic of a distinct aspect of his art. One was a prelude for orchestra, 'The Forgotten Rite,' which displayed him in a kind of naturalistic mood far removed from the realism of Spring poets—a mood to which we also owed the rhapsody, 'Earth's Call,' for contralto and pianoforte. Another consisted of three pianoforte pieces entitled 'Decorations.' The other two were vocal music, the cycle 'Marigold' and the song 'Sea-Fever,' which is perhaps the most frequently heard of Mr. Ireland's works. Mr. Evans divided his songs into two classes, the one simple and direct, having something remotely recalling the quality of folk-song, and the other favouring the complexities of modern art-song. 'Sea-Fever' belonged to the former, and another fine example was 'Blind,' one of two War songs jointly entitled 'The Cost.' The lecturer regarded this song as comparable for simple intensity with the very best Moussorgsky had given us when voicing the sufferings of the peasant. To the art-song type belonged 'Earth's Call,' the rhapsody already referred to.

Mr. Ireland has written two Trios, both in E minor, of which the later one, in one movement, is the more important. The 'Rhapsody' for pianoforte is another very significant work, and of the now well-known Violin Sonata in A minor, which may be said to have established the composer's reputation with the wider public, the lecturer had much to say, regarding it as due to emotions belonging to the stirring times in which we lived, but too deep-seated as yet to become articulate except in music. Finally Mr. Evans spoke sympathetically of the 'Two London Pieces,' the first of which displayed admirable discretion in its avoidance of the irony to which its unsophisticated sentiment might have tempted a less thoughtful artist, and of the 'Four Preludes' which are Mr. Ireland's last published composition. In his concluding remarks the lecturer paid a warm tribute to what he considered the dominant features in all this composer's works, an uncompromising sincerity and an undeviating honesty of purpose, neither of which were common in the music of to-day.

At the first lecture the illustrations were played or accompanied by Mr. Goossens. They included the pianoforte solos, 'Five Impressions of a Holiday,' Op. 7, and 'Kaleidoscope,' Op. 18 (twelve short sketches each with a title which indicates the mood of the music); Five Songs, the words to two of which—'Afternoon' (Westminster) and 'Tea-Time'—were written by G. Jean-Aubry, sung by Madame Alvar; two flute solos, 'Old Chinese Folk-Tune' and 'Serenade' (both Op. 4), beautifully played by Victor Borlée; a Trio with flute, Op. 6; and, very notably, the two sketches for String Quartet (Op. 15), 'By the Tarn' and 'Jack o' Lantern,' pieces which probably have done as much as anything Mr. Goossens has written to associate a style with his name. That distinctive style is distinguished by its rhythmic unexpectedness rather than by startling harmony. It is full of 'quips and cranks and wanton wiles, nods and becks, and wreathed smiles.' Some of the 'Kaleidoscope' numbers have a delightful and sometimes poignant mood. Has Mr. Goossens 'found himself' yet? He is young. We await developments with curiosity.

At the second lecture the composer concerned (Mr. John Ireland) was again the chief executant. The pianoforte solos were 'Two London Pieces' and Four Preludes ('The Undertone,' 'Obsession,' 'The Holy Boy,' 'Fire of Spring'), which were performed for the first time; two movements from the D minor Violin Sonata, and the more recent A minor Sonata (complete) were played, with Mr. Albert Sammons as violinist. The Preludes left one in a mixed mood, in which self-reproach was an element. One felt that such original music ought to be liked, and yet it aroused no special interest. The A minor Sonata made a much more definite appeal. It grows upon the mind, but to us at least the last movement is not so satisfactory as are the other movements.

---

On June 14 Mr. Evans's subject was 'The beginnings of Opéra-Comique.' We regret we have no space left to do more than record that Mr. Evans gave what may be described as a racy lecture, and that he had the advantage of the aid of Miss Mignon Nevada, who sang a great number of excerpts from French operas in her best and most attractive style.

---

At a meeting of the Court of the University of Wales, held at Chester recently, a letter from Mr. John Owens was read in which it was stated that he was authorised to offer £10,000 War Stock towards the establishment of a music directorship on the lines recommended by the Royal Commission (*see* the report in our May issue).

## PROF. TOVEY ON CLASSICAL MUSIC IN THE LARGER FORMS.

In four pianoforte recitals which he gave during the Winter term in the music class-room of the University of Edinburgh, as the annual series of Historical Concerts, Prof. Tovey demonstrated in such a manner as mere words could never achieve, the character and scope of what has been described as Classical Music in the Larger Forms. The audiences were small and select, consisting as they did perhaps to some extent of his own students, but chiefly indeed of a fair sprinkling of some of the most cultured and musically intelligent people in Edinburgh—such people let it be said as are capable of recognising bad and tiresome music, and courageous enough to signify the fact without reserve when productions of that character are thrust upon them. But the manner of reception accorded to the Professor's all-but-perfect interpretations of some of the biggest and longest single works ever written for an individual instrument, on the occasions in question, in itself, quite apart from the didactic function the concerts are calculated to perform, constituted a sufficient justification of their inclusion in four of the most remarkable concert-programmes probably ever compiled, and the scheme is certainly deserving of a considerably wider publicity than is humanly possible within the circumscribed limits of a purely academic course of instruction.

Prof. Tovey not inaptly describes the Larger Musical Forms by the notion of *œuvres à longue haleine*. This however only embraces one aspect of the question, and that perhaps not the most important. While the incidence of 'long breath' is generally, though not always, a necessity for the admission of a work into the category of the Larger Forms, the fact of a clear articulation of thematic material or premisses; a carefully studied and logical development of such material; and a perfectly comprehensible and unmistakable statement of results, are *sine quâ non*. A bad sonata or symphony is one in which the developmental material is scamped or clouded, or in which irrelevancies, circumlocutions, or redundancies appear. A sonata of such a character indeed is worse than one the themes of which are completely lacking in inspiration, although the latter is bad enough in all conscience. But even a better example of works in the so-called Larger Forms, taken here for the purposes of illustration, is perhaps to be found in the Opera, with its sister form, the Oratorio. The old Italian opera and many examples of the true oratorio, popular and otherwise, come well within the description of *œuvres à longue haleine*, yet composed as they are largely of arias and choruses loosely strung together, and these having small literary and dramatic connection one with another, and the individual works themselves, each regarded as a whole, having no musical coherence whatever, they cannot be regarded as works in the Larger Forms, taking this term in its general acceptation as a complete definition of an æsthetic entity. As to the music-dramas of Wagner, the later Verdi, Strauss, Debussy, and the modern schools generally, on the other hand, there can be no dubiety whatever. They are works of long breath certainly,—the term *œuvres à longue haleine* must not be confused with long-windedness: that is altogether another story—but they are something more besides. Each is a complete, separate, and irreducible æsthetic conception: this I solemnly assert and hold by, Wagner nights at the Queen's Hall and other centres of orchestral activity notwithstanding.

It may be objected however that no symphony or sonata—tone-poems for the present being without the limits of the conception embodied in these terms—satisfies as a whole, whatever individual movements may do, the requirements postulated in my implied definition. But the objection applies with equal force to the 'long breath' idea. It appears to me however that, in whatever light we may regard it, the objection has no basis in fact, and is therefore altogether invalid. Like the Suite of the 17th and 18th centuries, the Sonata or Symphony of Haydn, Mozart, and Beethoven is, nearly without exception, in every case a distinctly complete, separate, and irreducible entity, and individual movements cannot be arbitrarily torn from their context and performed apart, without doing positive violence to the work as a whole. The really essential character of a work in the Larger Form therefore, apart from its purely technical construction, is contrast and atmosphere. We have this *en miniature* as a rule in the first movement of the sonata, and if somewhat less formal in the work as a whole, these elements are not necessarily absent, and are none the less real on that account.

It will thus be seen that a work will not necessarily gain admission into the category of the Larger Forms purely because of its being of a character of mere pomposity and bigness. For a work to be admitted to that honour, there must in the first place be clear articulation of the various thematic nuclei and a logical exposition and general organization of the texture: on that we are all agreed. It should also be a work of 'long breath,' although I do not accept as proved the fact that, because a composition does *not* fulfil this requirement, it is therefore debarred from a right to be regarded as coming within the description of music in the Larger Forms at all. It must further be a complete, separate, and irreducible artistic entity. It should be a study in broad and well-defined contrast, with a certain degree of atmosphere pervading, and binding up, the constituent sections of movements into one clear and perfect whole; a work, like the drama as conceived by Aristotle, having a beginning, a middle, and an end. And lastly, there ought to be in all its parts an element of high seriousness boldly enunciated, in what Matthew Arnold, dealing with a kindred system in literature, called the grand manner.

Prof. Tovey's examples of such works—Classical Music in the Larger Forms—included Bach's 'Overture in the French Style,' Sixth Partita in E minor, and 'Goldberg Variations'; Haydn's Sonata in A minor; Beethoven's Sonata in A flat major, Op. 110, and Sonata in B flat major, Op. 106; and Schumann's 'Etudes Symphoniques,' Op. 13. A careful keyboard study of these and of similar productions will, to those who were not fortunate enough to hear Prof. Tovey's wonderful interpretations, do more to convey a true idea of what works in the Larger Forms really are than all the rhetoric that ever was generated in the brain or poured from the lips of men.

WILLIAM SAUNDERS.

## ROYAL ACADEMY OF MUSIC.

The following competitions are announced: Six Ada Lewis Scholarships, two for female singers, and four instrumental, on September 18, tenable for three years; the Dove Scholarship for violin-playing, on the same day; the Carl Rosa (Composition) Scholarship, tenable for two years. The Sir John Goss Scholarship, for choir or ex-choir boys under seventeen, defrays three years' fees (thirty-six guineas per annum); organ must be principal study. Particulars can be obtained from the secretary, R.A.M., York Gate, Marylebone Road, N.W.-1.

The programme of the student's concert given on May 29 brought forward no fewer than six works by British composers, besides three of Mrs. Kennedy-Fraser's Hebridean songs. Benjamin Dale (Theme with variations from his D minor Sonata), Nettie Thomson (a student, the first movement of her Pianoforte Quartet in C minor being performed), Stanley Hawley (two of his musical recitations), M. Ewen (Five Vignettes for pianoforte), Elgar (the song 'The Pipes of Pan'), and W. Y. Hurlstone (first movement of Sonata for violin and pianoforte) were the composers represented.

The Dramatic Class, under the direction of Mr. Acton Bond, recently gave two performances of 'The School for Scandal.' All the performers were ladies, and excellent talent was shown.

## THE Y.M.C.A. APPEAL TO MUSICIANS.

We regret we must hold over the May report and details. Gifts of instruments and music are arriving daily, but still more are wanted. Will readers please note that in future these gifts should be sent to the new office at 25, Bloomsbury Square, W.C.-1.

Colonel W. R. J. McLean, T.D., A.A.G., Inspecting Officer of the Transport Workers' Battalions, Mus. Bac. Dunelm., and an Associate of the Tonic Sol-fa College, has been gazetted Commander of the Order of the British Empire (C.B.E.).

## A WEEK'S MUSIC IN LONDON IN WAR-TIME: JUNE 3 TO 9.

It may be of interest to the future historian for us to place on record a week's musical doings in London at the principal centres during one of the great crises of the War.

OPERA.

*Drury Lane (Beecham Opera Company).*—June 3 to 8, 'Othello,' 'Faust,' 'Madame Butterfly,' 'Carmen,' 'Magic Flute,' 'Figaro,' 'Samson and Delilah,' 'Tannhäuser.'

*Shaftesbury Theatre (Royal Carl Rosa Company).*—'Merry Wives of Windsor,' 'Pagliacci,' 'Mignon,' 'Tales of Hoffmann' (twice), 'Madame Butterfly,' 'Dante and Beatrice' (by Stephen Philpot, first production), 'Rigoletto,' 'Bohemian Girl.'

*King's Theatre, Hammersmith (D'Oyly Carte Company).*—Sullivan's Operas: 'Mikado' (twice), 'Yeoman of the Guard' (twice), 'Princess Ida,' 'Patience,' 'Sorcerer,' 'Iolanthe.'

*His Majesty's Theatre.*—'Chu Chin Chow' has been going on for about three years. Interest largely spectacular, but music a feature.

*Daly's Theatre.*—'The Maid of the Mountains. The 552nd to 559th performances.

*Empire Theatre.*—'The Lilac Domino.

*Lyric Theatre.*—'Violette' (comic opera). Book by Norman Slee and music by John Ansell.

CONCERTS.

(*a*) Royal Albert Hall; (*b*) Queen's Hall; ( ) Æolian Hall; (*d*) Wigmore Hall.

June 3. (*d*) Miss Lilias Mackinnon, pianoforte recital.

June 4.—(*c*) Margaret Cooper, vocal recital. (*c*) Vladimir Rosing, vocal recital.

June 5.—(*c*) Classical French Theatre Association (French Folk-songs, Chansons de Fêtes).

June 6.—(*b*) Festival of Italian Symphonic Music—Pergolesi's 'Stabat Mater,' also works by Boccherini, Caccini, Leo, Carissimi, Paisiello, Cimarosa. Conductor, Sir Thomas Beecham. (*c*) George Pawlo Anglo-Finni h vocal recital. (*c*) Gladys Van der Beeck (vocalist) and Una Truman (pianoforte). (*d*) Claud Biggs pianoforte recital, also Lloyd Powell pianoforte recital. (*d*) Amy Hare (concert of her own compositions).

June 7.—(*c*) Edwin Evans's Concert-Causerie: 'The works of John Ireland' (Albert Sammons and the composer). (*c*) Philharmonic String Quartet (Ravel in F major, Arn ld Bax in G major (first performance), Schumann in F major). (*d*) Miss Annabel McDonald (song recital) and the Belgian String Quartet.

June 8.—(*a*) Clara Butt's concert, with Maurice d'Oisly, Albert Sammons, Katharine Goodson, &c. (*b*) Moiseiwitsch, with Queen's Hall Orchestra under Sir Henry Wood ('Emperor' Concerto, Fantaisie-Symphonique (G. Dorlay), Liszt's Concerto in E flat, &c.). (*c*) London String Quartet (Beethoven in B flat, Op. 18, Warner's Violin and Pianoforte Sonata, Schubert's 'Trout' Quintet). (*c*) Strockoff (violinist) recital. *Polytechnic, Regent Street.*—Elsie Horne (pianoforte), lecture-recital on 'Nature in Music.'

June 9.—(Sunday). (*a*) Sir Thomas Beecham's Opera Company. Afternoon concert with the leading artists of the Company. (This is one of a series.) (*b*) New Queen's Hall Orchestra. Afternoon at 3.30, and again at 7. Works by Weber, Wagner, Sullivan, Beethoven (the 'Emperor' Concerto, played by Miss Peppercorn). Mascagni, Balfour Gardiner, and Tchaikovsky. The same programme at both concerts. Sir Henry Wood conducts. This is part of a new series of Sunday concerts on this novel plan. *Palladium.*—At 3.15, full Band Royal Artillery—Welsh Rhapsody (Edward German) and Overtures, &c., by Coleridge-Taylor, Sullivan, Saint-Saëns ('Phaëton'). Conducted by Lieut E. C. Stretton. Another similar concert, with the same orchestra, at 6.30 p.m.

We say nothing of the doings at the music-halls, at which, we may mention, for the information of the future historian, very little music that deserves notice is ever performed. Then there are the innumerable cinema shows. At the best of these the music is often very good, comprising orchestral selections from the compositions of the best composers. We also say nothing of the scores of concerts being given every week in camps and hospitals by suburban musical organisations.

---

In a note printed on p. 255 in our June issue, Mr Alfred Kalisch wrongfully accused 'Grove' of an omission. Several correspondents write to point out his error. Mr. Kalisch writes: 'I am afraid I must apologise to the indispensable "Grove" for having wrongfully accused him of not mentioning certain facts concerning Dussek and his widow.—Peccavi.'

## THE BEECHAM OPERA SEASON.

It was very gratifying to opera-goers to find that the success of the Spring season encouraged Sir Thomas Beecham to undertake a Summer season. This was commenced on June 3. Up to the date of our writing the following operas have been performed: 'Louise,' 'La Bohème' 'Phœbus and Pan,' 'Cavalleria Rusticana,' 'Pagliacci,' 'Boris Goudounov,' 'Aïda,' 'Carmen,' 'Trovatore,' 'Tannhäuser,' 'Figaro,' 'Tosca,' 'Samson and Delilah,' 'Faust,' 'The Magic Flute,' 'Othello,' and 'The Valkyrie.'

The singers have been almost the same as those enumerated in our April number. Beyond those there named Miss Desireé Ellinger deserves special mention for her interpretation of Madame Butterfly. In Othello Mr. Frank Mullings gave his extraordinarily virile reading, and Miss Jeanne Brola was very fine as Desdemona—as in fact she is in every part she undertakes. A great acquisition to the company this season has been Miss Agnes Nicholls, whose experience and fine voice were brought to bear upon the part of Elizabeth in 'Tannhäuser' and Brunnhilde in 'The Valkyrie.' The most notable event of the season has been the revival of Wagner's work. It was given for the first time this season on June 14, before an audience that not even Drury Lane has often seen. It was stated that the demand for seats was so great that the house could have been sold three times over. The cast was as follows:

| | |
|---|---|
| Sieglinde | Miriam Licette |
| Brunnhilde | Agnes Nicholls |
| Fricka | Edna Thornton |
| Siegmund | Walter Hyde |
| Hunding | Robert Radford |
| Wotan | Robert Parker |
| Helmwige | Ada Pennie |
| Gerhilde | Clytie Hine |
| Ortlinde | Dorothy Charman |
| Waltraute | Ethel Toms |
| Rossweisse | Elsie Wynn |
| Grimgerde | Mollie Mundle |
| Siegrune | Juliette Autran |
| Schertleite | Ida Sagar |

The performance under Sir Thomas Beecham (who conducted the work for the first time) was a notably fine one. Miss Licette was a very charming Sieglinde, and Brunnhilde was finely represented by Miss Nicholls. Mr. Hyde surely never sang better than he did on this occasion, and Mr. Radford was magnificent. Not even Mr. Parker could make all Wotan's harangues quite tolerable, and as for the other members of the cast there is nothing but praise to be given. The orchestra had been increased for the occasion, and was as usual splendid.

---

## ROYAL CARL ROSA OPERA COMPANY.

SHAFTESBURY THEATRE.

This Company ended a prosperous season on June 15. A revival of 'Don Giovanni' was a welcome event. Mr. Edward Davies was Don Ottavio, and that considerable asset of the Company, Miss Clara Simons, was Zerlina and Mr. James Pursail the sinful but interesting Don Juan. To the very great credit of the management an opera by a British composer was produced for the first time on June 7. Whatever the fate of the new work may be we must value every encouragement given to native effort in this sphere of musical activity. Our composers will never learn to write op ras except by writing operas and having them performed.

The new opera is entitled 'Dante and Beatrice,' the libretto, which is by Mr. W. J. Miller, being written round the story of their hapless loves. It is creditable to Mr. Miller that although he presents Dante mainly as a love-sick poet, he contrives not to offend. The music is by Mr. Stephen Philpot, who was once a student at the Royal Academy of Music. It was a brilliant idea to make the first scene a reproduction of Mr. Holiday's famous picture, the meeting of Dante and Beatrice. The story of the opera, which is laid in Florence, is, briefly, as follows: Townsfolk assemble to welcome the rising of the sun on a May morning. A procession passes. Dante, who witnesses it, is chided for his aloofness. Later Beatrice and her train enter, and she invites all to festivities on this her birthday. Dante and Beatrice are now alone, and a love duet follows. A faction fight then occurs in the streets (it is a bloodless affair), and Dante, with others, endeavours to stem the mob, and he

fights a duel with Corso, their leader, and disarms him. Next we witness the reception at Beatrice's palace. Dante arrives late and misses a ballet, which is a pity, because it is one of the most effective things in the opera and might have cheered him. There is now a strange gap in the story, and we see Beatrice dying on a couch. Dante appears, and Beatrice, after the fashion of most dying operatic heroines, sings a long and passionate duet with her lover. She then expires, after witnessing a melodramatic beatific vision. Mr. Philpot's music is always melodious and pleasing. The arias and duets for the chief singers are cast in a popular mould, and the orchestration, if at times lacking in delicacy, shows considerable experience. The ballet music is particularly effective. It is to the composer's credit that knowing his limitations he does not strain to be 'modern.' Taken altogether, he makes a decidedly popular appeal. The title-parts were sung respectively by Mr. Albert Bond and that experienced artist, Miss Miranda. Mr. Bond has a too weak style, but his voice is agreeable, and he showed a good temperament. The chorus and orchestra were commendable Mr. Arthur Delmotte conducted. The opera was produced by Mr. Charles Victor.

# London Concerts.

## QUEEN'S HALL.

### FESTIVAL OF ITALIAN SYMPHONIC MUSIC.

The first of three concerts organized by Mr. Isidor de Lara to exhibit ancient and modern Italian symphonic music, was given on June 6. The London Philharmonic Society's Orchestra, under Sir Thomas Beecham, assisted. An Overture in D, by Boccherini, very episodical in form, but full of music, was the first item A tenor solo, 'Amarilli mia bella,' by Caccini, was finely sung by Mr. Walter Hyde, who also gave with great effect 'Saper bramate' from Paisiello's 'Il Barbiere di Siviglia.' One of the most impressive pieces brought forward was the Sinfonia from the oratorio 'Elena al Calvario,' by Leo. Here there was dignity, breadth, and beauty. Mr Foster Richardson gave a stirring performance of Carissimi's 'Vittoria.' Much interest was evinced in the performance of Pergolesi's 'Stabat Mater' for female voices, the solo-parts in which were splendidly sung by Miss Agnes Nicholls and Miss Edna Thornton, Mr. de Lara's 'Prima Donna' Choir supplying the chorus-parts. It is not often that this clever work of a young man (Pergolesi died in his twenty-sixth year) is heard on the concert-platform. It was very well performed under Sir Thomas Beecham's direction. The Overture 'Nina, o la pazza d'amore,' by Paisiello, the Sinfonia 'Gli orazii,' by Cimarosa, and the Overture 'Les Abencerages,' by Cherubini, were the other numbers of the excellent programme. There was a fair audience. The remaining concerts were announced to be held on June 20 and 29, too late for notice in our July issue.

Benno Moiseiwitsch gave an orchestral concert on June 8 at which he played the 'Emperor' and the Liszt Concerto in E flat. But the special point of the programme was the re-introduction of M. Georges Dorlay's Symphonic Fantasia for pianoforte and orchestra entitled 'La Lutte et l'Espoir.' This work has many admirable features, and it was beautifully played by the soloist.

## ÆOLIAN HALL.

### LONDON STRING QUARTET.

On May 26 a String Quartet in G minor, by Antonio Scontrino, who is one of the forward school of Italian composers was performed. The work has ample interest; its rhythmic appeal is a strong feature, and its vitality holds the attention. A setting by Madame Poldowski of some words by M. Jean-Aubry was a good example of this composer's talent. Another song, the words also by M. Jean-Aubry, composed by Eugène Goossens, jun., entitled 'Afternoon,' was again a characteristic setting. Both composers were fortunate in having Miss Olga Haley as an interpreter.

On June 1, Brahms's Pianoforte Quintet and Holbrooke's 'Folk-Song' Quartet (Op 71) were items. Mr. Herbert Fryer was the pianist. He played Busoni's transcription of Bach's D major Organ Prelude and Fugue.

On June 8 Vaughan Williams's Quintet, with Mrs. Hobday at the pianoforte, was played very finely.

On June 15 Beethoven in F (Op 59), Mozart's pianoforte quartet in G minor (with Miss Fanny Davies at the pianoforte), and Joseph Speaight's fascinating 'Queen Mab' and 'Puck' dainties were the concerted numbers.

### THE PHILHARMONIC STRING QUARTET.

On June 7 this fine body of players gave the first performance of a new Quartet by Arnold Bax. At present it must suffice to say that the work is crammed full of musicianly ideas. Like all Mr. Bax's music it calls for more than surface acquaintance. It was very well played, as was Ravel's Quartet.

### THE LONDON TRIO.

On June 11 the London Trio gave their last concert of the season. Tchaikovsky's 'grand' Trio in A minor and Hurlstone's Trio in G were the concerted numbers. Miss Goodwin played 'Papillons,' as well as an Intermezzo of her own composition, and Miss Laite soared into the dizzy heights of the 'Queen of the Night' from the 'Magic Flute.'

On May 29 the first of a series of six lecture-recitals on French folk-songs, promoted by the Classical French Theatre Association in aid of a fund to establish travelling scholarships in France for English students, was begun by Mr. Edwin Evans, with the accomplished Mlle. Collignon as singer, who performed most delightfully. The lecture was entitled 'The Spirit of France in her beautiful Folk-songs.' The examples performed were very interesting. They raised the oft-discussed point as to how a harmonizer should put the old wine into new bottles. On June 5 'Chansons de Fêtes' were dealt with, and M. Jean-Aubry lectured. The singer was Miss Olga Haley, an artist now sure of a welcome by London audiences. On June 12 M. Emile Cammaerts was the speaker, and the singers were Miss Pironnay and Mr. Coryn, of the Royal Opera, Antwerp. The songs came from Mons and Liège.

Miss Felice Lyne, who created a great impression in opera at the London Opera House a few years ago, gave a second recital on June 10 She sang numerous songs in various languages with much charm. Her speciality is delicacy and refinement combined with a beautiful quality of tone.

Miss Margaret Cooper was in her best form at her second vocal recital given on June 4. She sang a number of songs in her inimitable way. Mr. Herbert Eisdell also sang.

On June 6, Miss Van der Beeck showed that she is an accomplished singer in more than one style. Miss Una Truman was the welcome solo pianist.

## STEINWAY HALL.

At a concert of French music given on June 4, a sad interest was aroused in a Quintet for wood-wind and pianoforte, composed by M. Alberic Magnard. This capable French musician was not accepted for army service, and retired to his country house at Baron (Oise). He attempted to defend his home against the German invaders, and for this action he was shot and his residence was burnt down after it had been looted. The Quintet is a graceful and melodious work of real merit. Franck's Sonata in A, played by Mr. Lionel Tertis and Mr. Harold Samuel, was another welcome item.

## WIGMORE HALL.

On May 25 Mr. Lionel Tertis gave a recital of viola music. The programme included John Ireland's Sonata in A (originally for violin and pianoforte), and pieces by Inglebracht, Wolstenholme, Rebikov, and Mr. Tertis's own arrangement of the 'Londonderry Air,' and notably York Bowen's first Viola Sonata.

Private Felix Salmond increases his reputation as a 'cello soloist every time he appears. On May 28 he played with Mr. Murdoch Frank Bridge's Sonata in D minor, and an adaptation of Franck's Violin Sonata.

Mr Claude Biggs gave a successful pianoforte recital on June 6.

Miss Annabel McDonald displayed attractive gifts as a singer at her recital on June 7. She has a beautiful voice, and uses it as a vehicle for her fine sense of expression.

Mr. Lloyd Powell showed a speciality in the interpretation of Bach at his pianoforte recital on June 6 He also played Franck's Prelude, Aria, and Finale, and some Preludes by John Ireland.

# Musical Notes from Abroad.

## ROME.

### ITALIAN APPRECIATIONS OF DEBUSSY.

As a sequel to the able and interesting articles recently published in the *Musical Times* on the occasion of the death of Claude Debussy, my readers may not be displeased to learn what the living masters of Italy have written regarding their French contemporary. These appreciations owe their initiation to a well-known critic, Signor Tucagliati, and appeared in a special memorial number of his musical review. I select a few of the more notable. Puccini writes:

> Debussy had the soul of an artist, capable of the rarest and most subtle perceptivities, and to express these he employed a harmonic scheme that at first seemed to reveal new and spacious and prescient ideas for the musical art. When nowadays I hear discussions on Debussyism as a system to follow or not to follow, I feel that I would like to tell young musicians of what I personally know concerning the perplexities that assailed this great artist in his last years. Those harmonic processes which were so dazzling in the moment of their revelation, and which seemed to have in reserve immense and ever-new treasures of beauty, after the first bewitching surprise always surprised less and less, till at last they surprised no more: and not this only, but also to their creator the field appeared closed, and I repeat I know how restlessly he sought and desired a way of exit. As a fervid admirer of Debussy, I anxiously waited to see how he himself would assail Debussyism; and now his death has rendered impossible that we shall ever know what would have been the outcome that indeed might have been precious.

Luigi Mancinelli writes:

> Debussy was an innovator: his researches in the field of harmony have opened a way as yet untrodden, but dangerous to follow, as the many erring imitators of the master demonstrate. His personal proceedings may be assimilated, but not copied; and should be considered in their essence rather than in their application. I recall with great satisfaction the first performances in Rome of the 'Nuages' and 'Fêtes,' directed by me at the Augusteo. A part of the public at first remained perplexed, but the exquisite grace of the compositions won the day, and they were appreciatively encored. If the first representation of 'Pélleas et Mélisande' at the Costanzi was the occasion of a violent protest on the part of the public, this, it must be confessed, was due rather to deficiencies of the production than to the intrinsic character of the music.

Singularly interesting is the letter of Alexander Vessella, foremost amongst Italian bandmasters (see my notes in the *Musical Times*, May, 1917):

> Debussy was a great musician, and one of the outstanding musical personalities of recent years. Others will say how and why: of me perhaps it will be demanded what connection there is between the music of Debussy and the band, a medium which is so powerfully educative. Debussy's music for the band should not exist. His art subsists in the dancing, free liberty of harmonic impression, and be it entrusted to the orchestra, to the pianoforte, or to the quartet, evolves all its æsthetic values in the specific nature of the timbres and phonetic characters of the individual instruments. Never being music of an architectonic character, it is not lawful to transcribe it or reduce it in any way without confuting it and criminally adulterating it. I make exception only for a few of the first of his compositions, wherein his individuality is not as yet fully revealed. I venture to express the hope that nobody will forget this, for the honour, for the taste, and for the culture of the Italian band. Still, it is true there are those who are capable even of performing Palestrina with the band!

From Naples, Saverio Procida writes:

> The centre of radiation in the art of Debussy is at once æsthetic and esoteric, and this because he himself was attracted within the circle of the fantasticism of Edward Poe and of the ultra-refined sensibility of Charles Baudelaire. The fascination of rarity, of the bizarre, of useless beauty and unreal setting, of specious colouring, artificial landscape, and unexpected surprise, all were made to focus a fabulous light which streamed upon a world entirely imaginary. The fantasy of he who submerged 'L'Isle Joyeuse' in a sea of chimeric splendours, pleased itself by the invention of literary, artistic, and architectonic jewels in music. Debussy avoided humanity and immersed himself in the supernatural. . . . He was an iconoclast of tradition, and in his zeal to override conventional forms found himself outside of nature, in a ruin of the physical world which he transformed into a mechanical world. He lost touch with reality, and found himself in accord only with the images of the musical imagination. But the reality, turned out of the doors of fantasy, re-entered by the windows of sensation, and Debussy, however lost in the artificial paradise of Poe, or the spectral devilry of d'Aurevilly, reacquired natural sensibility by means of the descriptive element, where also he followed always the more exceptional sensations. But after all, sensation chained him to life, and reconducted him to nature. . . and he prepared himself to transmit to music—that for thirty years had blazed with artificial fire—the most potent flame of the amorous passion of Tristan. Maybe Destiny could not permit that the miniaturist of the lament of Mélisande should become the tragic sculptor of Isotta.

A valuable study comes from the pen of Ettore Moschino:

> Debussy was in very truth an innovator of a perfect spiritual sincerity. His long meditation of art is not an artifice: the fruits of his fatigues are born in a marvellous silence, without any of the tricks of the charlatan. The anguish and at the same time the secret joy of Debussy has been the search of 'expression,' that is, of Form. He knew that in every phase of life, Form is the underlying principle. To find the expression of a sadness means rendering dear to one this same sadness: to find the expression of a joy means to augment its potency. . . . The 'musical form' of Debussy did not remain merely external, but corresponded perfectly to the quality of the soul, to the virtue of the intellect, to the species of those visions. It was the transparent urn designed to contain the one particular essence. Besides this, a novelty, a diversion in the art of sound had become necessary. With Wagner the orchestra had reached the extreme limits of magniloquence and colour, and had become a titanic organism. Now, it must be remembered that genius is of itself both reassumptive and destructive. Just as Michelangelo, having under his hands great blocks of marble, formed them into such terrible images as sculpture can never hope to surpass, so Wagner drew from the instruments their extreme thunder, and explored their utmost expression. The art of that other Richard, Strauss, non-completing but exasperating and deforming the forms of his antecessor (as did the barocco style with the sculpture of the extreme Renaissance)—Strauss's art, I say, had rendered symphonic and operatic music no longer a spiritual pleasure, no longer a divine immaterial entity, but a fever, a delirium, a malady to which it was impossible to subject oneself. And then came Debussy, the dreamy destroyer, the patient mystic, the fine and profound soul that dismembered the barbaric orchestra and disjointed it—enwrapped it in sordines, reduced it to pulsations, to the beat of wings, to the murmur of water and of leaves; penetrated it with rays, darkened it with tiny fugitive shadows, filled it with unvoiced sighs and unwept tears, harmonized it with unforeseen accords, and in this new atmosphere caused his human phantasms to pass by, those dream-creatures of his that could not express themselves in song as did their ancient lyric sisters, but could only murmur, and, so to say, harmoniously recount their sorrows and their joys, their

sweet and grave mysteries. And so we heard a new language, and our spirits were filled with a sweet wonder. And this noble and pure originality of art—is it not enough for glory?

Practically all the numerous appreciations published contain the same conclusion as that voiced by Signor Amilcare Zanella, who writes:

It is necessary to confess that Debussy has himself exhausted all his harmonic and melodic formulæ. To imitate him would be to renounce every note of personality, which for an artist means spontaneously to condemn oneself to oblivion.

SCULPTOR-MUSICIAN.

It is not often given to art-lovers to see an artist of assured fame in some particular branch of art, deliberately take up the tools of another branch and express himself adequately by their means. This is rare, not because the artist is unable to appreciate beautiful forms presented by another medium than his own, but because generally he lacks the technical skill proper to that medium. That Pietro Canonica, a sculptor of recognised merit, who has already passed the meridian of life, has been able to present us with an opera, is due to the fact that he was always a musician, and had he been free to follow his own bent in his earlier years would have dedicated himself rather to music than to sculpture. As it was he was destined to reveal in marble the harmonious forms and consistent rhythms that were the expressions of his ideals, and with his 'Abyss' and 'Mater Dolorosa' he has gained fame as a sculptor and paid a tribute to harmony at the same time. It is many years now since he has re-applied himself to the study of music in his leisure hours, and the result is his opera, 'La sposa di Corinto,' presented to a crowded audience, which was honoured by the presence of the Prince of Wales, on the evening of May 27, at the Argentina Theatre in Rome. The occasion was a serata for the benefit of the Italian Red Cross Society, and this was in some respects unfortunate, because the excessive advertisement which had been made caused the general public to expect something in the nature of a great masterpiece, which was of course to expect too much. The author has had no intention of writing a masterpiece, nor of creating a new musical expression, but as a sincere lover of music and a capable craftsman has desired simply to produce a serious musical work worthy of its author, and in this Signor Canonica has admirably succeeded. The libretto is from Goethe's legend, and the opera is in three Acts. The composer has known how to adapt Greek motives, and in the first Act particularly has made happy use of them. The second Act does not promise well, not only for its lack of scenic effect but for the pomposity of the orchestra. Towards the end however it redeems itself by a very effective and pleasing lyric, 'E tu, Cipriana,' which impresses one as really inspired, and is of a form undeniably Italian. This promise of improvement is fortunately sustained in the last Act, certainly the best of the three, and the composer has shown himself capable of entering perfectly into the conception of the words, and of faithfully expressing that conception in music. Signor Canonica has undeniably scored a success; and, whilst he does not intend to abandon the plastic art, it is to be hoped that this success will be an encouragement to him to cultivate his musical work. The presence of the Prince of Wales was appreciated by all; and after the second Act the National Anthem was played amidst the general enthusiasm of the vast and highly-aristocratic audience.

VERDI AND THE WAR.

The Rivista Teatrale Melodrammatica has exhumed a letter of Verdi to his wife, written in 1870, interesting for the judgment it contains of the Germanic nations. Verdi says:

If France falls, then will fall all our liberty and civilization. Let our politicians and our literary men pretend to exalt the knowledge, the science, and even (God forgive them) the art of these victors, but if they looked more intimately they would see that they have always in their veins the ancient Gothic blood, that they are of an unlimited pride—hard, intolerant, despisers of all that is not German—and of a rapacity without limit. Men of brains, but without heart: a race strong, but not civilized.

After lamenting the threatened ruin of Paris, the master concludes with a prophecy of the great European War, which he foresees as inevitable.

THE PAPAL SCHOOL OF MUSIC IN ROME.

Apropos the recent audience given by the Pope to this School, a few words regarding the same institution may not be out of place for those interested in sacred music. When, after the occupation of Rome in 1870, the greater number of existing institutions were either abolished or laicised, the ancient Academy of Sta. Cecilia shared the common fate, and underwent a change of management, so to say, and a distinct change of character. To supply its place in the ecclesiastical world was formed the Italian Association of Sta. Cecilia, which has developed rapidly in recent years, after the celebrated motu proprio of Pius X. on sacred music, following on which the A.I.S.C. founded the Papal School of Music, which after more humble beginnings has under the present Pope attained a really laudable position amongst the Roman musical institutions. The activities of the School are developed by means of private courses and individual instruction, and public classes of plain-chant, liturgy, and polyphonic music. The school confers degrees in plainsong, organ, and composition, and includes on its staff of professors the most eminent amongst the Roman maestri di cappella. The headquarters of the School are really worthy of the end to which they are destined, and include a large hall for the various public classes, a well-stocked reading-room, reception rooms, and various class-rooms. There are two organs in situ; and a generous American donor is responsible for the gift of a concert instrument for the public hall, which will be inaugurated as soon as the war shall permit. Though naturally under ecclesiastical direction, the School is not limited to ecclesiastics, either in its students or professors. On the occasion of the audience with the Pope on May 16, the public class of polyphony executed Palestrina's Motet for four voices, 'Dextera Domini exaltavit me.'

LEONARD PEYTON.

## PARIS.

[FROM OUR CORRESPONDENT.]

It will be easy to understand that the present phases of the War are not favourable towards an infusion of fresh life into the musical world of Paris; it is therefore permissible to return to-day to certain questions of which the interest subsists in spite of the War. In the first place, the experiments made by a new Society of Symphony Concerts during the last two months merit a certain amount of attention.

CONCERTS PASDELOUP.

Last Winter a group of people—composed of a financier, a musical critic, and several musicians—conceived the idea of organizing a new Concert Society. Such a determination in time of war may cause some astonishment, but as a matter of fact it was not only perfectly legitimate, but fortunate as well. There is no question that, without wishing to belittle the efforts of the Concerts Colonne-Lamoureux, since the beginning of the War they have not been sufficient to adequately represent French musical life. The fusion of the two Paris Sunday Concert Societies in a temporary association has, unfortunately, not changed their character, and timidity and routine have continued to guide their enterprise as before the war. There have of course been inscribed on their programmes a larger number of French works, for the reason that their Wagnerian repertory was debarred, against which fact a certain number of the public protested; but for the most part French works of a not very stirring nature have been given, and nothing in the general tone of the programmes has indicated that there was the least desire to make any important effort in favour of new works. Certain incursions into the domain of modern

foreign music sometimes have given a little freshness to the programmes; but, prudently, under the pretext that it paid better (which remains to be proved), the Symphonies of Beethoven were resorted to; in short, the same old repertory that meant neither risk nor trouble. And yet the season just previous to the War, in which Pierre Monteux with his Symphony Concerts at the Casino de Paris broke fresh ground, was an experiment that might have opened the eyes of those associations that are directed by M. Chevillard and M. Pierné. Large audiences attended these concerts, at which the seats cost little and of which the programmes blended classical works with the most audacious modern music in a really happy manner. What one expected to happen did happen: a considerable number of people began to tire of going on Sunday to hear perpetually the same works; rightly or wrongly, a little fresh blood was demanded.

The new Concert Society took the name of the Concerts Pasdeloup in memory of the conductor of an orchestra which fifty years ago gave Parisians the first orchestral concerts at which could be heard the attempts of young composers. The choice of this name was happy, and also bore witness to the fact that the new Society intended to adopt a tradition. The concerts were to be given in the Cirque d'Hiver, where had been given the Concerts Pasdeloup.

The first season could, of course, be nothing but pure experiment, but in spite of the uncertainty that all new enterprises entail, and in spite of the War, the bombardments, and the consequences of the German offensive, it was a complete success.

Eight concerts have been given, conducted in turn by Henri Rabaud, Paul Vidal, Guy Ropartz, and Rhené Baton. These concerts took place on Thursday afternoons, and although the seats were not cheaper than those of the Concerts Colonne-Chevillard, the public flocked to them and about two thousand persons were present each time.

Amongst other works were given the Mass in D of Beethoven and his Symphony in C minor, the Symphony and 'Redemption' (in entirety) of César Franck, Symphony No. 2 of Méhul (on the occasion of the composer's centenary), the second and third Symphonies of Saint-Saëns, 'L'Arlesienne' of Bizet, 'España' of Chabrier, the 'Symphonie sur un Thème Montagnard' of Vincent d'Indy, the 'Psaume' of Guy Ropartz, a considerable part of 'Namouna' and the Overture of 'Le Roi d'Ys' of Lalo, the 'Hymne à la France Eternelle' of Henri Rabaud, the Prelude of 'L'Après-midi d'un Faune' (given twice) of Debussy, 'Ma Mere l'Oye' and 'Sheherazade' of Ravel, 'Le Festin de l'Araignée' of Roussel, the second Act of 'Le Roi Artus' of Ernest Chausson, &c.

These works were almost all executed admirably, thanks to the fact that each concert was preceded by five rehearsals, and that there was to be found at them that enthusiasm and fire which had burned so brilliantly formerly at the Concerts Monteux, and which are often so vacillating in our venerable concert societies.

From that time Rhené Baton assumed the artistic control of the Concerts Pasdeloup, and during the season which has just finished he has conducted two of the concerts and has once more given proof of those qualities which have placed him in the front rank of French orchestral conductors. It would have been impossible to have made a better choice. On several occasions Rhené Baton has been able to give expression to his taste for modern works and of his strong musical feeling, and he has been one of the warmest partisans of French symphonic music. In 1910 he conducted at Munich the first Festival of French music ever given in Germany; he has conducted concerts in Edinburgh in 1914, and also in London, where he was conductor of the Russian season at Drury Lane. He conducted the Russian Ballets in South America and in Germany and Austria in 1913-14. He had previously been conductor of the Concert Associations of Angers and Bordeaux, and shortly before the War he had been nominated conductor of the orchestra connected with the Concerts Lamoureux. Since 1914 he has conducted every Summer the music at the Kursaal at Scheveningen, and since 1915 has each year been asked to conduct the orchestra at the Augusteo in Rome.

Rhené Baton is a conductor who is not yet forty, and who is full of enthusiasm for the works that he puts on his programme; in his hands French music is safe.

But although the programmes of the Concerts Pasdeloup have included, and intend to include in the future, a great proportion of modern French music, the organizers of these concerts intend to devote several concerts of the coming season to the modern foreign schools. Among the plans for the coming season the readers of the *Musical Times* will probably learn with satisfaction that a Festival of modern English music is one of the first objects that the concerts have in view, and M. Rhené Baton has asked M. G. Jean-Aubry to obtain for him those works amongst which he can make his choice. Other concerts will be devoted to modern Italian music and to modern Spanish music.

The Concerts Pasdeloup have no intention of limiting themselves to Paris; they are contemplating the possibility of concert tours in the largest French provincial towns, and, later on, abroad.

This new concert association possesses everything likely to make its efforts successful—money, artistic conviction, an admirable director, and wise advisers, and its activities must be considered as excellent for the development of French music.

### UNITED STATES.

Ossip Gabrilowitsch, the well-known pianist, has been appointed conductor of the Detroit Symphony Orchestra, with the largest salary ever paid to a conductor in America. He is to receive £6,000 a year, which is £400 more than used to be paid at Boston to Dr. Muck, who held the record up till now. Mr. Gabrilowitsch was thought to be likely to succeed Dr. Muck. Incidentally he made a profession of political faith. He is above all, he says, pro-American and anti-German. In 1914 he was pro-Russian and anti-Czar; in 1918 he is anti-Bolshevik and pro-Russian.

## Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

### BIRMINGHAM.

Of special local interest is the annual Town Hall concert given by the students attending the Midland Institute School of Music, comprising the orchestral classes. On June 15 the eighteenth annual concert took place, conducted by the principal, Mr. Granville Bantock, for which a programme of considerable attractive merit was submitted, although one missed the inclusion of the choral work which some years ago always proved a prominent feature at these annual functions. The purely orchestral numbers were Mozart's Overture 'Idomeneo,' and Hamish MacCunn's Orchestral Ballad 'The Ship o' the Fiend.' The subject-matter of the Orchestral Ballad is based upon an old Scottish ballad dealing with the supernatural. Its scoring is picturesque, and the music reveals dramatic power as well as lyrical charm. It was excellently performed, and created a deep impression. Bach was represented by a Cantata for soprano voice and orchestra, the scoring being for flutes, strings, and cembalo, and the text, which is in Italian, bears the title 'Non sa che sia dolore.' The whole composition is pure Bach. Miss Margaret Harrison, a brilliant soprano, sang the solo. A new composition by William Fenney—Prelude, Aria, and Tarantella for strings, Op. 27, conducted by himself—revealed considerable originality of inventive treatment and picturesque tone-colour.

A new organization, the Civic Recreation League, and Mr. Ellary Warden, are giving a series of concerts during the summer at Cannon Hill Park, where a new pavilion has been erected for that purpose. The first concert took place on May 29. Mr. Appleby Matthews's choir officiated on June 5, giving an excellent selection of part-songs admirably interpreted. Mr. Arthur Jordan, Mr. Harold Howes, and Miss Aird-Briscoe contributing vocal items.

Mr. Appleby Matthews arranged a concert at the Midland Institute on May 25, which was entirely devoted to compositions by Eugène Goossens, jun., the composer himself presiding at the pianoforte. The programme opened with the String Quartet in C, Op. 14, in which Mr. Goossens took the second violin part, having for his coadjutors Messrs. Arthur Beckwith, Raymond Jeremy, and Johan C. Hock, the same performers also officiating in his

'Two Sketches' for string quartet, 'By the Tarn' and 'Jack o' Lantern.' The five 'Impressions of a Holiday,' Op. 7, for violin, 'cello, and pianoforte, in the form of musical pictures, were given by special desire. A novelty played by Mr. Goossens on the pianoforte consisted of seven short character-sketches culled from the 'Kaleidoscope' selection, Op. 18, and four 'Conceits,' Op. 20, a distinctive title being appended to each of these small imaginative impressions. Some of his songs, in which the pianoforte is the chief factor, were excellently sung by Mr. Maurice D'Oisly.

The only vocal and instrumental concert in connection with the Edgbaston Botanical Gardens Summer fixtures was given in the Floral Hall on June 15, when Mr. Oscar Pollack had arranged an attractive and popular programme of music. The list of artists included Madame Elizabeth Thompson, Miss Bergitte Blakstad, Mr. Arthur Jordan, and Mr. Sydney Granville, vocalists. Part-songs were sung by Mr. W. E. Robinson's Ladies' Choir, and violin and pianoforte solos were contributed by Mr. Paul Beard and Mr. Arthur Cooke. The accompanists were Mr. Richard Wassell, Mr. Clifford Wilson, and Mr. Will Cliffs.

## BOURNEMOUTH.

Of the musical events that have taken place since the appearance of our last report, the most important has been the Municipal Orchestra's anniversary celebration. An account of this function will be found on page 320.

The Summer series of Symphony Concerts continues to afford much enjoyment, programmes and performances being well up to expectations. Among the works that have received a welcome re-hearing are Tchaikovsky's 'Romeo and Juliet' Overture, Svendsen's Symphony in D, Beethoven's first Symphony, and Mozart's 'Magic Flute' Overture. Mr. Dan Godfrey secured capital performances of these works, despite the somewhat limited time that is devoted to rehearsals at this season of the year. On May 29 an exceedingly interesting reading of the first movement from Tchaikovsky's Pianoforte Concerto in B flat minor was given by Miss Chilton-Griffith. We should have liked to hear the performer undertake the complete Concerto, as her playing was exceptionally good in the only section vouchsafed to us. At the same concert M. D. Levering, who is one of the violinists in the Orchestra and also a very acceptable singer, was heard in the charming air, 'Vision fugitive,' from Massenet's 'Herodiade'; his artistic singing gave great pleasure to the audience. On June 5 Miss Murray Lambert presented Mozart's Violin Concerto in A very effectively, her playing being noteworthy for its qualities of gracefulness and neatness. Miss Ida Cooper sang the wearisome 'Letter song' from Tchaikovsky's 'Eugene Oniegin' in a sufficiently capable manner. At the following week's concert another vocalist, Miss Elfrida Lyne, essayed an aria of a totally different stamp—the delightful 'Voi che sapete' from Mozart's 'Figaro.' Her singing of this ever-welcome number was wholly appropriate to its spirit of youthful and ingenuous gallantry. Miss Muriel Polska's pianoforte solos were a little disappointing after the promise of unusual talent that her playing revealed when she made her first platform appearance a few years ago.

## CAMBRIDGE.

The University Musical Society concluded a successful academic year on June 7 with a choral and orchestral concert given in the Guildhall. The programme consisted of Mozart's Symphony in G minor, two songs by Dr. Rootham (arranged for orchestra: (*a*) 'St. Andrew's,' (*b*) 'A Vignette,' sung by Miss Gladys Moger), 'Siegfried Idyll,' and Parry's 'Lotos Eaters,' with the solo parts taken by Miss Moger. The continued success of the Society shows that music is very much alive in Cambridge, and that musical people in the University and town appreciate the encouragement given to local and amateur effort.

The Musical Club has given six concerts this term. It finished with an open concert in King's College Hall, when Miss Rhoda Backhouse and Mr. G. O'Connor Morris gave a viola and pianoforte recital of three modern English Sonatas: Sonata No. 2 in A minor (John Ireland), Sonata in F, in one movement (first performance) (Arthur Bliss), and Sonata in G (James Friskin).

Dr. Gray has given weekly organ recitals in Trinity College Chapel. On Sunday, June 9, the choir sang Motets by Eccard, Vittoria, Denis Browne, and Alan Gray. Dr. Rootham gave an organ recital in St. John's College Chapel on May 26, and Cadet P. Hemingway, A.R.A.M., sang a song by J. E. Barkworth, with violin obbligato.

## DEVON AND CORNWALL.

### DEVON.

In Fort Stamford Theatre, Plymouth, on May 13, vocal and instrumental chamber music by Liszt, Saint-Saëns, Popper, Handel, Chopin, Van Goens, Stephenson, Elgar, Goring Thomas, Sauer, Cecil Baumer, and Leo Stern was given by Mr. Cecil Baumer (pianoforte), Band-Sergt. C. G. Pike ('cello), and Madame Amy Dewhurst (vocalist). The occasion was in furtherance of a scheme for interesting the troops in high-class music. The camp orchestra also played selections, conducted by Mr. Montagu Belcher.

The Royal Naval Accountants' Glee Party, under the direction of Mr. R. R. Kimbell, gave a well-patronised concert on May 23, singing a part-song, 'Keith of Ravelston,' by their conductor, and others by Walford Davies, Elgar, Oliver King, Macey, Paxton, Boughton, Hanray, and Forsyth. The quartet of the party has arrived at a high pitch of excellence, and on this occasion sang charmingly. Mr. Kimbell's pianoforte solos (Chopin) were much enjoyed.

An operetta, 'The Enchanted Glen,' was performed on May 30 by members of St. John's Church, Plymouth, and on June 6 members of the engineer managers' department, H.M. Dockyard, gave a successful concert, including orchestral music (led by Mr. T. Sweett), for hospital funds, Mr. E. J. Dean being the organizer.

During the last week in May, the band of H.M. Grenadier Guards played at Plymouth, Exeter, and Torquay, conducted by Captain A. Williams, Mus. Doc., prior to setting forth on a new tour in France. Svendsen's Suite 'Carnival in Paris,' German's Suite 'The Tempter,' and the conductor's Overture 'Sancho Panza,' were novelties, and music by Mendelssohn, Tchaikovsky, and Bizet was played with good tone and expression.

In Torquay Municipal Pavilion, on May 18, the Royal Naval Accountants' Glee Party gave two concerts, when their singing fully vindicated their reputation. In addition to the music sung at Plymouth they gave part-songs by Adam, Coleridge-Taylor, Granville Bantock, Sullivan, Charles Wood, Dudley Buck, and Frederick Bridge. A four days' engagement by the band of the Royal Marines (Plymouth Division) commenced on June 9, with a sacred concert, with Mr. Walter Belgrove as vocalist. Mr. S. P. G. O'Donnell conducted, selecting interesting programmes for both orchestral and military combinations. The band also played at Newton Abbot and at Exeter during the same week.

Miss Cunliffe successfully arranged a ballad concert on May 29, at Combe Martin, by which the sailors and soldiers' fund benefited by £20; Miss Bradbury Turner trained and conducted performers of a musical play at Seaton on May 30, an orchestra being led by Miss Barkworth. Dr. D. J. Wood, at an organ recital in Exeter Cathedral on June 7, produced Dr. Stanford's new tone-picture 'Verdun,' which made an impression as topical music but which did not display much imagination. A young South African 'cellist, Miss Eileen Woodhead, played Gaillard's Sonata in E minor.

### CORNWALL.

Newquay Choral and Orchestral Society (Mr. Crosby Smith) performed 'Tom Jones' on May 29, with Miss Vivian Worth, Miss Dora Williams, Miss C. Solomon, Mr. J. Batten, and Mr. H. Chegwidden as principals. A presentation was made on May 28 at Penzance to Mr. Richard White, who for fifty years has been organist and choirmaster at Chapel Street Wesleyan Church. Miss Ethel Tonking arranged a musical programme of unusual merit, consisting of instrumental and vocal concerted music.

A new organ was opened in Padstow United Methodist Church on June 1, by a recital given by Dr. Harold Lake and Mrs. W. B. Capell.

## EDINBURGH.

On May 20 an excellent programme was submitted by Mr. Alfred Hollins and Mr. T. H. Collinson in the Usher Hall. Features of the concert were a Concerto by Schumann and a Polonaise by Weber-Liszt. The pianoforte part was played by Mr. Hollins, and the orchestral accompaniment was transcribed by Mr. Collinson for the organ. Such a performance opened up the possibility of introducing audiences to works which have been avoided where an orchestra was unobtainable. Miss Denne Parker as vocalist enhanced her reputation with her singing of Mozart's 'Non più di fiori' and other items, Miss Agnes Copeland gave several violin solos, and Miss Joan Singleton supplied artistic accompaniments.

An unusually interesting organ recital was given on May 28 on the Usher Hall organ by Mr. Paul Della Torre. Five Sonatas by the performer were submitted to the Society of Organists and their friends. All of these are unpublished, and only represent, we understand, one half of the Sonatas written for the organ by Mr. Della Torre. The numbers performed were all melodically interesting, and might be described as being distinctly Italian in style. It is impossible here to comment on any in detail. On June 10 Madame de Vos and Miss Ruth Waddel gave a pianoforte and 'cello recital. The programme deserves quoting in its entirety: Prelude, Choral and Fugue, César Franck; 'Chant du Ménestrel,' Glazounov; 'Pavane pour une Infante défunte,' Ravel; Sonata for 'cello and pianoforte, in G minor, Guy Ropartz.

## LIVERPOOL.

At the annual meeting of the Philharmonic Society on May 23, the chairman, Mr. E. A. Behrend, had a satisfactory report to submit to the proprietors. The eight concerts given during the past season had fully justified the expectations of the committee, for the receipts of the year had been larger than usual, and if it had not been for the extraordinary falling-off in the lettings of the hall, during the abnormal times the country is passing through, the Society would have had a handsome surplus instead of a small deficit. The chief feature of the season again was that they had been able to rely almost entirely on British artists and conductors, a state of things which he hoped would long continue. They had had a certain amount of difficulty with their orchestra, for while they could supply most of their strings from Liverpool, they were dependent on Manchester for the brass and wood-wind. This was a state of things which he (Mr. Behrend) hoped would be altered after the War by the founding in Liverpool of an orchestral school for the training of such instrumentalists as were badly wanted there. A vote of thanks was passed to the executive officials: Mr. Alfred Benton (chorus-master), Mr. Branscombe (organist), Mr. Walter Bridson (accompanist), and Mr. W. J. Riley, the invaluable secretary. The expenditure during the season on the orchestra, principals, and conductors was £2,010, and the entertainment duty received and paid over was £442. In subscriptions and admissions £3,614 was received, including £660 for gallery seats as against £384 in the year previous. Eight concerts are to be given during the ensuing season, six on Saturday afternoons and two on Tuesday evenings, the afternoon concerts having proved a highly popular innovation.

The largely-attended meeting of proprietors subsequently proceeded to discuss matters of domestic policy, a burning question being the extent of the existing financial obligations attaching to proprietors, and especially the representatives of deceased proprietors, in respect to the ownership of seats. The committee has given much consideration to the matter, and is advised that the proprietors and members of a Society which had been formed to promote the study and practice of music must carry on its affairs according to the original deed, which enacts that the subscriptions on seats held must be paid whether the seats are used or not. As a compromise it was suggested that a surrender of seats should be accepted upon the payment of from three to six years' subscriptions. But this proposal was evidently not acceptable, for by a great majority a resolution was carried to the effect that the constitution of the Society be altered so as to allow proprietors to have the option of surrendering their seats after having given due notice. The chairman however very clearly and temperately pointed out that the resolution in itself could only be regarded as a strongly-worded expression of opinion, and the matter remains in this stage at present. How far it may be possible to reconcile conflicting opinions without endangering the future usefulness of the Society or impairing its ancient prestige, remains to be seen.

Mr. Kelly, the lessee of the Shakespeare Theatre, has announced his determination to make Liverpool the operatic centre of Great Britain, and in support of this praiseworthy resolve, the outcome of the recently highly successful opera season, the Allington-Charsley Opera Company occupied his theatre for the fortnight commencing June 17 with a powerful company, the conductors being Mr. Harrison Frewin and Mr. Oreste Sanfilippo. The centenary of Gounod's birth was celebrated by a performance of 'Faust' on the opening evening, and it was interesting to note that Balfe's 'Rose of Castile' figures in the list of old friends whose popularity will never know diminution. It would be difficult to prophesy as to when 'Boris' or 'Ivan' will in like manner be clamped to our hearts with bands of steel. Indeed these two especial operas, as well as others we want to hear, have yet to receive their first performances in this great centre. In the meantime we are waiting to see whether Mr. Kelly will prove to be the operatic fairy godfather whose advent has been so long delayed.

Madame Alvarez, whose vocal qualities are especially well appreciated in this city, where she at one time resided, gave a successful song-recital in the Philharmonic Hall on May 25, when she established a new record as an interpretative artist in a range of songs whose undercurrent of sadness as a matter of choice could have been relieved with advantage. Her rich, ringing, vibrant mezzo-soprano voice has matured into a great organ, which is worthy of being counted among the world's best voices. In her, temperament and technique are finely blended, and if she had sung one song only, the recitative and air from Purcell's 'Dido and Æneas,' it would have been sufficient to stamp her as a great artist. The lofty nobility of the music, its strength and inspiration, found in her an ideal interpreter, and the famous air on a ground, 'When I am laid in earth,' and the equally remarkable dramatic recitative 'Thy hand, Belinda,' made a deep and unforgettable impression. We really know too little of Purcell's music. Another excellent medium for the singer's art was found in the 'Air de Lia' from Debussy's 'L'Enfant Prodigue,' and other examples—of Faure, Hahn, and Huë—exhibited alternating passion and pathos, the latter quality being especially necessary in Coningsby Clarke's 'The Blind Ploughman,' in which a discreetly-played organ obbligato had its usual irresistible effect on the groundlings. An admirable accompanist was found in Mr. S. Liddle.

The Wednesday mid-day pianoforte recitals in Rushworth Hall came to an end for the present season on May 29 in a masterly performance given by Mr. Edward Isaacs, a player who has found a large following here. We owe to the enterprise of Messrs. Rushworth & Dreaper the establishment of these greatly appreciated musical forty-five minutes which have been the means not only of introducing several young players of great ability, but also of helping to maintain the Fazakerley rest and refreshment-rooms for wounded soldiers.

## MANCHESTER AND DISTRICT.

Save for the regular Tuesday mid-day and occasional Friday noontide concerts, silence has fallen upon serious music here. The Beecham Spring season was as pronounced a success as was the Winter season. After the present Drury Lane season, the Beecham Company will appear at the Blackpool Opera House from August 5 (Bank Holiday) to August 24, a period which will find this favourite resort thronged by visitors. Probably more people drawn from a wider area of provincial England will in that period experience the delights of grand opera à la Beecham than would be possible in any other way. The Hallé Society's annual meeting will not be held until July, but it can be confidently stated that a month's Promenades season will be given in the New Queen's Theatre, commencing Monday, September 30, that the Halle Concerts proper will be limited to fifteen, divided between Thursdays and Saturdays, and that there will be an extensive Winter season of opera commencing on Boxing Night, when there is little doubt that 'Valkyrie,' 'Coq d'Or,' 'Pelléas and Mélisande,'

and Verdi's 'Falstaff' will all figure in the repertory. Meantime there is serious discussion (it can hardly be dignified by the term agitation) going on in the city as to the wisdom or otherwise of established Sunday concerts. The plea put forward that there are many who cannot get first-rate orchestral music except on the Sabbath would hardly bear close examination. More probably a close analysis of Sunday concert audiences would (as in the case of golf) reveal the fact that most of the patrons were quite able to get plenty of music on week-days, and that Sunday concert-going was merely an additional opportunity for them to indulge their hobby. I think the advocates of Sunday concerts, always careful to disclaim any idea of financial gain, would be on much more tenable ground and in the long run carry greater conviction by abandoning altogether the specious plea of catering on that day for those few who are debarred from week-day attendance, and boldly concentrate on the great gain to any big community to be obtained by the contemplation of great art in any form during one's leisure hours. The analogy to a Continental Sunday by opponents is just as weak and as little convincing—climate alone will prevent that happening. As modern life becomes more complex, so do the demands for seven-day employment of certain forms of labour multiply, and that in the long run can only be detrimental to any community's greatest well-being. A break of one day in seven there must be, and there is a widely felt expression that a week-day rest-day is but a poor compensation for the Sabbath-day as a regular thing. In times of stress, as at present, there is much Sunday work due to national necessities, but it is found that Sunday production is more costly and accompanied by diminishing efficiency, and this would as inevitably happen were our orchestral players to be tempted to follow their normal employment seven days to the week, year in, year out. To my mind that is the strongest objection to the establishment in our midst of a form of relaxation to be encouraged on all other grounds.

## OXFORD.

On June 11 the Professor of Music, Sir Walter Parratt, gave a most interesting lecture upon 'Recitative' in the Sheldonian Theatre to a very appreciative audience. The Professor—quoting from Dr. Burney—said that the 'annals of music have hitherto furnished us with no event of so great importance to the Art as the invention of Recitative'; and that 'singers gained more real reputation from Recitatives than from songs.'

The great charm of Recitative—said Sir Walter—arose from its freedom of motion and rhythm; in fact it might almost be defined as an absolutely unfettered manner of setting words to music. The governing terms of recitative were often to be heard almost perfectly in emotional or impassioned speaking, though it was true that the varieties of recitative were almost inexhaustible. Taken in its simplest form it was undoubtedly that in which the singer merely recited on one note without any accompaniment whatever. Next came the basso continuo, in which the bass *continues* throughout, and to it figures were added from which the accompanying chords were played. After a time the strings were added, and of this 'Comfort ye' ('Messiah') was a very beautiful example. Bach's 'St. Matthew' Passion afforded excellent examples of various kinds of recitative. Again, Haydn was a master in this branch of the art, his works (especially the 'Creation') containing numberless examples, some serious, some comic and amusing. Mendelssohn in some of his earlier works almost copied Bach in manner and phraseology, and even some of his later works may almost be said to be Bach 'with a difference.' It was conspicuously evident that he attached the very greatest value to recitative as an art-form. He (the lecturer) could not refrain from mentioning 'Ye people, rend your hearts,' and 'See now, he sleepeth' ('Elijah'), as beautiful examples. Then again it was difficult to pass on without instancing the recitative in Mendelssohn's delightful 'Midsummer Night's Dream.' Beethoven, curiously enough, wrote very few recitatives, and it might be said that our English composers at first were very hesitating in their use of them, though good examples occurred in Purcell, Blow, and Boyce. However, as time went along and orchestras became larger and more resourceful, it was evident that they might usefully be employed in accompanying recitatives, especially such as were of an impassioned and dramatic character. Modern composers had, indeed, taken advantage of this to the full. There was no doubt that a composition was often much enhanced by the insertion of a bit of good recitative, and, said Sir Walter, he often advised his pupils before they composed, say, a song, to persuade a poet-friend to recite the words to them so that they might adapt their musical cadences to the curves of the poem.

The illustrations to this very instructive lecture were given by Dr. Allen and others, and added much to its enjoyment.

On Sunday afternoon, June 16, an excellent orchestral concert was given in the Sheldonian Theatre under Dr. Allen's able direction, for the benefit of the Radcliffe Infirmary, and we have pleasure in recording that a portion of the area was reserved free for wounded soldiers. The band was composed of Dr. Allen's string orchestra, with wind-players from London, and the programme opened with Beethoven's Overture 'Egmont,' a tried old friend with Oxford folk. Sir Charles Stanford conducted his Pianoforte Concerto in C minor, Op. 126, a charming work, the soloist being Mr. Benno Moiseiwitsch, who seemed to surmount every obstacle with the greatest ease. Two very interesting songs for chorus—'This royal throne of kings' (Shakespeare) and 'Did those Feet in ancient time' (Blake), the music by Sir Hubert Parry—were introduced, and afforded delightful relief between the orchestral items.

We must not omit to mention that César Franck's fine Symphony in D minor was excellently played. The audience was large and enthusiastic, and we hope there may be a considerable sum to hand to the Infirmary.

# Miscellaneous.

We read that early in April, at Cleveland, Ohio, an anti-German propaganda designed to make a huge bonfire of German school literature, war creeds, music phonograph records and pictures to be collected in the city. Large boxes were placed in the streets for the collection of the material.

The London School of Dalcroze Eurhythmics will hold a Summer Holiday Course in Edinburgh at St. George's School for Girls. It will begin on July 29 and continue till August 9. Full particulars can be obtained from the Director, Mr. Percy Ingham, 73, Store Street, W.C.1.

The Luncheon-hour Concerts organized by the Committee for Music in War-Time at the Central Hall, Westminster, are a great success. They are given every Tuesday from 1.0 to 2.0 p.m. Excellent artists perform. Admission is 2½*d.* (including a programme and the entertainment tax).

The Chiswick and Gunnersbury Philharmonic Society, under Mr. David M. Davis, has continued its operations successfully during the War. On May 30 the Society performed a miscellaneous selection of choral and orchestral numbers. There was an appreciative audience.

Mr. Hamilton Harty, after two years' service in the R.N.V.R., has been released on the ground of ill-health. We trust he will soon be fit to resume his useful professional work.

Mr. Isidore de Lara, in association with his committee, has given 1,000 concerts under the scheme of the War Emergency Entertainments. This is an astonishing record.

# Answers to Correspondents.

Limerick.—The specimen you imperfectly remember runs as follows:

A tutor who tooted the flute
Was teaching two tooters to toot;
Said the two to the tutor,
'Is it harder to toot or
To tutor two tooters to toot?'

C. M. M. writes: 'When playing the pianoforte some people play the left-hand before the right unconsciously, instead of playing both hands together. Why should they always play the left-hand before the right, and never the right-hand before the left?'

[We suppose that the psychological reason for this form of pianoforte irritation is that habitually we read from left to right and that chords are read upwards.]

# CONTENTS.


| | Page |
|---|---|
| Debussy as Musical Critic | 295 |
| Principles of Modern Composition (*continued*). By G. H. Clutsam | 298 |
| The Centenary of Charles François Gounod | 300 |
| Occasional Notes | 302 |
| Church and Organ Music | 303 |
| Programme Music for the Organ (*continued*). By Harvey Grace | 303 |
| Reviews | 306 |
| Obituary | 306 |
| Correspondence | 307 |
| Modern French Organ Music | 309 |
| Some Musical Recollections. Review Article. By C. Edgar Thomas | 310 |
| Pedal Technique. By Herbert F. Ellingford | 311 |
| A Psychological Problem. By Thomas Samuel | 320 |
| Mr. Dan Godfrey and Bournemouth: a Notable Anniversary | 320 |
| Mr. Edwin Evans on Eugène Goossens and John Ireland | 321 |
| Prof. Tovey on Classical Music in the Larger Forms | 323 |
| Royal Academy of Music | 323 |
| The Y.M.C.A. Appeal to Musicians | 323 |
| A Week's Music in London in War-Time | 324 |
| Beecham and Carl Rosa Opera Companies | 324 |
| London Concerts | 325 |
| Musical Notes from Abroad | 326 |
| Music in the Provinces | 328 |
| Miscellaneous | 331 |
| Answers to Correspondents | 331 |

MUSIC:

'Weep no more, thou sorry boy.' Madrigal for Mixed Voices. By Thomas Tomkins. Transcribed by H. Elliot Button ... 313


*EXTRA SUPPLEMENT given with this number:—*
*'Through the day Thy love has spared us.' Vesper Hymn. By Frederic H. Cowen.*

## *DURING THE LAST MONTH.*
## Published by NOVELLO & CO., LIMITED.

BRADLEY, CHARLES L.—Five Minor Melodies for chanting Psalms of special Moods. Organ and Vocal Parts for Small Choir. 1s 6d.

BRIDGE, Sir F.—"The Pæan of Wales." Hymn. Words by the Right Rev. Bishop Boyd Carpenter. 2d.

BROMLEY, JOHN.—"God save our men." Hymn for use in times of War. 1½d.

BROWNING, S.—"My Mystic Rosary" (Five Joyful Mysteries). Song. For Soprano or Tenor. 1s. 6d.

BUCK, P. C.—"God be merciful unto us." For Solo and Three-part Chorus. (No. 57, Novello's Chorister Series.) 3d. (4d.).

COENEN, W.—"Come unto Me." Sacred Song. Arranged for Organ. (No. 58, Organ Arrangements edited by John E. West.) 1s. 6d. (2s.).

COLERIDGE-TAYLOR, S.—"Onaway, awake, beloved." In D flat. For Baritone. 2s.

COWEN, FREDERIC H.—"Through the day Thy love has spared us." Vesper Hymn. (No. 952, Novello's Parish Choir Book.) 1d. (1½d).

EDWARDS, R. C.—"Under the folds of Old Glory." Song. 2s.

FETHERSTON, Rev. Sir G. R.—"Oh what the joy and the glory must be." Hymn. 2d.

FLETCHER, PERCY E.—"Reflections." Three Pieces for Pianoforte Solo. 2s. (2s 6d.).

HOLBROOKE, J.—"Hear my voice, O God." Anthem. 4d.

—— "The Shirker." A Trio for Two Sopranos, Contralto, and Pianoforte. 4d.

HUNT, A. E.—"My God, my Father, while I stray." Hymn. 1d.

NALA.—"The Back of Beyond." Song. 2s.

DURING THE LAST MONTH—(*Continued*).

NORTH, J. W. ALLEN.—Jubilate Deo in A. 3d.

PUNTER, W. HARVEY.—"Light after darkness." Sacred Song. 2s.

REA, J. CLIFFORD.—A Hymn in War-Time ("O Lord of Hosts, without Whose power"). 1d.

SALTER, ALGERNON.—Aria ("Search me, O God"). For Contralto Voice. 1s. 6d.

SCHOOL MUSIC REVIEW (No. 313), contains the following music in both Notations: "Ring on, sweet Angelus." Arranged as a Two-part Song. Music by Gounod. "When all was young." Romance from the Opera, "Faust" by Gounod. 1½d. (2d.).

SCHUMANN.—Three movements from "Scenes of Childhood." (No. 57, Organ Arrangements edited by John E. West.) 1s. (1s. 4d.).

SHARP, CECIL J., and MAUD KARPELES.—"The Country Dance Book," Part V. Containing the Running Set. 2s. 6d. (3s.).

TONIC SOL-FA SERIES. — Edited by W. G. McNaught.

No. 2276. "The Lass with the delicate air." Arranged for Mixed Voices by John E. West. Melody by Michael Arne ... 1½d. (2d.)

WILLIAMS, A. R.—"Jesu, the very thought of Thee." Sacred Song. For Soprano or Tenor. 2s.

## PUBLISHED FOR
## THE H. W. GRAY CO., NEW YORK.

BROWN, THOMAS A.—Office for the Holy Communion, in F. 25 cents (1s.).

JONES, WALTER H.—"I love the Lord." Anthem. 12 cents (6d.).

MALLARD, CYRUS S.—"Abide with me." Anthem. 12 cents (6d.).

—— "Now the day is over." Anthem. 12 cents (6d.).

MONTANI, NICOLA A.—"Invitation." Aria for Solo Voice. $1 (4s.).

PARISH, F. W.—"Eldorado." Part-song for S.S.A. 12 cents (6d.).

—— "She is a lady fair and wise." Part-song for S.S.A. 12 cents (6d.).

—— "Fain would I change that note." Two-part Song for S.A. 12 cents (6d.).

PEABODY, HERBERT C.—"God the All-merciful." (A Prayer for Peace). 12 cents (6d.).

ZINGG, J. C.—"For Zion's sake will I not hold my peace." Anthem for Advent and General use. 20 cents (9d.).


Just Published.

REFLECTIONS
FOR
PIANOFORTE SOLO
(AFTER VERSES FROM LONGFELLOW)
BY
PERCY E. FLETCHER.

Price Two Shillings.

London: Novello and Company, Limited.

ORGANIST and CHOIRMASTER, having held present appointment for several years, seeks a POSITION as such, for reasons of health, in the neighbourhood of South Devon, or West of England. Applications to be addressed to "W. P. K.," c/o Messrs. Novello & Co., Ltd., 160, Wardour Street, London, W.1.

ST. MARY ABBOTS, KENSINGTON.—TENOR WANTED immediately (for duration of War). Must be good sight-reader. Three Sunday services, 9.45, 11.30, 7.0, and Friday rehearsal. Salary £30. Apply, *by letter only*, to F. G. Shuttleworth, St. Mary Abbots Church, Kensington, W.8.

ORGANIST (Church of England) is OPEN to undertake duties during July and September. Experienced. Frank Snell, 19, Garton Street, Leicester.

# ANTHEMS FOR TRINITYTIDE.

## COMPLETE LIST.

| | | |
|---|---|---|
| *Almighty and everlasting God | Gibbons | 1½d. |
| Angel spirits ever blessed (Hymn to the Trinity, No. 3) | P. Tchaikovsky | 2d. |
| Ascribe unto the Lord | S. S. Wesley | 4d. |
| Behold, God is great | E. W. Naylor | 4d. |
| Beloved, if God so loved us | J. Barnby | 1½d. |
| Beloved, let us love one another | Gerard F. Cobb | 1½d. |
| *Be ye all of one mind | Arthur E. Godfrey | 3d. |
| *Blessed angel spirits (Hymn to the Trinity) | P. Tchaikovsky | 1½d. |
| *Blessed is the man | John Goss | 4d. |
| Blessing and glory | Boyce | 1½d. |
| *Blessing, glory | Bach | 6d. |
| Come, ye children | Josiah Booth | 3d. |
| *God came from Teman | C. Steggall | 4d. |
| *God so loved the world | Matthew Kingston | 1½d. |
| Grant, O Lord | Mozart | 1½d. |
| *Hail, gladdening Light | J. T. Field | 2d. |
| *Hail, gladdening Light | G. C. Martin | 4d. |
| He in tears that soweth (S.S.A.), in Key of A | F. Hiller | 1½d. |
| *He in tears that soweth (S.S.A.), in Key of A flat | F. Hiller | 1½d. |
| *Holy, holy, holy | Crotch | 3d. |
| Holy, Lord God Almighty | Thomas Bateson | 4d. |
| *How goodly are Thy tents | F. Ouseley | 1½d. |
| *How lovely are Thy dwellings | Spohr | 1½d. |
| *Hymn to the Trinity (Blessed angel spirits) | P. Tchaikovsky | 1½d. |
| Hymn to the Trinity, No. 3 (Angel spirits, ever blessed) | P. Tchaikovsky | 2d. |
| I am Alpha and Omega | Ch. Gounod | 3d. |
| *I am Alpha and Omega | J. Stainer | 1½d. |
| I am Alpha and Omega | J. Varley Roberts | 3d. |
| I beheld, and lo! | Blow | 6d. |
| I know that the Lord is great | F. Ouseley | 1½d. |
| I saw the Lord | Cuthbert Harris | 3d. |
| I saw the Lord | J. Stainer | 6d. |
| I will magnify | J. Shaw | 3d. |
| I will sing of Thy power | Greene | 4d. |
| *I will sing of Thy power | A. Sullivan | 1½d. |
| I will sing unto the Lord | H. Wareing | 3d. |
| *In humble faith | G. Garrett | 1½d. |
| *In Jewry is God known | J. Clarke-Whitfeld | 1½d. |
| In sweet consent | E. H. Thorne | 3d. |
| In the fear of the Lord | J. Varley Roberts | 3d. |
| Let the peace of God | J. Stainer | 4d. |
| *Light of the world | E. Elgar | 3d. |
| *Lord of all power and might | William Mason | 1½d. |
| Lord of all power and might (Men's Voices) | J. Barnby | 2d. |
| Lord, we pray Thee | H. A. Chambers | 1½d. |
| *Lord, we pray Thee | J. Varley Roberts | 1½d. |
| O Father blest | J. Barnby | 3d. |
| O joyful Light | B. Tours | 4d. |
| *O Lord, my trust | King Hall | 1½d. |
| *O taste and see | John Goss | 3d. |
| *O taste and see | A. Sullivan | 1½d. |
| O taste and see | A. H. Mann | 3d. |
| O where shall wisdom be found? | Boyce | 6d. |
| Ponder my words, O Lord | Arnold D. Culley | 1½d. |
| *Praise His awful Name | Spohr | 2d. |
| Rejoice in the Lord | G. C. Martin | 6d. |
| *See what love hath the Father | Mendelssohn | 1½d. |
| Sing to the Lord | Mendelssohn | 8d. |
| *Stand up and bless | John Goss | 4d. |
| Teach me Thy way | W. H. Gladstone | 1½d. |
| *The Lord bath been mindful | S. S. Wesley | 3d. |
| *The Lord is my Shepherd | G. A. Macfarren | 1½d. |
| The Lord is my Shepherd | J. Shaw | 3d. |
| The Lord will comfort Zion | H. Hiles | 6d. |
| Thou shalt shew me the path of life | Alan Gray | 1½d. |
| *We give Thee thanks | G. A. Macfarren | 3d. |
| We have heard with our ears | H. Aldrich | 1s. |
| Whatsoever is born of God | H. Oakeley | 3d. |
| Who can comprehend Thee | Mozart | 3d. |

# THE "LUTE" SERIES

| | | |
|---|---|---|
| 1248a Almighty God, Who hast promised | H. Elliot Button | 1d. |
| 1248b Grant to us, Lord | H. Elliot Button | 1d. |
| *7b Let Thy merciful ears | A. R. Gaul | 1½d. |
| 29 O God, Who hast prepared | A. R. Gaul | 2d. |
| 69 Teach me Thy way | Frank L. Moir | 3d. |
| 1248c We humbly beseech Thee | H. Elliot Button | 1d. |

*Anthems marked thus (*) may be had in Tonic Sol-fa, 1d. to 2d. each.*

LONDON: NOVELLO AND COMPANY, LIMITED.


# The Art of Voice Training.

## Mr. Field Hyde's Holiday Course

FOR

## TEACHERS OF SINGING

WILL BE HELD IN LONDON,

August 5 to 10 inclusive.

IT is a two terms' course compressed into Twelve Lecture-Demonstrations of 1½ hours each. It covers all the teacher's chief difficulties, and embodies the results of thirty years' experience and investigation.

It has had recommendations from two of the greatest British Conductors, two of the chief Medical Specialists on Voice, one of the leading Pathologists; and from Cathedral and University Organists, and Singing Teachers of from twenty to forty years experience who have attended the course.

For full particulars early application should be made to F. C. Field Hyde, Wigmore Studios, 40, Wigmore Street, London, W.-1.



"Such settings as these cannot do otherwise than tend to popularise the Church Service."—*Musical Standard*, June 6, 1891.

"Good, effective, easy, and dignified."—*Musical Times*, April 1, 1891.

"Admirably adapted to meet the requirements of the majority of choirs and congregations." "Deserve extensive recognition and use."—*Musical News*, September 4 and 25, 1891.

Also recommended by the *Guardian*, *Church Times*, &c., &c.

# POPULAR CHURCH MUSIC

BY

# J. H. MAUNDER.

| | Staff Notation. | Tonic Sol-fa. |
|---|---|---|
| **HARVEST ANTHEMS.** | | |
| Sing to the Lord of Harvest | 3d. | 2d. |
| While the earth remaineth | 3d. | 2d. |
| Blessed be the Name of the Lord | 3d. | 2d. |
| **SERVICES.** | | |
| SERVICE IN G | 1/6 | 1s. |
| Or, separately:— | | |
| Te Deum | 3d. | 2d. |
| Benedicite, omnia Opera | 2d. | 2d. |
| Benedictus | 2d. | 2d. |
| Jubilate | 3d. | 2d. |
| Office for the Holy Communion | 8d. | 6d. |
| Pater Noster from the above | 2d. | 2d. |
| Amen ditto | 1d. | 1d. |
| Magnificat and Nunc dimittis | 3d. | 2d. |
| SERVICE IN CHANT FORM (No. 1) | 1s. | 8d. |
| Or, separately:— | | |
| Te Deum, &c., with Kyrie | 3d. | 2d. |
| Office for the Holy Communion | 6d. | 4d. |
| Magnificat and Nunc dimittis | 3d. | 2d. |
| Te Deum in B flat | 3d. | 2d. |
| Magnificat and Nunc dimittis in C (partly Unison) | 3d. | 1½d. |
| Magnificat and Nunc dimittis in D | 3d. | 2d. |
| **ORGAN.** | | |
| Voix Seraphique (for Recitals) | 2s. | — |
| **CHURCH CANTATA.** | | |
| Penitence, Pardon, and Peace (for General use) | 1/6 | 1s. |

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

MORNING SONG
FOR THE
ORGAN
COMPOSED BY
ALFRED HOLLINS.

Price One Shilling and Sixpence.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

EVENING REST
FOR THE
ORGAN
Composed for the opening of the Town Hall Organ, Johannesburg, March 4, 1916.
BY
ALFRED HOLLINS.

Price One Shilling and Sixpence.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

SCHERZO
FOR THE
ORGAN
COMPOSED BY
ALFRED HOLLINS.

Price One Shilling and Sixpence.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

FIVE VARIATIONS
ON AN OLD ENGLISH MELODY
FOR THE ORGAN
COMPOSED BY
J. STUART ARCHER

Price Two Shillings and Sixpence.

London: NOVELLO AND COMPANY, Limited.

Played by Clarence Eddy, Samuel Baldwin, Herbert F. Ellingford A. Herbert Brewer, &c., &c.

"EPIC ODE,"
TONE-POEM FOR ORGAN, No. 1,
Price One Shilling and Sixpence net.
BY
RALPH H. BELLAIRS.

O MAN, hold thee on with courage of soul
Through the stormy shades of thy worldly way;
And the billows of clouds that around thee roll
Shall sleep in the light of a wondrous DAY.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

CHANSON D'ESPOIR
FOR THE
ORGAN
COMPOSED BY
J. A. MEALE.

Price One Shilling and Sixpence.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

SCHERZO
FOR THE
ORGAN
COMPOSED BY
J. A. MEALE.

Price One Shilling and Sixpence.

London: NOVELLO AND COMPANY, Limited.

CHORALE PRELUDES
FOR THE ORGAN
BY
C. HUBERT H. PARRY.

FIRST SET.
ORIGINAL COMPOSITIONS FOR THE ORGAN
(NEW SERIES), No. 1.
CONTENTS.
1. CHORALE PRELUDE on "Dundee."
2. CHORALE PRELUDE on "Rockingham."
3. CHORALE PRELUDE on S. S. Wesley's "Hampton."
4. CHORALE PRELUDE on the "Old 104th."
5. CHORALE PRELUDE on "Melcombe." [omnium."
6. CHORALE PRELUDE on "Christe Redemptor
7. CHORALE PRELUDE on "St. Ann's."

SECOND SET.
ORIGINAL COMPOSITIONS FOR THE ORGAN
(NEW SERIES), No. 45.
CONTENTS.
1. CHORALE PRELUDE on "Croft's 136th."
2. CHORALE PRELUDE on "Martyrdom."
3. CHORALE PRELUDE on "St. Thomas."
4. CHORALE PRELUDE on "St. Mary."
5. CHORALE PRELUDE on "Eventide."
6. CHORALE PRELUDE on "St. Cross."
7. CHORALE PRELUDE on "Hanover."

Price Three Shillings and Sixpence each Set.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

DEAR GOLDEN DAYS
SONG
THE WORDS BY
P. J. O'REILLY
THE MUSIC BY
FRANK JEPHSON.

Price Two Shillings.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

CHARMING CHLOE
THE WORDS BY
ROBERT BURNS.
THE MUSIC BY
EDWARD GERMAN.
In three Keys, D flat, E flat, and F.
Price Two Shillings Each.

"A delightful song . . . treated as only Mr. German knows how.—*Queen.*

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

ALANNAH
SONG
THE WORDS BY
COUNTESS BARCYNSKA.
THE MUSIC BY
EATON FANING.
IN TWO KEYS.
Price Two Shillings Each.

"Is one of the best love songs come across of late."—*Queen.*

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

HEART'S BLOSSOM
SONG
THE WORDS BY
ETHEL M. DE FONBLANQUE
THE MUSIC BY
EATON FANING.

Price Two Shillings.

London: NOVELLO AND COMPANY, Limited.

TWO
SOUTHERN SLAV SONGS
1. SHEPHERD ON THE HILL SIDE.
2. THOUGHTS OF MINE.
The Words and Melodies Collected by
SRGJAN TUCIĆ.
The Words translated from the Serbian by
FANNY COPELAND.
The Melodies arranged by
PERCIVAL GARRATT.
Price Two Shillings.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

VALSE IMPROMPTU
FOR
PIANOFORTE SOLO
COMPOSED BY
ALFRED HOLLINS.

Price Two Shillings.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

PLAYED BY W. H. SQUIRE.

ANDANTINO
(Song of the Soul)
COMPOSED BY
EDWIN H. LEMARE.

ARRANGED FOR
VIOLONCELLO AND PIANOFORTE
BY
W. H. SQUIRE.

Price Two Shillings.

London: NOVELLO AND COMPANY, Limited.

KING EDWARD EDITION
OF THE
CATHEDRAL PRAYER BOOK.

MESSRS. NOVELLO & Co. beg to announce that they have a few copies of the above in stock which they are prepared to dispose of at

*Half the Published Prices given below.*

No. 1. Demy 8vo, 628 pp., large type. With Canticles and Psalter pointed for Chanting:—

| | s. | d. |
|---|---|---|
| Cloth bevelled, red edges | 7 | 6 |
| Paste grain, limp, gilt edges | 12 | 0 |
| Paste grain, limp, round corners, &c. | 14 | 0 |
| Morocco, limp | 17 | 0 |
| Morocco, boards, gilt roll | 19 | 6 |
| Morocco, limp, round corners | 19 | 6 |

No. 2. Demy 8vo, 600 pp., large type. With Canticles and Psalter pointed, set to appropriate chants (Cathedral Psalter Chants):—

| | s. | d. |
|---|---|---|
| Paste grain, limp, gilt edges | 12 | 0 |
| Paste grain, limp, round corners, &c. | 14 | 0 |
| Morocco, limp | 17 | 0 |
| Morocco, boards, gilt roll | 19 | 6 |
| Morocco, limp, round corners, &c. | 19 | 6 |

No. 3. Imperial 32mo, 696 pp., Pocket Edition. With Canticles and Psalter pointed for Chanting:—

| | s. | d. |
|---|---|---|
| Cloth bevelled, red edges | 4 | 6 |
| Red Basil, red edges | 6 | 6 |
| Paste grain, limp, gilt edges | 7 | 0 |
| Paste grain, limp, round corners, &c. | 8 | 6 |
| Morocco, limp | 11 | 0 |
| Morocco, boards, gilt roll | 12 | 0 |
| Calf, limp, round corners | 11 | 0 |
| Morocco, limp, round corners | 11 | 6 |

London: NOVELLO AND COMPANY, Limited.

A SONG-WRITER WHOSE WORK DELIGHTS THE WORLD.

# CARRIE JACOBS-BOND'S

## NEW SONGS

are worthy successors to her Song, "A PERFECT DAY."
They are "Heart Songs." Both Words and Music ring true.

**THE SOUL OF YOU.**

The rose stood fair in the crystal vase,
Her leaves yet tipped with a pearl of dew;
And I knew, as I looked in her lovely face,
That the soul of the rose was you.

A song filled the air with its vibrant swell,
Heart-felt and soulful, tender and true;
It thrilled me with bliss, for I knew so well
That the soul of the song was you,
The soul of the song was you.

A thought came into my waiting mind,
Deep in conception, broad in view;
It set me apart from earth's common kind,
The soul of that thought was you,
The soul of that thought was you.

**A COTTAGE IN GOD'S GARDEN.**

I've a cottage in God's garden,
Upon a mountain high,
Away from strife and turmoil
And all life's din and cry.
Away from care and sorrow,
From all life's tears and woe,
A cottage in God's garden
Where I am free to go.

I've a cottage in God's garden
Where my tired feet may rest,
And weary though my soul be,
My spirit there is blessed.
The wild birds chant their carols,
And wild flowers bloom galore
Out in God's lovely garden—
How could I ask for more?

**The Frederick Harris Co. publish exclusively every song that Carrie Jacobs-Bond has written during the past 15 years. Complete Catalogue free from**

THE FREDERICK HARRIS CO.,
MUSIC PUBLISHERS,
40, BERNERS STREET, LONDON, W.-1.

Of all Musicsellers, or post-free 1s. 1od each.

A SELECTION
OF
# COLLECTED FOLK-SONGS
ARRANGED BY
CECIL J. SHARP AND R. VAUGHAN WILLIAMS.

PRICE TWO SHILLINGS.
VOCAL PARTS (BOTH NOTATIONS), 1s.

CONTENTS.

A Farmer's Son so sweet.
Admiral Benbow.
As I walked through the meadows.
Brennan on the Moor.
Bingo.
Come, all you worthy Christian men
Dashing away with the Smoothing Iron.
Down by the Riverside.
Farmyard Song.
Green Broom.
Heave away, my Johnny.
I will give my Love an Apple.
I'm seventeen come Sunday.
King Herod and the Cock.
My Boy Billy.
My Man John.
O No, John.
O Waly, Waly.
One man shall mow my meadow.
Spanish Ladies.
The Briery Bush.
The Carter.
The Coasts of High Barbary.
The Crystal Spring.
The Female Highwayman.
The Fox.
The Holly and the Ivy.
The Keeper.
The Keys of Canterbury.
The Lark in the Morn.
The Painful Plough.
The Red-Herring.
The Sheep Shearing.
The Tree in the Wood.
Wassail Song.
William Taylor.

*Each of the above Songs with Pianoforte Accompaniment may be had separately, price 1½d.*

LONDON: NOVELLO AND COMPANY, LIMITED.

London:—Printed by NOVELLO AND COMPANY, Limited, at Novello Works, Soho, and published at 160, Wardour Street, Soho, W. 1. Sold also by SIMPKIN, MARSHALL, HAMILTON, KENT AND CO., Ltd., Paternoster Row, E.C.-4.—Monday, July 1, 1918.

*No.* 1323. THE FROG.—Ernest Newton. *Price* ~~3d~~ 4d.

# NOVELLO'S PART-SONG BOOK.

## A COLLECTION OF PART-SONGS, GLEES, AND MADRIGALS.

| *No.* | | | |
|---|---|---|---|
| 1 | Our Native Land .. | Reichardt | 2d. |
| 2 | Cricketers' Song (T.T.B.B.) | Macfarren | 2d. |
| 3 | Boating Song ... ... ... | Monk | 2d. |
| 4 | Song of the Railroads | Macfarren | 3d. |
| 5 | Good-morrow, fair ladies | Morley | 2d. |
| 6 | Home Fairy (T.T.B.B.) ... | Winter | 2d. |
| 7 | The Wreath ... .. .. | Benedict | 2d. |
| 8 | Countryman's Song ... | Rimbault | 3d. |
| 9 | Student's Greeting (T.T.B.B.) | Berner | 2d. |
| 10 | Magdalen College Song ... | Monk | 2d. |
| 11 | Integer Vitæ (T.T.B.B.) | Flemming | 4d. |
| 12 | Orpheus with his lute | Macfarren | |
| 13 | Harvest Song .. .. | Macfarren | 2d. |
| 14 | Come, heavy sleep | Douland | 2d. |
| 15 | Fisherman's Song ... | Rimbault | 2d. |
| 16 | In all thy need .. .. | Douland | 2d. |
| 17 | All among the barley ... | Stirling | 2d. |
| 18 | When icicles hang .. | Macfarren | 2d. |
| 19 | Jolly Cricket Ball ... | Monk | 2d. |
| 20 | Emigrant's Song ... | Macfarren | 2d. |
| 21 | Shepherd's Song ... | Brewer | 3d. |
| 22 | Pedlar's Song ... | Douland | 2d. |
| 23 | Fairies' Song (S.S.S.S.) ... | Bishop | 6d. |
| 24 | June (S.S.A.) ... ... | F. Dun | 2d. |
| 25 | Awake! the starry ... | Mendelssohn | 2d. |
| 26 | Fair Flower ... ... ... | Rimbault | 2d. |
| 27 | O happy he who ... ... | Gastoldi | 2d. |
| 28 | Green Leaves ... ... ... | Taylor | 2d. |
| 29 | Dirge ... ... ... ... | S. Wesley | 2d. |
| 30 | Angler's Trysting Tree ... | Corfe | 3d. |
| 31 | The Dream ... ... . | Stewart | 2d. |
| 32 | God speed the Plough ... | Richter | 2d. |
| 33 | There is a ladie sweete ... | Ford | |
| 34 | Football Song ... ... ... | Monk | 3d. |
| 35 | Haymakers' Song ... ... | Stewart | 3d. |
| 36 | Come away, Death ... | Macfarren | 2d. |
| 37 | Old May-day, in A ... | Benedict | 15d. |
| 38 | Invocation to Sleep ... .. | .. | 3d. |
| 39 | A Night Song ... .. | .. | 3d. |
| 40 | Dirge for the faithful lover .. | .. | 15d. |
| 41 | A Drinking Song (T.T.B.B.) .. | .. | 3d. |
| 42 | Sylvan pleasures ... .. | .. | 4d. |
| 43 | Consolation ... ... ... | H. Smart | 15d. |
| 44 | Good-night, thou glorious Sun | .. | 15d. |
| 45 | Hunting Song ... ... .. | .. | 15d. |
| 46 | Lady, rise, sweet Morn's .. | .. | 15d. |
| 47 | Summer Morning .. .. | .. | 15d. |
| 48 | The Sea King ... ... .. | .. | 15d. |
| 49 | Orpheus with his lute . Macfarren | | 15d. |
| 50 | When Icicles hang ... .. | .. | 15d. |
| 51 | Come away, Death (S.A.T.T.B.) .. | | 3d. |
| 52 | When Daisies pied .. .. | .. | 3d. |
| 53 | Who is Sylvia ... ... .. | .. | 15d. |
| 54 | Fear no more the heat .. | .. | 3d. |
| 55 | Blow, blow, thou winter wind .. | .. | 15d. |
| 56 | The Belfry Tower ... J.L. Hatton | | 15d. |
| 57 | England ... ... ... .. | .. | 15d. |
| 58 | Come, celebrate the May .. | .. | 15d. |
| 59 | Song to Pan ... ... ... .. | .. | 15d. |
| 60 | The Indian Maid... ... .. | .. | 15d. |
| 61 | The Pearl Divers ... .. | .. | 4d. |
| 62 | Robin Goodfellow G.A. Macfarren | | 3d. |
| 63 | Break, break on thy cold grey .. | .. | 15d. |
| 64 | Echoes (The Splendour falls) .. | .. | 15d. |
| 65 | Song of the Railroads .. | .. | 15d. |
| 66 | Christmas ... ... ... .. | .. | 15d. |
| 67 | Adieu, Love, Adieu ... .. | .. | 3d. |
| 68 | Sir Knight, Sir Knight Macirone | | 15d. |
| 69 | The Wounded Cupid .. | .. | 15d. |
| 70 | Woman's smile ... ... .. | .. | 3d. |
| 71 | Autolycus' Song ... ... .. | .. | 15d. |
| 72 | Footsteps of Angels ... .. | .. | 3d. |
| 73 | The Sun shines fair ... .. | .. | 15d. |
| 74 | The Pilgrims ... ... H. Leslie | | 15d. |
| 75 | My soul to God ... ... .. | .. | 3d. |
| 76 | Awake, the flow'rs unfold .. | .. | 15d. |
| 77 | How sweet the moonlight .. | .. | 15d. |
| 78 | Land, Ho! ... ... ... .. | .. | 15d. |
| 79 | Up, up, ye Dames ... .. | .. | 15d. |
| 80 | Thine eyes so bright ... .. | .. | 4d. |
| 81 | All is not gold ... ... Westbrook | | 3d. |
| 82 | Hark how the birds ... H. J. Rose | | 3d. |
| 83 | All ye woods (S.S.A.T.B.) .. | .. | 15d. |
| 84 | My love is fair (S.A.T.B.B.) H. Leslie | | 15d. |
| 85 | Charm me asleep (S.S.A.T.B.B.) .. | | 3d. |
| 86 | When twilight dews ... H. Hiles | | 15d. |

| *No.* | | | |
|---|---|---|---|
| 87 | A Finland love song... | H. Hiles | 15d. |
| 88 | Evening ... ... ... .. | .. | 15d. |
| 89 | To the Morning Wind .. | .. | 3d. |
| 90 | To Daffodils ... ... .. | .. | 3d. |
| 91 | Summer longings .. .. | .. | 3d. |
| 92 | Night, lovely Night ... | F. Berger | 15d. |
| 93 | Essay, my Heart ... .. | .. | 3d. |
| 94 | Childhood's melody .. | .. | 15d. |
| 95 | Now ... ... ... ... .. | .. | 3d. |
| 96 | Sunset ... ... ... ... .. | .. | 15d. |
| 97 | Arise, the sunbeams hail .. | .. | 3d. |
| 98 | Night winds that ... | J. B. Calkin | 15d. |
| 99 | Breathe soft, ye Winds .. | .. | 15d. |
| 100 | My lady is so wondrous fair .. | .. | 15d. |
| 101 | Chivalry of Labour (S.S.A.T.B.) .. | | 4d. |
| 102 | Come, fill, my boys (A.T.T.B.) .. | | 3d. |
| 103 | Echoes ... ... ... .. | .. | 15d. |
| 104 | Phœbus ... ... ... | J. Barnby | 15d. |
| 105 | Luna ... ... ... ... .. | .. | 15d. |
| 106 | A Wife's Song ... ... .. | .. | 15d. |
| 107 | Home they brought... .. | .. | 15d. |
| 108 | Annie Lee ... ... ... .. | .. | 15d. |
| 109 | Starry Crowns of Heaven .. | .. | 15d. |
| 110 | The Wind ... ... ... .. | .. | 3d. |
| 111 | The Skylark ... ... ... .. | .. | 15d. |
| 112 | The Sands of Dee G.A. Macfarren | | 15d. |
| 113 | Alton Locke's Song .. .. | .. | 15d. |
| 114 | The Starlings ... ... .. | .. | 15d. |
| 115 | The Three Fishers ... .. | .. | 15d. |
| 116 | The World's Age ... .. | .. | 15d. |
| 117 | Sing heigh ho! ... ... .. | .. | 15d. |
| 118 | Fairy Song ... ...A. Zimmermann | | 15d. |
| 119 | Good-Night ... ... .. | .. | 15d. |
| 120 | Gone for ever ... ... .. | .. | 3d. |
| 121 | Flowers ... ... ... .. | .. | 3d. |
| 122 | To Daffodils ... ... .. | .. | 15d. |
| 123 | Good Morrow ... ... .. | .. | 3d. |
| 124 | Sigh no more, ladies Macfarren | | 15d. |
| 125 | You spotted snakes (S.S.A.A.) .. | | 3d. |
| 126 | Take, oh take those lips away .. | | 15d. |
| 127 | It was a lover and his lass .. | | 4d. |
| 128 | O mistress mine ... .. | .. | 15d. |
| 129 | Under the greenwood tree .. | .. | 15d. |
| 130 | Hark, the lark ... ... .. | .. | 3d. |
| 131 | Tell me where is fancy bred .. | .. | 15d. |
| 132 | The Violet ... ... ... H. Leslie | | 3d. |
| 133 | One morning sweet in May .. | .. | 3d. |
| 134 | Dream is fading ... ... .. | .. | 15d. |
| 135 | Down in a pretty valley .. | .. | 15d. |
| 136 | The Primrose ... ... .. | .. | 15d. |
| 137 | Arise, sweet love ... .. | .. | 15d. |
| 138 | 'Tis break of day ... H. Smart | | 2d. |
| 139 | My true love hath my heart .. | .. | 2d. |
| 140 | Doth not my lady come .. | .. | 15d. |
| 141 | Spring Song ... ... ... .. | .. | 15d. |
| 142 | The Curfew ... ... ... .. | .. | 15d. |
| 143 | Hear, sweet spirit ... .. | .. | 15d. |
| 144 | Spring Voices ... ... S. Reay | | 3d. |
| 145 | Waken, lords and ladies gay .. | .. | 3d. |
| 146 | As it fell upon a day... .. | .. | 3d. |
| 147 | Huntsman, rest ... ... .. | .. | 3d. |
| 148 | 'Tis May upon the mountain .. | .. | 3d. |
| 149 | Take, oh take those lips away .. | .. | 15d. |
| 150 | The Rainy Day... ... A. Sullivan | | 15d. |
| 151 | Oh, hush thee, my babie ... | .. | 3d. |
| 152 | Evening ... ... ... .. | .. | 15d. |
| 153 | Joy to the Victors ... .. | .. | 2d. |
| 154 | Parting gleams ... ... .. | .. | 15d. |
| 155 | Echoes ... ... ... .. | .. | 15d. |
| 156 | Spring ... ... ... W. Macfarren | | 15d. |
| 157 | Summer ... ... ... .. | .. | 15d. |
| 158 | Autumn ... ... ... .. | .. | 3d. |
| 159 | Winter ... ... ... .. | .. | 3d. |
| 160 | You stole my love ... .. | .. | 15d. |
| 161 | Dainty love... ... ... .. | .. | 15d. |
| 162 | Drops of Rain ... ...J. Lemmens | | 15d. |
| 163 | The Fairy Ring... ... .. | .. | 3d. |
| 164 | The Light of Life ... .. | .. | 3d. |
| 165 | Oh, welcome him ... .. | .. | 3d. |
| 166 | Sunshine through the ... .. | .. | 3d. |
| 167 | The Corn Field... ... .. | .. | 3d. |
| 168 | Wake! to the hunting H. Smart | | 15d. |
| 169 | Dost thou idly ask ... .. | .. | 3d. |
| 170 | A Psalm of Life ... .. | .. | 15d. |
| 171 | Only Thou ... ... ... .. | .. | 15d. |
| 172 | I prithee send me back .. | .. | 15d. |

| *No.* | | | |
|---|---|---|---|
| 173 | The Moon ... ... ... | H. Smart | 3d. |
| 174 | A Spring Song ... | Ciro Pinsuti | 3d. |
| 175 | An Autumn Song ... | .. | 3d. |
| 176 | The Two Spirits ... | .. | 3d. |
| 177 | The Crusaders... ... | .. | 15d. |
| 178 | The Caravan ... ... | .. | 15d. |
| 179 | Stradella ... ... ... | .. | 3d. |
| 180 | When evening's twilight | Hatton | 15d. |
| 181 | Absence ... ... ... | .. | 15d. |
| 182 | April showers ... ... | .. | 15d. |
| 183 | The red, red rose ... | .. | 15d. |
| 184 | Beware, beware ... | .. | 15d. |
| 185 | The Sailor's Song ... | .. | 15d. |
| 186 | Good-Night ... ... | .. | 15d. |
| 187 | Blythe is the bird ... | .. | 2d. |
| 188 | Stars of the summer night ... | .. | 15d |
| 189 | The hemlock-tree .. | .. | 4d. |
| 190 | Jack Frost ... ... ... | .. | 15d. |
| 191 | I loved her ... ... ... | .. | 3d. |
| 192 | The Village Blacksmith ... | .. | 15d. |
| 193 | Bait, The (Come live with me) .. | | 15d. |
| 194 | Softly fall the shades of ... | .. | 3d. |
| 195 | Auburn (Sweet village) ... | .. | 3d. |
| 196 | Bird of the wilderness ... | .. | 3d. |
| 197 | The Summer gale ... ... | .. | 2d. |
| 198 | I met her in the quiet lane ... | .. | 2d. |
| 199 | If thou art sleeping ... ... | .. | 3d. |
| 200 | Spring Song ... ... ... | .. | 3d. |
| 201 | Good wishes ... ... ... | .. | 3d. |
| 202 | Parting and Meeting ... | .. | 2d. |
| 203 | Whether kissed by sunbeams .. | .. | 3d. |
| 204 | The roses are blushing ... | .. | 15d. |
| 205 | The Rivals ... ... ... | .. | 3d |
| 206 | The village dance ... ... | .. | 3d. |
| 207 | Song of the Gipsy maidens ... | .. | 15d |
| 208 | The Waterfall ... ... ... | .. | 3d. |
| 209 | Over hill, over dale ... ... | .. | 3d. |
| 210 | Love me little, love me long ... | .. | 3d. |
| 211 | Going a-maying ... ... | .. | 3d. |
| 212 | See, the rooks are homeward ... | .. | 3d |
| 213 | Sweet Lady Moon .. .. | .. | 3d. |
| 214 | Hark, the Convent bells are ... | .. | 3d. |
| 215 | When evening's (male voices) .. | .. | 15d. |
| 216 | Warrior's Song ... ... | .. | 3d. |
| 217 | Absence ... ... ... ... | .. | 2d. |
| 218 | April showers ... ... ... | .. | 15d. |
| 219 | The red, red rose ... ... | .. | 3d. |
| 220 | Beware, beware ... ... | .. | 15d. |
| 221 | The happiest land ... ... | .. | 15d. |
| 222 | The Sailor's Song ... ... | .. | 3d. |
| 223 | Busy, curious fly ... ... | .. | 2d |
| 224 | Good-night, beloved ... | .. | 2d. |
| 225 | Bacchanalian Song ... ... | .. | 3d. |
| 226 | Stars of the summer ... | .. | 15d. |
| 227 | King Witlaf's Song ... ... | .. | 3d. |
| 228 | Tars' Song ... ... ... ... | .. | 3d |
| 229 | The hemlock-tree ... ... | .. | 4d |
| 230 | Jack Frost ... ... ... ... | .. | 3d. |
| 231 | The Lye ... ... ... ... | .. | 15d. |
| 232 | I loved her ... ... ... | .. | 3d. |
| 233 | Village Blacksmith ... ... | .. | 3d. |
| 234 | The Letter ... ... ... ... | .. | 3d. |
| 235 | Shall I wasting in ... ... | .. | 3d. |
| 236 | Way to build a boat ... ... | .. | 4d. |
| 237 | I loved a lass ... ... ... | .. | 4d. |
| 238 | The Lifeboat ... ... ... | .. | 3d. |
| 239 | Shepherd's farewell... | H. Smart | 15d |
| 240 | The waves' reproof ... ... | .. | 3d. |
| 241 | Ave Maria ... ... ... ... | .. | 15d. |
| 242 | Spring ... ... ... ... ... | .. | 2d. |
| 243 | Morning ... ... ... ... | .. | 3d. |
| 244 | Hymn to Cynthia ... ... | .. | 15d |
| 245 | Cradle Song ... ... ... | .. | 15d. |
| 246 | The joys of Spring ... ... | .. | 3d. |
| 247 | Dream, baby, dream ... ... | .. | 15d |
| 248 | A song for the Seasons ... | .. | 3d. |
| 249 | O say not that my heart ... | .. | 2d. |
| 250 | Love and mirth... ... ... | .. | 3d |
| 251 | Sweet Vesper hymn ... ... | .. | 3d. |
| 252 | Crocuses and Snowdrops ... | .. | 15d. |
| 253 | Stars of the summer night ... | .. | 15d. |
| 254 | Wind thy horn... ... ... | .. | 3d. |
| 255 | The land of wonders ... ... | .. | 3d. |
| 256 | Ye little birds that sit and sing ... | .. | 2d. |
| 257 | How soft the shades of ... | .. | 15d |
| 258 | How sweet is summer ... | .. | 2d. |



MADE IN ENGLAND.

No. 1323. NOVELLO'S PART-SONG BOOK. Price ~~2d.~~ 4d.
(SECOND SERIES.)

# THE FROG

HUMOROUS PART-SONG

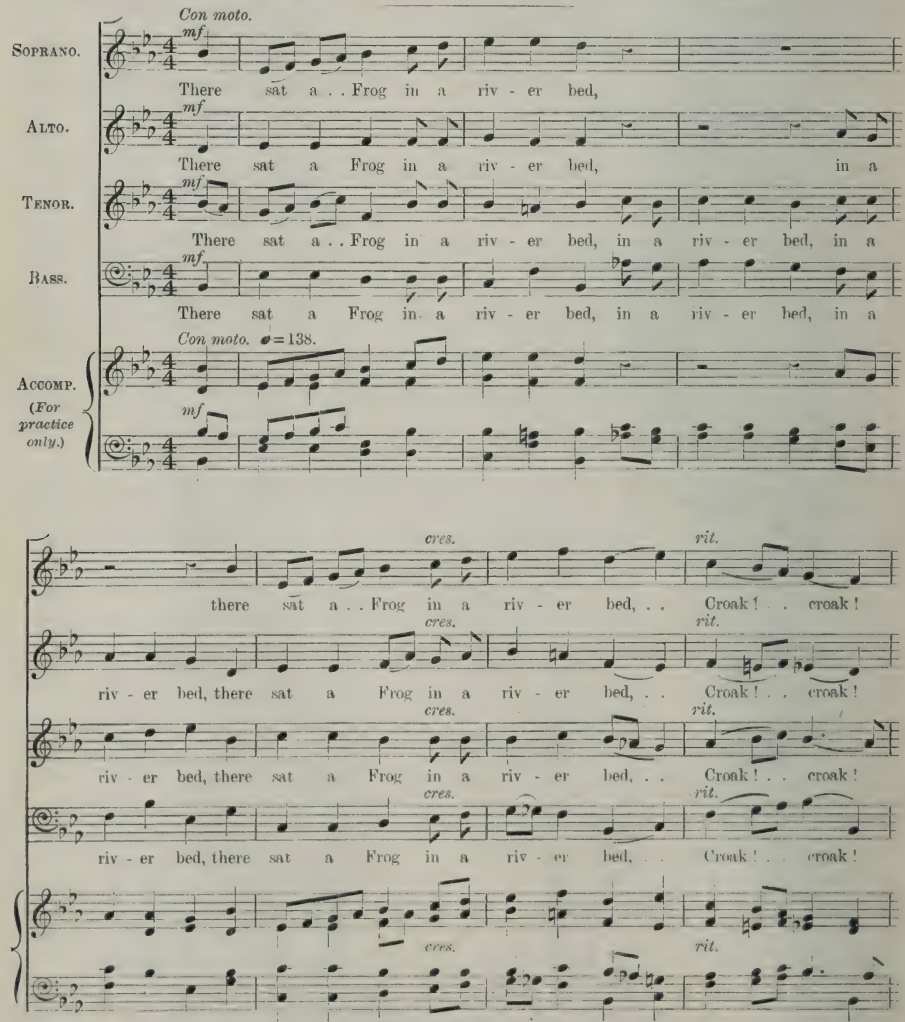
THE WORDS WRITTEN BY FREDERIC E. WEATHERLY

THE MUSIC COMPOSED BY

## ERNEST NEWTON.

ARRANGED FOR MIXED VOICES BY THE COMPOSER.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.


Con moto.
mf
Soprano.
There sat a . . Frog in a riv - er bed,
Alto.
There sat a Frog in a riv - er bed, in a
Tenor.
There sat a . . Frog in a riv - er bed, in a riv - er bed, in a
Bass.
There sat a Frog in a riv - er bed, in a riv - er bed, in a
Con moto. ♩=138.
Accomp. (For practice only.)
cres.
rit.
there sat a . . Frog in a riv - er bed, . . Croak! . . croak!
riv - er bed, there sat a Frog in a riv - er bed, . . Croak! . . croak!
riv - er bed, there sat a Frog in a riv - er bed, . . Croak! . . croak!
riv - er bed, there sat a Frog in a riv - er bed, . . Croak! . . croak!

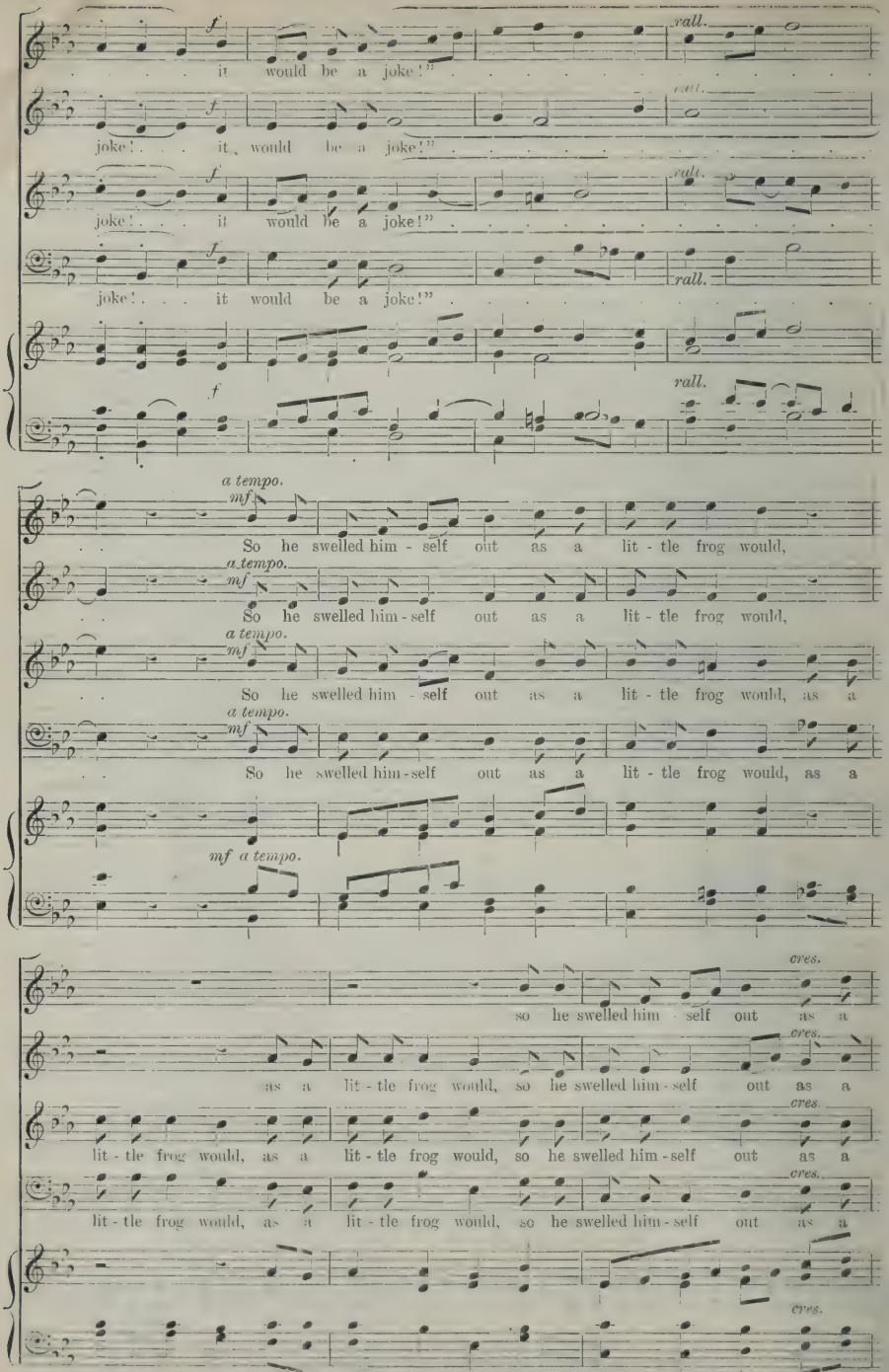
The Original Version for T.T.B.B. is published in THE ORPHEUS, No. 314; and in NOVELLO'S TONIC SOL-FA SERIES, No. 2012.

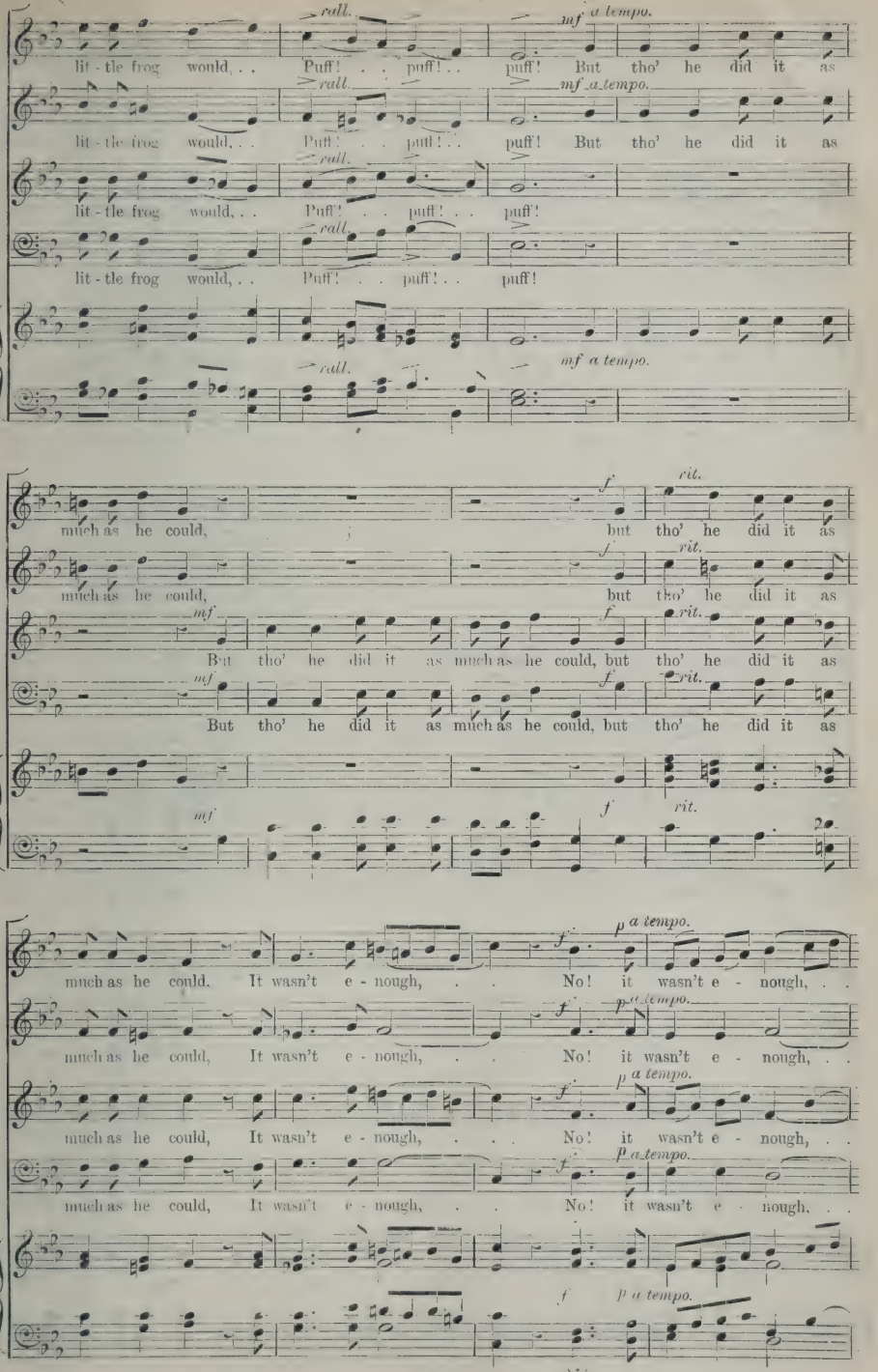


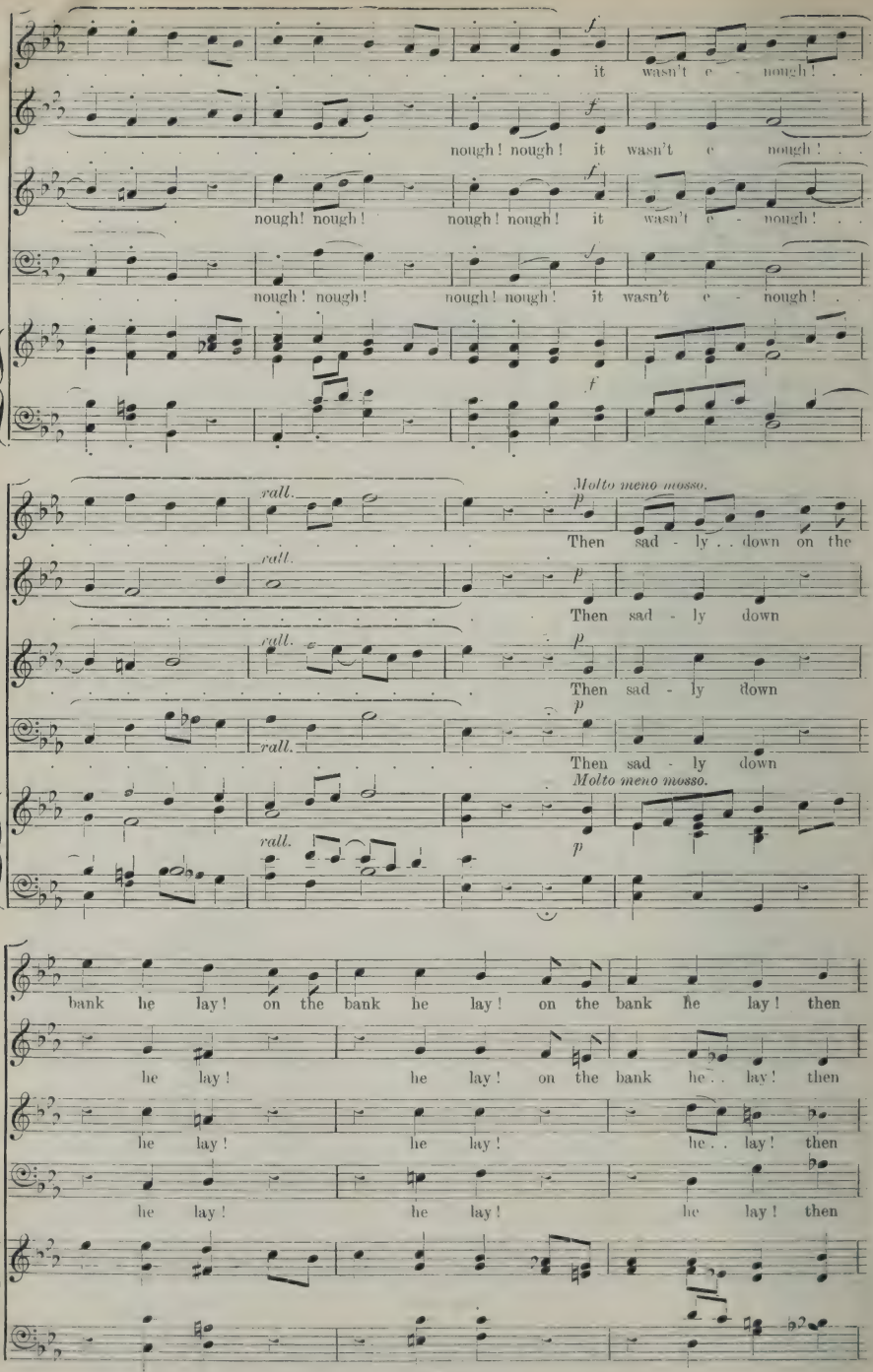
*Copyright*, 1918, *by Novello and Company, Limited*

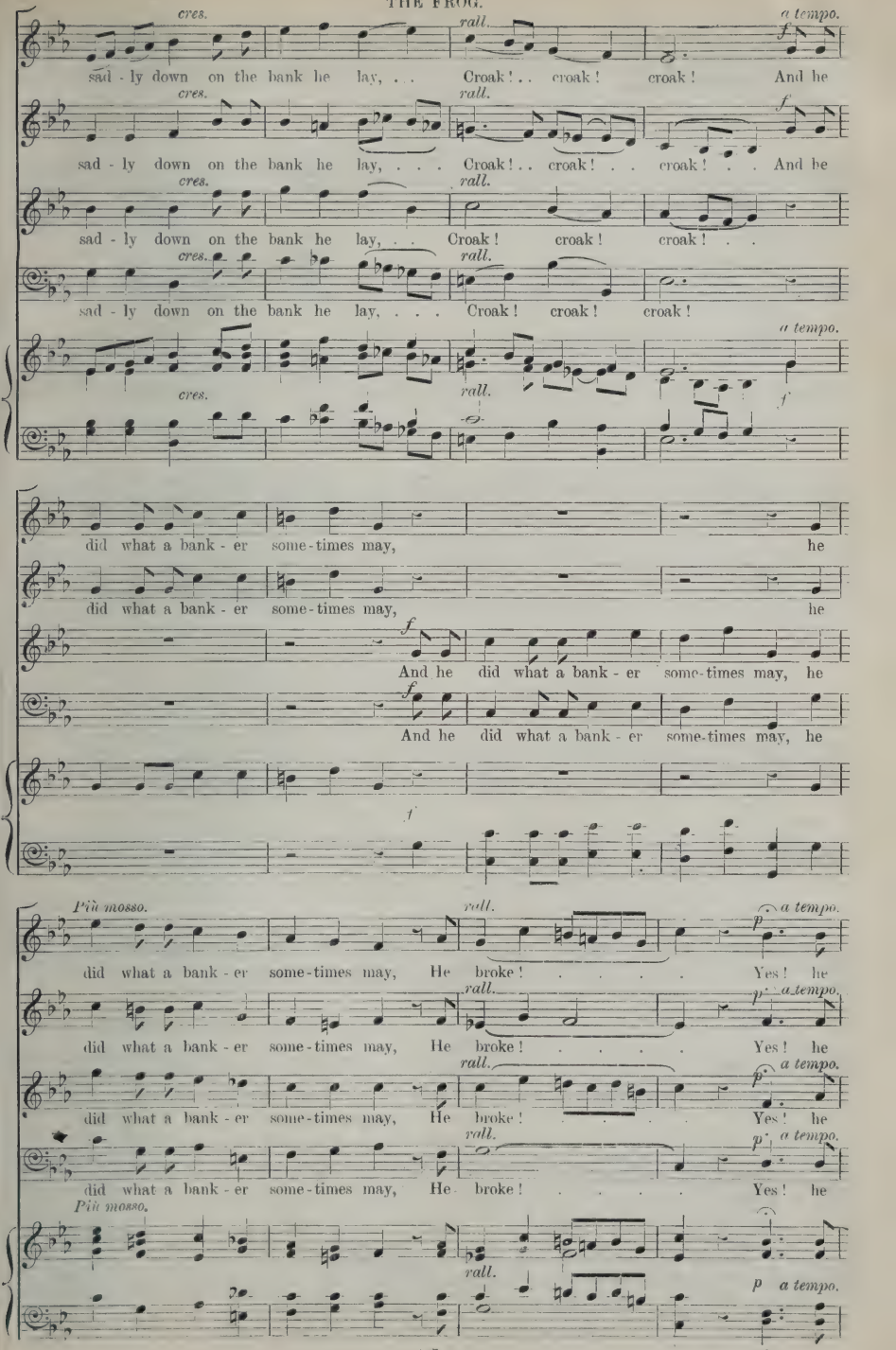
THE FROG.

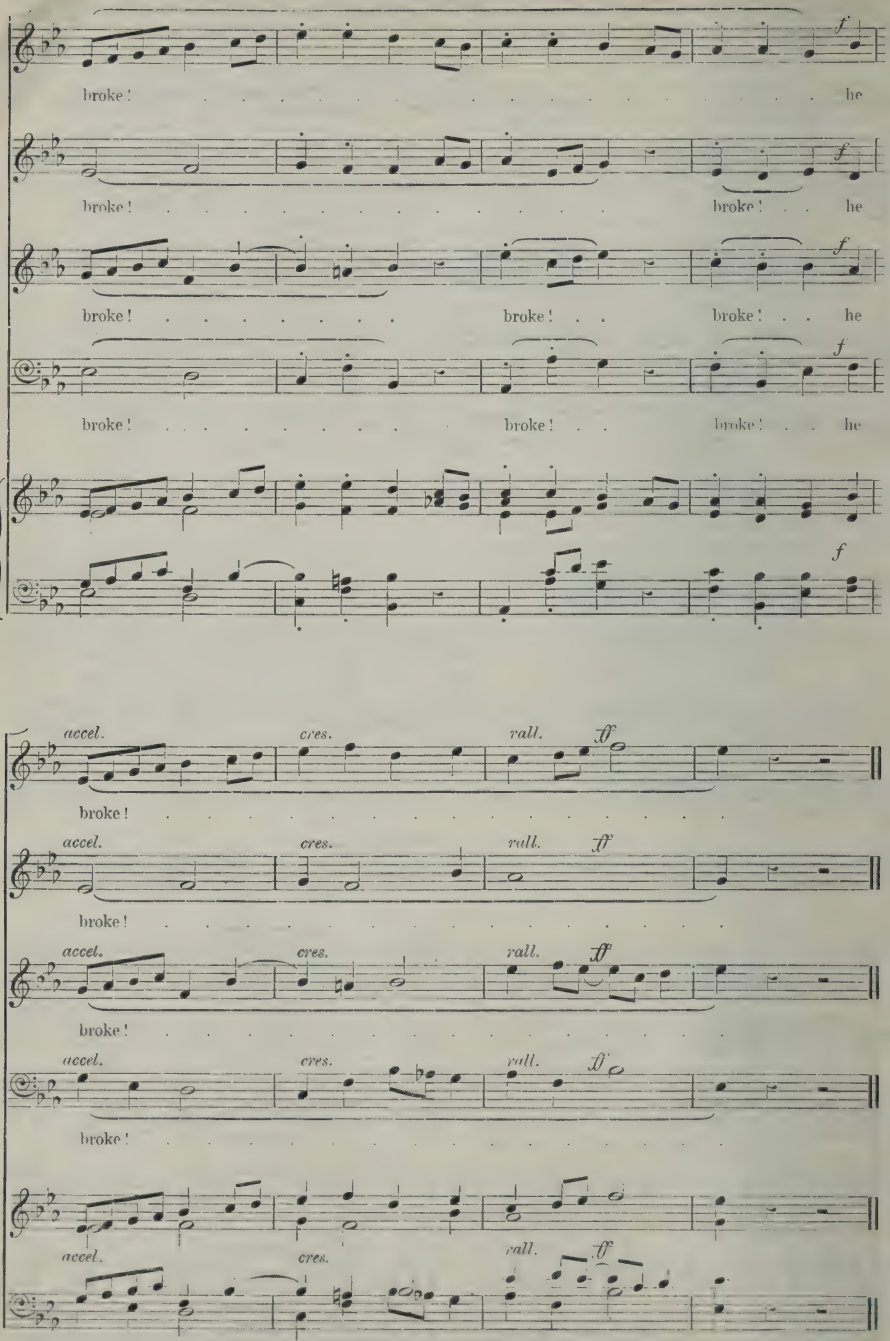
a tempo.
croak! "I wish I were big as an ox," he said,
croak! "I wish I were big as an
rit.
a tempo.
"I wish I were big as an ox," he said, "It would be a joke! . . .
ox," he said, "I wish I were big as an ox," he said, "It would be a joke! . . .
. . . Yes! it would be a joke! . . . . . joke! . . .


f
rall.
it would be a joke!"
joke! . . . it would be a joke!"
joke! . . . it would be a joke!"
joke! . . . it would be a joke!"
a tempo.
mf
So he swelled him - self out as a lit - tle frog would,
So he swelled him - self out as a lit - tle frog would,
So he swelled him - self out as a lit - tle frog would, as a
So he swelled him - self out as a lit - tle frog would, as a
mf a tempo.
cres.
so he swelled him - self out as a
as a lit - tle frog would, so he swelled him - self out as a
lit - tle frog would, as a lit - tle frog would, so he swelled him - self out as a
lit - tle frog would, as a lit - tle frog would, so he swelled him - self out as a


rall.
mf a tempo.
lit - tle frog would, . . Puff! . . puff! . . puff! But tho' he did it as
lit - tle frog would, . . Puff! . . puff! . . puff! But tho' he did it as
lit - tle frog would, . . Puff! . . puff! . . puff!
lit - tle frog would, . . Puff! . . puff! . . puff!
much as he could, but tho' he did it as
much as he could, but tho' he did it as
But tho' he did it as much as he could, but tho' he did it as
But tho' he did it as much as he could, but tho' he did it as
much as he could, It wasn't e - nough, . . No! it wasn't e - nough, . .
much as he could, It wasn't e - nough, . . No! it wasn't e - nough, . .
much as he could, It wasn't e - nough, . . . No! it wasn't e - nough, . .
much as he could, It wasn't e - nough, . . No! it wasn't e - nough, . .


it wasn't e - nough!
nough! nough! it wasn't e nough!
nough! nough! nough! nough! it wasn't e - nough!
nough! nough! nough! nough! it wasn't e - nough!
rall.
Molto meno mosso.
Then sad - ly . . down on the
Then sad - ly down
Then sad - ly down
Then sad - ly down
bank he lay! on the bank he lay! on the bank he lay! then
he lay! he lay! on the bank he . . lay! then
he lay! he lay! he . . lay! then
he lay! he lay! he lay! then


cres.
rall.
a tempo.
f
sad - ly down on the bank he lay, . . Croak! . . croak! croak! And he
sad - ly down on the bank he lay, . . . Croak! . . croak! . . croak! . . And he
sad - ly down on the bank he lay, . . Croak! croak! croak! . .
sad - ly down on the bank he lay, . . . Croak! croak! croak!
did what a bank - er some-times may, he
And he did what a bank - er some-times may, he
Più mosso.
p
did what a bank - er some-times may, He broke! . . . . Yes! he


broke! . . . . . he
broke! . . . . . broke! . . he
broke! . . . . . broke! . . broke! . . he
broke! . . . . . broke! . . broke! . . he
f
accel. cres. rall. ff
broke! . . . . . .

# THE MUSICAL TIMES

*AND SINGING-CLASS CIRCULAR.*

FOUNDED IN 1844.

PUBLISHED ON THE FIRST OF EVERY MONTH.

*No. 906.—Vol. 59.*
*Registered at the General Post Office for Canadian Postage.*

AUGUST 1, 1918.

*Price 4d.; Postage 1½d.*
*Annual Subscription, Post-free, 5s.*



## ROYAL CHORAL SOCIETY.

Patron: His Majesty The King.
Conductor: Sir FREDERICK BRIDGE, C.V.O.

(Season 1918—1919.)

There are now VACANCIES in the CHOIR for SOPRANOS, CONTRALTOS, TENORS, and BASSES. Applicants should have STRONG VOICES OF GOOD QUALITY, and should be prepared to pass an examination in SIGHT-READING. Address, The Secretary, Royal Choral Society, Royal Albert Hall, S.W.-7

## ROYAL ACADEMY OF MUSIC.

YORK GATE, MARYLEBONE ROAD, LONDON, N.W.-1

Instituted 1822. Incorporated by Royal Charter, 1830.

Patron: HIS MAJESTY THE KING.

President: H.R.H. The Duke of Connaught, K.G.

Principal: Sir A. C. Mackenzie, Mus. Doc., LL.D., F.R.A.M.

MICHAELMAS TERM begins September 23rd, Entrance Examination, September 19th.

Scholarships for Soprano Singing, Mezzo-Soprano or Contralto Singing, Pianoforte, Violin, Violoncello, Organ, and Operatic Composition will be offered for Competition in September. Last day for entry, September 2nd.

Prospectus can be obtained on application.

P. QUARRY, Acting-Secretary.

## THE ROYAL COLLEGE OF MUSIC.

PRINCE CONSORT ROAD, SOUTH KENSINGTON, S.W.-7

(Incorporated by Royal Charter, 1883.)

Telegrams—"Initiative, Southkens, London." Telephone—"1160, Western."

Patron: HIS MAJESTY THE KING.

Director:
Sir C. Hubert H. Parry, Bart., C.V.O., D.C.L., M.A., Mus. Doc.
Honorary Secretary: M. Muir Mackenzie, Esq.

The CHRISTMAS TERM will commence on Monday, September 23rd, 1918.

Entrance Examination, Thursday, September 19th, 1918.

A Junior Department is established for Pupils under 16 years of age.

Syllabus and Official Entry Forms may be obtained from The Registrar.

THE ROYAL COLLEGE OF MUSIC PATRON'S FUND (Founded by Sir S. Ernest Palmer, Bart.). For the encouragement of British Composers and Executive Artists.

Particulars may be obtained from the Registrar of the College.

CLAUDE AVELING, Registrar.

## ROYAL MANCHESTER COLLEGE OF MUSIC.

Patroness: Her Majesty Queen Alexandra.

President: Sir Thomas Beecham, Bart.

Principal: Dr. Adolph Brodsky.

Special Houses of Residence recommended for Students.

Students are required to enter upon a complete course of Musical instruction, and are not admitted for a shorter period than one year.

Fee for the year, £30. Special fee for Organ Course, £20, and for Wind Instrument Course, £15.

Systematic Course for the Training of Teachers included in the curriculum.

The Prospectus, with Scholarship information, Diploma Regulations, and Entry Forms, on application.

Opera Class—Miss Marie Brema.

STANLEY WITHERS, Registrar.

## THE ROYAL COLLEGE OF ORGANISTS.

Examination Regulations, List of College Publications, Lectures, &c., may be had on application.

H. A. HARDING, Hon. Sec.

Kensington Gore, S.W.-7

## THE ASSOCIATED BOARD

OF THE R.A.M. AND R.C.M.
FOR LOCAL EXAMINATIONS IN MUSIC.

*Patron: HIS MAJESTY THE KING.*

LOCAL CENTRE EXAMINATIONS (Syllabus A).

Examinations in Theory held in March and November at all Centres. In Practical Subjects in March-April at all Centres, and in the London district and certain Provincial Centres in November-December also. Entries for the November-December Examinations close Wednesday, October 16th, 1918.

SCHOOL EXAMINATIONS (Syllabus B).

Held throughout the British Isles three times a year, viz., October-November, March-April, and June-July. Entries for the October-November Examinations close Wednesday, October 9th, 1918.

Theory papers set in Examinations of past years (Local Centre *or* School) can be obtained on application. Price 4d. per set, per year, post-free.

The Board offers annually SIX EXHIBITIONS tenable at the R.A.M. or R.C.M. for Two or Three Years.

Syllabuses A and B, Syllabus in Ear-Training and Sight-Singing, Entry Forms, and any further information, may be obtained post-free from—

JAMES MUIR, Secretary,

Telegrams: "Associa, London." 15, Bedford Square, London, W.C.-1

## GUILDHALL SCHOOL OF MUSIC.

Principal .. .. .. LANDON RONALD.

PRIVATE LESSONS in all musical subjects. STAGE TRAINING, in Elocution, Gesture, Stage Dancing, Fencing.

Complete Musical Education at inclusive fees, £7 17s. 6d. and £10 10s., comprising principal and secondary Subjects, Harmony, Sight-Singing, and / or Orchestra.

AUTUMN TERM begins Monday, September 16th.

Prospectus and Syllabus of Local Centres and Local Schools Examinations (open to general public), free.

H. SAXE WYNDHAM, Secretary.

Victoria Embankment, E.C.-4.

## BIRMINGHAM & MIDLAND INSTITUTE.

SCHOOL OF MUSIC.

Visitor.. .. .. Sir Edward Elgar, O.M., Mus. Doc., LL.D.
Director .. .. Granville Bantock, M.A.

Session 1917-1918.

The Session consists of AUTUMN TERM (September 24 to December 22); WINTER TERM (January 21 to April 13); SUMMER TERM (April 15 to June 29).

Instruction in all branches of Music, Students' Choir and Orchestra, Chamber Music, Students' Rehearsals, and Concerts.

Prospectus and further information may be obtained from—

H. M. FRANCIS, *Secretary.*

## UNIVERSITY OF DURHAM.

Examinations for degrees in Music are held as follows: Matriculation, January, July, and October; First Mus. B., March and September; Mus. B. and Mus. D., September only.

For particulars, apply Secretary of Examinations, University Offices, Durham. Copies of former Examination Papers, 1s. 6d. per set.


## ADVANCE IN PRICES.

With the exception of folio songs, all the Novello publications were increased in price on January 1, but the charges quoted in the advertisement columns have not been altered.

## THE BRITISH MUSIC SOCIETY.

Offices: 19, Berners Street, W.-1.

FOR THE FOSTERING OF BRITISH MUSIC.

Membership open to all music-lovers.

*Committee of Management.*

Mr. Adrian C. Boult
Mr. W. W. Cobbett
Mr. Alwin Langdon Coburn
Sir Edward E. Cooper
Mr. W. R. Davies
Mr. Edward J. Dent
Rev. E. H. Fellowes
Col. W. Johnson Galloway
Mrs. W. Lee Mathews
Mr. G. Bernard Shaw
Major Geoffrey Toye
W. R. DAVIES, Treasurer.

Prospectus from the Director (and Secretary *pro tem.*), A. Eaglefield Hull, Mus. Doc. Oxon. 19, Berners Street, W.-1.

## MANCHESTER SCHOOL OF MUSIC.

FOUNDED 1892.

Principal: ALBERT J. CROSS, A.R.A.M.

All Branches of Music taught. Day and Evening Lessons.

Full Orchestral Class, Intermediate and Elementary String Orchestras, Opera, Ensemble, Elocution, Choral, and Harmony, &c., Classes. Single Subjects taught. Prospectus from 16, Albert Square.

## COLLEGE OF VIOLINISTS, LIMITED,

91, ST. MARTIN'S LANE, LONDON, W.C.-2.

EXAMINATIONS

IN VIOLIN, VIOLA, VIOLONCELLO, AND THEORY OF MUSIC held in JUNE and DECEMBER.

Syllabus on application to E. E. JACKSON, Hon. Secretary.

## VICTORIA COLLEGE OF MUSIC,

LONDON

Under the direction of the Victoria College Corporation, Ltd.)

INCORPORATED 1891.

18, BERNERS STREET, OXFORD STREET, LONDON, W.-1

President: THE MOST HON. THE MARQUIS OF ANGLESEY.

Board of Examination:

Principal: J. H. LEWIS, D.C.L., F.E.I.S., Mus. Doc.

Chairman: J. M. BENTLEY, Mus. Doc., Cantab., Hon. F.R.A.M.

Hon. Director of Studies: CHURCHILL SIBLEY, Mus. Doc., F.I.G.C.M.

ROBERT FOX FREW, Mus. Doc. Dunelm.

Rev. NOEL BONAVIA-HUNT, M.A. Oxon.

Secretary: H. PORTMAN LEWIS.

Metropolitan Examinations in all subjects, including the Diplomas of A.V.C.M., L.V.C.M., F.V.C.M., also for the Teachers' Professional Diploma in the Art of Teaching, April, July, and December.

Local Theoretical Examinations, July and December.

Practical Examinations are now being held at the various Centres.

Gold, Silver, and Bronze Medals are offered for Competition.

Local Secretaries required for towns not represented.

Dr. Churchill Sibley gives personal lessons at the College.

All communications to be addressed to The Secretary, Registered Office, 11, Burleigh Street, Strand, W.C.-2

## INCORPORATED GUILD OF CHURCH MUSICIANS.

Founded 1888.

Incorporated pursuant to Act of Parliament XXX. and XXXI. Victoria, Cap. cxxxi., § 23.

*President:* THE RT. REV. BISHOP J. E. C. WELLDON, D.D., DEAN OF MANCHESTER.

ASSOCIATE (A.I.G.C.M., LICENTIATE (L.I.G.C.M.), FELLOWSHIP (F.I.G.C.M.) EXAMINATIONS in London and at approved Provincial Centres in April, July, and December.

COMPETITIONS, 1918.

SILVER MEDALS are awarded for the best ANDANTE for the ORGAN, and a SHORT ANTHEM with Bass Solo.

BRONZE MEDALS for the best VESPER HYMN, DOUBLE CHANT, and KYRIE.

Organists (Members) have the FREE use of the Register of Vacant Appointments.

Calendar (*gratis*) and further information of DR. LEWIS, Warden, 18. Berners Street, London, W.-1

THE CENTRE FOR MODERN MUSIC.

Extensive Stock of English, French, Italian, Russian, and Spanish Modern Music.

Publishers of Wassili Safonoff's New Formula for the Piano Teacher and Piano Student.

## J. & W. CHESTER

11, GREAT MARLBOROUGH STREET LONDON, W.-1.

(First Floor).

## LONDON COLLEGE OF MUSIC.

GREAT MARLBOROUGH STREET, LONDON, W.-1

Patron: HIS GRACE THE DUKE OF LEEDS.

BOARD OF EXAMINATION.

DR. HORTON ALLISON, Mus. D. Dublin; Mus. B. Cantab.; F.R.A.M.
DR. ARTHUR S. HOLLOWAY, Mus. Doc. Oxon.; F.R.C.O.
DR. F. J. KARN, Mus. Bac. Cantab., Principal.
G. AUGUSTUS HOLMES, Esq., Director of Examinations.

EXAMINATIONS—LOCAL AND HIGHER.

The NEXT EXAMINATION for Certificates in Pianoforte, Violin, Singing, Elocution, Organ, Theory of Music, &c., will be held in London and at over 400 Local Centres throughout the United Kingdom in DECEMBER. Last day of entry, November 15.

SYLLABUS, and Forms of Entry, may be had on application to the Secretary.

The HIGHER EXAMINATIONS for the Diplomas of Associate (A.L.C.M.) and Licentiate (L.L.C.M.) take place in April, June, July, and December, and for the Diplomas of Associate in Music (A. Mus. L.C.M.), Licentiate in Music (L. Mus. L.C.M.), and Fellowship (F.L.C.M.), in June, July, and December.

LOCAL CENTRES may be formed in districts unrepresented, either in the United Kingdom or abroad; particulars on application. SCHOOL CENTRES may also be arranged.

In the Educational Department students are received and thoroughly trained under the best Professors at moderate fees. Lessons may commence from any date. For full information apply,

A. GAMBIER HOLMES, Secretary.

Telegrams: "Supertonic, Reg. London." Telephone: 3870 Central.

## THE LONDON COLLEGE FOR CHORISTERS.

6 and 7, BLOMFIELD CRESCENT, PADDINGTON, W.-2

Founder and Director: MR. JAMES BATES.

Solo Boys and Chorus Boys supplied at short notice for Church Services, Concerts, &c. Telephone Paddington, 5990. Sec., E. B. GOLDING.

## THE MADRIGAL SOCIETY.

(FOUNDED 1741.)

THE MADRIGAL SOCIETY offers TWO PRIZES, being the "Molineux Prize" of TEN POUNDS with the Society's Medal, and the Society's Prize of FIVE POUNDS, for the best and second best APPROVED MADRIGALS, in not less than four nor more than six parts, the upper part or parts to be for one or two Treble Voices.

The character of the Composition to be in accordance with that of Madrigals of the best style and form, with imitative Part-Writing; not a mere Part-song or harmonized Melody.

The following conditions must be complied with, viz.:—

1. That the Alto and Tenor Parts be written in their respective clefs;
2. That the signature be repeated at the head of each page at least;
3. That the intended "Tempo" be clearly indicated;
4. That the words, to be selected by the Composer, be written out in full on a fly-leaf at the beginning; and
5. That not more than one Composition be submitted by each Competitor, which must not be in the Composer's autograph.

The Madrigals to be delivered, addressed to the Secretary of the Madrigal Society, Whyteleafe, Bromley, Kent, on or before January 1, 1919, each Composition having a device or motto affixed thereto, with the Composer's name in a sealed envelope bearing a corresponding mark.

The Award of the Judges will be made known at the meeting of the Society in February, 1919.

OSCAR W. STREET, Hon. Secretary.

Bromley, Kent,
May, 1918.

## THE TECHNIQUER

(THE MASTER KEY TO TECHNIQUE.)

Patented in Great Britain and U.S.A.

For all instrumentalists.

A Lecture-Demonstration will be given by the inventor, Mr. R. J. PITCHER, Mus. Bac., at the London Academy of Music, Princes Street, Cavendish Square, W.-1., on Monday, September 30, at 8 p.m.

Chair to be taken by VICTOR BENHAM, Esq.

The Pianoforte Illustrations will include a Sonata composed by the lecturer's pupil, Miss Florence J. Fitch, A.R.C.M. (Admission free.)

Send for particulars and list of testimonials. "Hand Development," 7d. post free.

Secretary, Miss Cooper, 33, Orchard Street, W.-1.

## VOCALISTS

Subject to sore, relaxed, ulcerated or inflamed throat, also those with unsteady tonal vibration (tremulous and shaky, with indecisive intonation) should send at once for the remedy, which acts immediately by dispelling any inflammation and bracing up the whole vocal apparatus, giving a healthy, flexible tonicity which insures steady and firm intonation. This great remedy, which renders any person immune from sore throat, will be sent on receipt of 5s. and 2d. postage (registered). Describe exact condition of throat when writing to O. E. Fox-Adams, 4, Well Road, Hampstead, London, N.W.-3.

# The drudgery of "practising" abolished.

ALL necessity for "Keyboard Drudgery" has been banished by my "From Brain to Keyboard" System. Instead of spending years in wearisome "practising" for several hours daily, you need only give a few minutes for a few months twice daily.

The mastery of the piano which my system will give you is unattainable by slow and laborious "practice" methods, even though you spend years in diligent drudgery.

Improvement starts with the very first lesson, and success is certain whatever your age or proficiency. The lessons are given by post, and will be carefully adapted to your individual requirements, my personal attention being given to each student. No apparatus or special notation is used.

Sir Frederick Bridge, C.V.O., has strongly recommended my system, the advantages of which, he stated, he could cordially endorse from his own personal experience. 10,000 successful students.

*SEND FOR MY ILLUSTRATED BOOK:*
*"Light on Pianoforte Playing."*

This book fully explains the principles and advantages of the methods used in my Postal Course, and should be read by pianists of all grades of proficiency. When replying, please send 3d. for part war-time cost and postage, and state whether average or advanced pianist.

M. MACDONALD SMITH,
19, Bloomsbury Square, London, W.C. 1

# "From Brain to Keyboard"

## MR. CHARLES TREE

RECITAL-LECTURES on Voice Production. Illustrated by Songs.

London, July 27, 1918. Birkenhead, October 12, 1918.
Southampton, October 30, 1918. Croydon, October 31, 1918.
Wolverhampton, March 13, 1919.

*Belfast Times*, April 10, 1918.—Mr. Tree disposed of scientific technical humbug straight away. The audience immediately sat up; they were going to get the real article. Speaking a line of poetry, he showed how it could gradually rise into song. Fresh, free, pure quality and intonation. Clear words, no twisting of vowels.

*Newcastle Chronicle.*—The art of Mr. Tree is as unmistakable as it is all-embracing.

*Glasgow Times.*—There could be no question of the success he achieved in this new field. He gave numerous illuminative and amusing examples of vocal production.

"How to Acquire Ease of Voice Production." By Charles Tree. (Published by Joseph Williams, Ltd., Great Portland Street, W.1.)

CONCERT and RECITAL-LECTURE dates, 29, King's Road, Chelsea, S.W.3.

## MR. W. H. BREARE

VOCAL ADVISER AND TEACHER OF SINGING

TO STUDENTS AND THE PROFESSION.

Author of "Vocalism," "Elocution: Its First Principles," "Vocal Faults and their Remedies." Now Published: "Vocal Technique: How it feels to Sing." 3s. 6d. each, post 3s. 10d.

"The most complete guide to singing in English."—"Lancelot," in the *Referee*.

"One of the sanest of sane expositions."—*Musical Courier, N.Y.*

"Is a reliable expert in all branches."—*Gentlewoman.*

"A magnificent guide to both teachers and students."—*Eastern Morning News.*

"Do not hesitate to commend."—*Glasgow Herald.*

"His technical knowledge is minute, wide and accurate: what he has to say is well worthy of consideration by public singers and music teachers."—*Aberdeen Free Press.*

"Common-sense in all he utters."—*Leeds Mercury.*

"Is an acknowledged authority. . . ."—*Western Morning News.*

"I have not the slightest fear of contradiction when I say that no one knows more about the voice and vocal production than Mr. W. H. Breare."—"Counterpoint," in the *Newcastle Journal.*

Address: "Herald" Buildings, Harrogate.

## PROFESSIONAL NOTICES.

## MR. SAMUEL MASTERS
(TENOR).

Address—164, Bank Buildings, Ewell Road, Surbiton.

Musical Reviser to Messrs. Novello for Thirty-Three Years.

## COMPOSERS' MSS.
REVISED AND PREPARED FOR PRINTING.

H. ELLIOT BUTTON, "Harewood," Ardwick Road, N.W.2
Reference to the following composers kindly permitted:—
Sir C. Hubert H. Parry, Bt., C.V.O., Sir Edward Elgar, O.M.
Sir Frederick Bridge, C.V.O., Dr. Walford Davies.

DR. ALLISON instructed by Post Candidates who OBTAINED DEGREES OF MUS.D. and MUS.B. at Oxford, Cambridge, Dublin, London, and Durham Universities, Diplomas of F.L.C.M., L.Mus.L.C.M., A.R.C.M., F.R.C.O. (1916), and L.R.A.M. Gold Medals, Silver Medals, Scholarships, Prizes, "Honours," and Pass Certificates (of the College of Music) to the number of *eight hundred and eighty*. Dr. Allison is willing to teach those who neither require nor desire to pass examinations. Harmony, Counterpoint, Orchestration, and Analysis of Composition by Post, to correspondents anywhere. Personal instruction in Theory, Singing, Organ, and Piano. 24, Park Range, Victoria Park, Manchester.

REVISION OF MUSICAL COMPOSITIONS.
Dr. Horton Allison, 24, Park Range, Victoria Park, Manchester.

SPECIAL CORRESPONDENCE COURSES:—
(1.) L.R.A.M. Paper Work.
(2.) A.R.C.M. Paper Work.
(3.) Interesting Courses of Study in Rudiments, Harmony, Form, &c.

L.R.A.M. Exams. 1910-17 .. 121 Correspondence Pupils successful.
A.R.C.M. " 1914-18 .. 27 " " "

Mr. E. H. BIBBY, Mus. Bac., L.R.A.M., A.R.C.M.,
c/o Forsyth Bros., Deansgate, Manchester.

DR. CUTHBERT HARRIS, Mus. Doc. Dunelm., F.R.C.O. SPECIALIST IN CORRESPONDENCE TUITION. 357 Successes in Mus. D., Mus. B., F.R.C.O. and A.R.C.O., &c. MSS. revised and arranged for publication. 3, De Burgh Park, Banstead, Surrey. Telephone, Burgh Heath, 346.

MISS H. HEALE COACHES for all EXAMINATIONS in MUSIC (at private residence or at West-End studio), in Pianoforte, Harmony, Counterpoint, Fugue, Form, Orchestration, "Teaching," Modulation, Transposition, &c. For Terms, &c., apply Dunraven House, 41, Albert Bridge Road, S.W.11

DR. ARTHUR S. HOLLOWAY, Mus. D. Oxon., 13, Roseleigh Avenue, Highbury, N.5, continues to PREPARE CANDIDATES for the various Theoretical Examinations. Music of any description revised or arranged. LESSONS in COMPOSITION, by post if desired.

ENGAGEMENTS Accepted and POSTAL LESSONS given by Mr. C. T. HEAVISIDE, Solo Pianist, Cellist, &c., 27, Torwood Street, Torquay.

DR. F. J. KARN (Mus. Bac. Cantab.; Mus. Doc. Toronto) continues to give lessons in Harmony and other Theoretical subjects, and prepares for all Musical Examinations. Compositions revised and Analyses written. Candidates prepared by Dr. Karn have gained the Mus. Bac. and Mus. Doc. degrees at the Universities and diplomas from the Musical Colleges.
Address 106, Haverstock Hill, London, N.W.3

DR. LEWIS, Mus. Doc., F.E.I.S., Warden, Incorporated Guild of Church Musicians, gives LESSONS, Personally or by Post, in HARMONY and COUNTERPOINT. 18, Berners Street, Oxford Street, W.1

DR. LEWIS' TEXT-BOOKS:
Harmony. (2 vols.) 5s. each, net.
Counterpoint. 5s. net.
Double Counterpoint and Canon. 5s. net.
Fugue. 1s. 6d. net.
Elements of Music. 2s. 6d. net.
Development of Anglican Church Music. 2s. net.
Pronouncing Vocabulary of Musical Terms. 6d. net.
Dictionary of Musical Terms. 6d. net.
Material of Melody. 3d. net.
Improvisation. 1s. 6d. net.
The above, complete, will be orwarded (carriage paid) or £1.

MADAME LARKCOM, F.R.A.M., Professor of Singing, R. A. Music. Private Pupils received at the Wigmore Hall Studios, 40, Wigmore Street, W.1

ARTHUR MANGELSDORFF, L.R.A.M., A.R.C.M., Pianist (Specialist), coaches for Pianoforte Diplomas. Paper Work by Correspondence. 497, Coventry Road, Birmingham.

L.R.A.M.—ARTHUR MANGELSDORFF has had September, 1917, Successes. He begs to state that he is a British-born subject. Address as in other advertisement.

MISS F. HELENA MARKS PREPARES for L.R.A.M. and other Examinations. Pianoforte, Harmony, "Form and Teaching," &c. Lessons (oral or by correspondence). Pupils received and visited for the Pianoforte. Many recent successes, L.R.A.M., &c. Pianoforte Classes, 10, Matheson Rd., West Kensington.

DR. H. H. L. MIDDLETON, Mus. Doc., F.R.C.O., L.R.A.M., A.R.C.M. Twenty-five years' experience in Private Tuition and Coaching for Degrees. More than 500 of Dr. Middleton's Pupils have obtained Degrees at the Universities, R.A.M., R.C.M., and R.C.O. Address, 60, Berners Street, W.-1

EMINENT MASTER will TRAIN and introduce a good Voice on exceptional terms. Write Angelo, 195, Oxford Street, W.-1.

## WESTMINSTER ABBEY CHOIR SCHOOL,

DEAN'S YARD, S.W.-1.

The Headmaster, assisted by a resident and visiting Staff of University men, receives *Non-Singing Day Boys and Boarders* as well as Choristers, of the ages of 8—14, for preparation for the Public Schools and Navy.

The *Morning Class* for Boys of six or seven is taught by a Lady.

A *Probationer Choristership* will be vacant shortly.

Apply, Rev. The Headmaster.

## WELLS CATHEDRAL.

There is a VACANCY in the Choir of Wells Cathedral for a TENOR VICAR-CHORAL Perpetuate. Salary, £80 per annum, with prospect of house. Preference given to wounded or Army rejected man. Apply, The Steward, Hill Crest, Wells, Somersetshire.

## RIPON CATHEDRAL CHOIR.

There is a VACANCY for a BASS VOICE. Candidates must be communicant members of the Church of England, and good sight-readers. Preference given to a discharged soldier.

Applications, with testimonials, should be sent before August 8 to The Succentor, the Rev. H. R. Williams, Saint Agnes Gate, Ripon.

SS. MICHAEL and ALL ANGELS', Croydon. VACANCY for ALTO. Good reader essential. £30. Apply to the Organist, 69, Oakfield Road, Croydon.

F.R.C.O. DESIRES POST as ORGANIST in London or District, or would deputise. Miss E. Priday, 242, Tottenham Court Road, W.-1.

MR. STEPHEN W. SANGSTER (late of Eastbourne) is OPEN to DEPUTISE at the Organ in London and neighbourhood. Address, 2, Burgess Hill, Hampstead, N.W.-2.

THE ORGANIST OF NEWCASTLE CATHEDRAL can take an ARTICLED PUPIL, age about 16. One able to play simple service preferred. Apply by letter to Mr. William Ellis, the Cathedral, Newcastle-on-Tyne.

REQUIRED by LONDON PROFESSOR OF SINGING, a PROVINCIAL TEACHING CONNECTION within a hundred miles of London, to occupy about two days each week. Near sea preferred. Details and terms to Professor, c/o Novello & Co., Ltd., 160, Wardour Street, W.-1.

SEVERAL TWO-MANUAL ORGANS, with pedals, various sizes, suitable for CHURCHES, COLLEGES, &c., built on entirely new principles of specially constructed action, recently introduced, at minimum of cost. Apply W. E. Richardson & Sons, Organ Builders, Manchester, S.W.

ORGANS (New and Second-hand) for SALE.—Electric and pneumatic action up to-date. Built or reconstructed. Bedwell & Son, The Cambridge Organ Works, Cambridge.

FOR SALE.—CONCAVE PEDAL BOARD (2½ Octaves). Rummens', with Stand for Pianoforte. Rods, together with handsome Polished and Carved Walnut Stool. New condition. Complete, £9. Carriage paid. F. Rogers, 21, Bridge Street, Wrexham.

WANTED.—Lady to take charge of Sheet Music and Small Goods department. Write, giving previous experience, &c. J. Wood & Sons, Ltd., 67, New Street, Huddersfield.

FIRST-CLASS PIANO TUNER WANTED. Apply Hime & Addison, 195 & 197, Deansgate, Manchester.

TE DEUM IN F. MAGNIFICAT AND NUNC DIMITTIS IN F. 3d. each. By A. Toase, Novello & Co., Ltd.

CHURCH MUSIC by B. Luard-Selby, published by Winthrop Rogers, Limited, 18, Berners Street, London, W.-1. Magnificat No. 1, 3d. Anthem, "The Lord hear thee," 2d.

BASS VOCALISTS should buy "SONGS OF THE NIGHT" (Oakley). Two Sets: Nos. 1-4 and 5-7. Price 1s. 6d. each set. Weekes & Co., 14, Hanover Street, W.-1.

COSTIN-SPICER.—On the 13th instant, at St. Michael and All Angels', North Kensington, W., by the Rev. Prebendary Denison, assisted by the Rev. J. E. Watson, Harold Arthur Costin, late the 10th Battalion Royal Fusiliers, to Helena Mary, only daughter of Mr. and Mrs. R. Lawrence Spicer, of 52, Oxford Gardens, W.-10.

## PIANO PEDALS with Octave Coupler

This wonderful invention supersedes all Piano Pedals, and is a Master Patent.

THE CATHEDRAL, MANCHESTER,
Nov 8, 1910.

DEAR MR. MALKIN,

I think your Patent Pedal Attachment, which you have fitted to my Steinway, is simply splendid. I find the action absolutely silent and its touch beautiful.—Yours truly,

R. H. P. COLEMAN, F.R.C.O., Sub-Organist.

Terms: Cash, or instalments of 20s. per month.

*Write for Lists, Prices, and Clients' Opinions, and References to*
THE MALKIN PATENT PEDAL CO., LTD.,
Works—Hanley, Staffs. NEWCASTLE-UNDER-LYME.

## COMPOSITIONS
BY
## ALFRED ALLEN.

| | s. | d. |
|---|---|---|
| SONATA IN D MINOR FOR ORGAN .. .. | 2 | 6 |
| MOTET, BLESSED ARE THEY THAT MOURN | 0 | 4 |
| THREE SACRED SONGS. Complete .. .. | 1 | 6 |

London: STAINER AND BELL, Limited.

## TWO NEW ANTHEMS.
By CALEB SIMPER.

Let everything praise the Lord. Harvest .. .. .. 4d.
O Welcome Peace. Thanksgiving after War .. .. 4d.

London: Weekes & Co., 14, Hanover Street, Regent Street, W.-1.

## EDWYN A. CLARE'S
## VERY POPULAR HARVEST ANTHEMS

| | | |
|---|---|---|
| *All Thy works shall praise Thee .. .. .. .. | ..New | 3d. |
| *The blessing of Peace .. .. .. .. .. | .. ,, | 3d. |
| The above are two very attractive Anthems. | | |
| *Thou Crownest the Year .. .. .. .. | 27th 1,000 | 3d. |
| *Sing unto God with Thanksgiving .. .. .. | 31st 1,000 | 4d. |
| *How great is His Goodness .. .. .. .. | 24th 1,000 | 3d. |
| *The Fruit of Thy Works .. .. .. .. .. | 20th 1,000 | 4d. |
| *He gives us Fruitful Seasons .. .. .. .. | 10th 1,000 | 4d. |
| *The Eyes of all Wait upon Thee .. .. .. .. | 63rd 1,000 | 3d. |
| Sung at a Festival of 1,500 at Newcastle-on-Tyne. | | |
| Fear not, O Land .. .. .. .. .. .. | 9th 1,000 | 3d. |
| *Sing Praises to His Name .. .. .. .. .. | 14th 1,000 | 3d. |
| O Lord, how manifold are Thy Works .. .. .. | 9th 1,000 | 4d. |
| Praise the Lord, O Jerusalem .. .. .. .. | 43rd 1,000 | 3d. |
| Sung at Choral Festivals, Wem and Downpatrick Cathedral. | | |
| Favourite Magnificat and Nunc Dimittis in D .. .. | 27th 1,000 | 4d. |
| Full of flowing Melody and effect. Sung at a Choir Festival. | | |

Those marked * may also be had in *Tonic Sol-fa*.

London: NOVELLO AND COMPANY, Ltd., 160, Wardour Street, W.-1.
New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.

JUST PUBLISHED.

## UNDER THE FOLDS OF OLD GLORY
A PATRIOTIC SONG.
A Tribute to our American Allies.

THE WORDS BY ROSE SHIPMAN. THE MUSIC BY R. CLARKE EDWARDS.

Price Two Shillings.

London: NOVELLO AND COMPANY, Limited.

# HARVEST FESTIVAL MUSIC.

## CANTATAS.

### SONG OF THANKSGIVING
FOR SOPRANO, TENOR, AND BASS (OR CONTRALTO) SOLI AND CHORUS

WITH HYMNS TO BE SUNG BY THE CONGREGATION

THE WORDS WRITTEN AND ARRANGED BY

SHAPCOTT WENSLEY

THE MUSIC BY

J. H. MAUNDER.

Price One Shilling and Sixpence; Paper boards, Two Shillings and Sixpence. Tonic Sol-fa, 9d.; Words only, 10s. per 100; String Parts, price 9s.; Wind Parts, 14s. 6d.

### A GOLDEN HARVEST
FOR TENOR AND BASS SOLI AND CHORUS

WITH HYMNS TO BE SUNG BY THE CONGREGATION

THE WORDS AND HYMNS SELECTED AND WRITTEN BY

HENRY KNIGHT

THE MUSIC COMPOSED BY

THOMAS ADAMS,

Organist and Director of the Music at St. Alban's, Holborn.

Price One Shilling.
Tonic Sol-fa, 8d.; Words only, 7s. 6d. per 100.

### THE RAINBOW OF PEACE
FOR TENOR AND BASS SOLI, CHORUS, AND ORGAN

BY

THOMAS ADAMS.

Price One Shilling.
Words only, 7s. 6d. per 100.

### HARVEST-TIDE
FOR TENOR AND BASS SOLI, CHORUS, AND ORGAN OR SMALL ORCHESTRA

BY

HUGH BLAIR.

Price One Shilling.
Words only, 5s. per 100. Orchestral Parts can be hired.

### HARVEST CANTATA
FOR CHORUS, SEMI-CHORUS, AND ORGAN

BY

GEORGE GARRETT.

Price One Shilling.
Tonic Sol-fa, 6d. Words only, 5s. per 100; or 2d. each with Music to the Hymns. Orchestral Parts can be hired.

### HARVEST CANTATA
FOR SOPRANO (OR TENOR) AND CONTRALTO (OR BARITONE) SOLI AND CHORUS

THE WORDS BY

ROSE DAFFORNE BETJEMANN

THE MUSIC BY

JULIUS HARRISON.

Price One Shilling.
Tonic Sol-fa, 8d.; Words only, 5s. per 100.

### SEED-TIME AND HARVEST
FOR SOPRANO AND TENOR SOLI AND CHORUS

BY

JOHN E. WEST.

Price Two Shillings.
Words only, 5s. per 100; or 2d. each with Music to the Hymns.
Tonic Sol-fa, 1s. Orchestral Parts can be hired.

### A SONG OF THANKSGIVING
FOR CHORUS AND ORCHESTRA

BY

FREDERIC H. COWEN.

Price One Shilling and Sixpence.
String Parts, 4s. 6d.; Full Score and Wind Parts, MS.

### THE GLEANER'S HARVEST
FOR FEMALE VOICES

BY

C. H. LLOYD.

Price One Shilling and Sixpence.

### THE JUBILEE CANTATA
FOR SOLO VOICES, CHORUS, AND ORCHESTRA

BY

C. M. VON WEBER.

Price One Shilling.
Full Score, 21s.; String Parts, 8s.; Wind Parts, 7s.
Words only, 7s. 6d. per 100.

### A HARVEST SONG
FOR SOPRANO SOLO AND CHORUS

BY

C. LEE WILLIAMS.

Price One Shilling and Sixpence.
Words only, 5s. per 100.
String Parts, 4s. 6d.; Full Score and Wind Parts, MS.

## HYMNS, ETC.

### TWELVE HYMNS FOR HARVEST
Selected from THE HYMNARY.
Price One Penny.

### LET ALL OUR BRETHREN JOIN IN ONE
HARVEST HYMN BY J. BARNBY.
Price One Penny.
Words only, 2s. 6d. per 100.

### SOWING AND REAPING
HARVEST CAROL BY J. MAUDE CRAMENT.
Price Three-Halfpence. Words only, 1s. per 100.

### THE JOY OF HARVEST
HYMN FOR HARVEST BY J. H. MAUNDER.
Price Twopence; Tonic Sol-fa, One Penny.
Words only, 2s. 6d. per 100.

### A HARVEST HYMN OF PRAISE
By J. H. MAUNDER.
Price Twopence; Tonic Sol-fa, One Penny.
Words only, 2s. 6d. per 100.

### THE SOWER WENT FORTH SOWING
HYMN FOR HARVEST BY J. BARNBY.
Price Three-Halfpence; Tonic Sol-fa, One Penny.

### MAKE MELODY WITHIN YOUR HEARTS
HARVEST CAROL BY F. A. J. HERVEY.
Price Three-Halfpence.

### O LORD OF HEAVEN, AND EARTH, AND SEA
By J. BARNBY.
On Card, Price One Penny.

### COME, YE THANKFUL PEOPLE, COME
By WALTER B. GILBERT AND J. BARNBY.
Price One Penny each.

LONDON: NOVELLO AND COMPANY, LIMITED.

# TRINITY COLLEGE OF MUSIC

(Instituted 1872.)

President:
THE RT. HON. THE EARL OF SHAFTESBURY, K.P.
Chairman of Board:
Sir FREDERICK BRIDGE, C.V.O., M.A., Mus. D.
Director of Studies: C. W. PEARCE, Mus. D.
Director of Examinations: E. F. HORNER, Mus. D.

*September 25th.*—MICHAELMAS TERM begins. First Students' Concert of the Term at 3 p.m.

The College provides INSTRUCTION and TRAINING in all Musical Subjects: Instrumental, Vocal, and Theoretical. The lessons are arranged to meet the convenience of both day and evening students. Any number of subjects—from one to the Full Course—may be entered for. The College is open to beginners as well as to the more proficient student.

Students are prepared for the Degrees in Music of the London and other Universities, the Examinations of the Royal College of Organists, Trinity College of Music, &c.

The Orchestral, Choral, the Operatic, and Chamber Music Classes are open also to sufficiently competent persons who are not College students for other subjects.

All modern systems of Technique (whether for the Pianoforte, Violin, or other instrument) and of Vocal Training are taught by qualified professors.

Tuition in the Rudiments of the Theory of Music, Harmony, Counterpoint, Form, Instrumentation, Composition, and the Art of Teaching is also given by Correspondence.

Students not older than 16 years are admitted to the Junior School at reduced fees.

Particulars of the Teaching Department, with list of Professors, Fees, Scholarships regulations, &c., Admission Cards to Concerts, and the Syllabuses of the Higher and Local Examinations, free on application to the undersigned.

C. N. H. RODWELL, Secretary.

Mandeville Place, Manchester Square, London, W. 1.

"The name of ELKIN has acquired a world-wide association with musical publications of standard worth."—*The Business World.*

# New Pianoforte Albums

BY

# HAROLD WALLIS

LYRIC FANCIES

1.—Love first came from Heaven
2.—In a pale and delicate golden light
3.—Under a Starlit Sky
4.—Farewell

EVENING SKETCHES

1.—Told at Twilight
2.—Under the Stars
3.—An Evening Tale
4.—On a Hill at Sunset

DECLINING DAY

1.—Sunset
2.—Twilight
3.—Moonshine
4.—Night

Price each, *2s. 3d.* net cash.

"Both amateur and professional might well read, mark, learn and inwardly digest Mr. Harold Wallis's two short Albums, which have been recently issued by Messrs. Elkin & Co. Mr. Wallis has ideas in plenty, and can express them both simply and briefly. His 'Lyric Fancies' illustrate well-known fragments of poetry; and though in his 'Sketches' he supplies no such guides to his intentions, his titles are graphic enough to furnish the necessary key to his meaning. *To put it succinctly, the Albums are excellent.*"—*Daily Telegraph.*

ELKIN & CO., Limited,
8 and 10, BEAK STREET, REGENT STREET, LONDON, W.-1.

# BROADWOOD PIANOS

## BOSWORTH EDITION.

"The Times" (Weekly Edition) says:

### CHOPIN. WALTZES.

*Bosworth & Co. 2s. 6d. net.*

"It is with great satisfaction that we note the successful effort of a British firm to meet and beat the Germans on ground which hitherto has been largely their own. In Bosworth's Portrait Classics, of which this is one, we have a series of piano compositions easily superior in cheapness and excellence to the productions of any foreign music publishers. The printing is clear and bold, and the paper of the finest quality; while the general *format* is all that the most fastidious music-lover could desire. Continental fingering is indicated where necessary, and the editing of each volume has been done in scholarly fashion. A special feature is the photogravure portrait of the Master which embellishes the outer cover. The binding in stout art-covers is not only handsome, but substantial—'honest and English.' Most of the volumes can be had, if desired, in special bindings of various qualities—a feature which should commend itself to those in search of presents for musical friends. In short, these publications of the world's best music are wonderful value for money. They offer a wide range of choice, the Masters already presented including Bach, Beethoven, Chopin, Grieg, Mendelssohn, Schumann, and Tschaïkowsky."

### JOY MINUET. By Arthur Ison.

*Bosworth & Co. 2s. net.*

"The title is not unjustified. The music, by a new composer, is an embodiment of irresponsible gaiety, and that in itself guarantees it a welcome. The Trio is especially good. An excellent piece either for practice or for concert purposes."—*The Times* (Weekly Edition).

BOSWORTH & CO.,
8, Heddon Street, Regent Street, London, W.-1.
Publishers of the Five Great Piano Methods:
"Beringer's Tutor," "Ward's Progressive Tutor," "Hemy's Tutor," "Wickins' Rapid Method," "Moore's First Principles," "Marchant's Rapid Voice Method," and the Sevcik Violin Works.

Just Published.

# ENGLISH LYRICS

(TENTH SET).

SET TO MUSIC BY

C. H. H. PARRY.

CONTENTS:

1. My heart is like a singing bird.
2. Gone were but the winter cold.
3. A moment of farewell.
4. The child and the twilight.
5. From a city window.
6. One silent night of late.

Price Two Shillings and Sixpence.

London: NOVELLO AND COMPANY, Limited.

The Musical Times
*AND SINGING-CLASS CIRCULAR.*
AUGUST 1, 1918.

## THE DEVELOPMENT OF DEBUSSY.

By Ernest Newman.

(*Continued from May number, p. 203.*)

### III.

In an earlier section of this article I spoke of Debussy's third period—which I gave roughly as extending from about 1904 or 1905—as one of mixed achievement. Some of the work of this period is very beautiful; almost all of it, even when it does not capture our imagination, is interesting technically and æsthetically; while here and there there is a work, such as 'Le Martyre de Saint-Sébastien,' that says little that Debussy has not said before, and does not say it quite so well. The climax of the second period is perhaps the orchestral suite 'La Mer' (1903-05), the style and methods of which are largely reproduced in the fairly well-known 'Iberia' of the 'Images' for orchestra (1909). All the rest of the published work of the later years, with the exception of the ballet 'Jeux,' is small-scale work—even the three Sonatas really come under this description—and a large proportion of it is for pianoforte alone.

One noticeable feature of all this later music is the almost complete absence from it of what may be vaguely called humanistic feeling. It contains hardly a touch of the quality that moves us so much in the best parts of 'Pelléas et Mélisande,' in the slow movement of the Quartet, in 'L'Après-midi d'un Faune,' with its strange wistfulness, and elsewhere. When he has something emotional to say that can be said only in a simple idiom, he reverts, as in 'La fille aux cheveux de lin,' to the pianoforte style of his middle period, as we have it, for instance, in the 'Clair de Lune' of the 'Suite Bergamasque.' For some time he seems to have devoted his main thinking to a development of the subtleties of pianoforte resonance, and to the expression of a curious new world of musical perceptions. It is his experiments in these two fields that make the two books of 'Préludes' so constantly fascinating a study, even when, as I have said, the result does not greatly appeal to our imagination.

In some ways the 'Préludes' are his most original work: they may well prove to be a work of the utmost seminal force for the future of music. From first to last in the two collections there is hardly a note sounded in the older emotional veins. The bulk of the music is an attempt to capture something from the external world that composers had not been sensible of before, and to fix it in melodies, harmonies, and rhythms truly correspondent to itself. It is a new sort of realism—so new that the old term 'realism' hardly applies to it. It was scarcely to be expected that Debussy should at once solve all his new problems of perception and expression; but even his less successful experiments are full of interest.

The older musical realism devoted itself to trying to reproduce the more obvious externalities of natural phenomena or events—the pealing of the thunder, the surging of the waves, the whistling of the wind, the gallop of the chase, and so on. Later there came a subtler perceptivity on the part of composers, and a corresponding refinement of the technique of realistic expression: Wagner, for instance, will give us the harsh, salt quality of the sea without any arpeggio waves, or will suggest the blinding sunlight of the scene in which Brynhilde awakens, or the mysterious pulse of sleeping nature in King Mark's garden by night, or the heart-full calm of the meadows on Good Friday morn, without the use of any realistic device whatever. Suggestion has here taken the place of illustration. Debussy carries the process of striking inward instead of outward a step further. Curiously enough, he is in his own line not only more suggestive but more illustrative than any of his predecessors. He works by suggestion rather than by realism, and the things he portrays are mostly things for which no definite musical formula could be found; but the non-musical phenomenon has made so definitely musical an impression on him that the music almost irresistibly sets us *en rapport* with the original phenomenon. I do not say that all the pieces in the 'Préludes' must be taken as conscious and deliberate attempts to illustrate their titles. That is an error against which we have to be on our guard in all modern programme music, and still more so in music so purely suggestive as this of Debussy's. It is quite possible that in several instances the piece was written first and the title found for it afterwards. The illustrative musician's mind may work either from without inwards or from within outwards. He may lie brooding in a field, for instance, may consciously drink in the vague murmur of animal and vegetable life about him, the warmth of the air, the heat-haze that quivers above the grass, and may afterwards consciously try to find rhythms and timbres that will express all these in music. Or he may be haunted in the first place by certain vague musical rhythms and timbres, which, as he proceeds to *préciser* them, will, by association of ideas, suggest to him an equivalent in the non-musical world: in which case the title will be added finally, and must not be taken too literally.

There can be little doubt that Debussy's 'Préludes' contain examples of both genres, though I should not like to have to allocate one or two of the pieces definitely to this genre or that. We have hitherto explained the musical realist, as well as we could, by saying that he was *un visuel*. Schubert and Bach were typical *visuels:* their eyes were peculiarly sensitive to the movements of external things, and their music is full of attempts to reproduce these movements in tones. Debussy was *un visuel*, but he was also *un auditif*, and both in a highly personal and largely new way. I might express it, perhaps, by saying that while many composers have been able to perceive the outlines and masses of things, he was extraordinarily sensitive to the vibrations of things. What he seizes upon, or rather what seizes upon him, is not the actual gross gleaming or sounding or moving thing, but the essence of the gleam, the sound, or the motion. From a landscape he will take the pure sensation of light, from a sheet of water the almost abstract liquidity of the motion, from the gardens under rain the coolness of green nature washed and refreshed, from a dark night the distant undertone of the world, from a vast flat country the sense of desolation, from the mere air itself its delicate, almost imperceptible rhythms and vibrations of light and colour. The 'Préludes' are, in the main, attempts to record these infinitely delicate auditory and visual sensations in terms of music. Even their failures are interesting, while their successes are marvellous. Necessarily he often failed, for the language of music has not yet found terms for many of the things he wanted to express; and having found a formula to serve one purpose fairly well, he was tempted to use it woodenly again and again. In his comparatively early days he evolved a melodic-harmonic-rhythmic formula—rigidly-moving blocks of generally hollow chords—to express ideas of sombre mystery, of almost immobile motion,

if I may so phrase it. Sometimes he handled the formula very stiffly, as in the laborious nonsense, for example, of 'Et la lune descend sur la temple qui fut' (from the second set of 'Images'):

Ex. 3. *Slowly.*

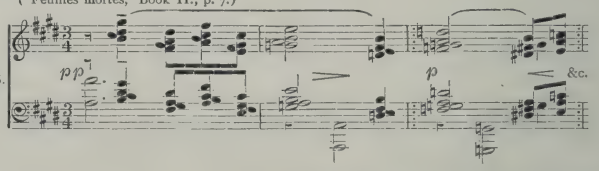
and

Ex. 4.

and dead leaves in this:

('Feuilles mortes,' Book II., p. 7.)

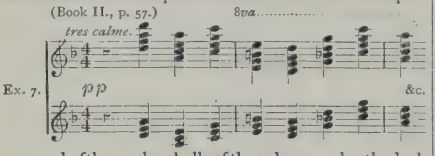
Ex. 6.




while the same technique has to serve for the 'Canope':

(Book II., p. 57.)

Ex. 7.




the sound of the sunken bells of the submerged cathedral, and the cake-walk gait of 'General Lavine, eccentric'

The new language is too new to be quite elastic enough for his needs. He is always repeating himself, always obsessed by a few *clichés* that he has evolved, and that are none the less *clichés* because they are personal to himself. He finds it hard to escape from his fifths and octaves or his clumps of other harmonies. It is hard for us to see why so many of the phenomena of nature should lumber along in the same massed formation,—fogs, for instance, in this style:

(From 'Préludes,' Book II. p. 2.)

Ex. 5.

*Moderato.*

and so *ad infinitum*.

(Book II.). Occasionally the elements of the new style are at variance,—harmonically free, melodically or rhythmically fettered. 'Voiles,' for instance, is a clever harmonic fantasia upon the whole-tone harmony. The main interest lies in the subtle evocative quality of the harmony: but the exigencies of the whole-tone chord (which has always shown itself a little difficult to handle with any freedom) force him into stereotyped melodic formulæ that seem like irrelevant quotations from earlier works of his: this, for example:

(From 'Préludes,' Book I., pp. 4, 5.)

Ex. 8.

(The line of melodic quavers in the treble clef is the same as that of the melody in the lower clef.)

There are instances—too many to quote—of obsession by other *clichés*. Debussy's lot is that of all pioneers in music. He can raise spirits, but he cannot lay them. He can send the broom to the river for water, but he cannot afterwards check the mechanical activity of the bedevilled thing. He can invent new formulæ, but he cannot rid his mind of them when it is time to invent still newer formulæ. He begins by opening doors; he ends by being locked outside the very doors he has opened, and so is hardly better off at times than the prisoners who are locked inside. He might cry out with Wotan:

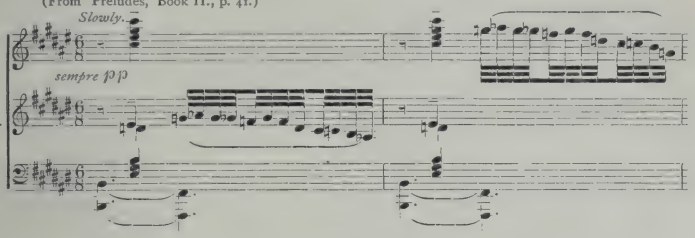
> In my own fetters
> Fast am I:
> I, least free of all living.

Where the 'Préludes' are most future-piercing is in the hints they give of an evocative and illustrative power that were previously hardly suspected in music. Harmony has here made an enormous step towards the freedom it will one day win,—the day of complete freedom, when its vocabulary shall be infinite, its limbs perfectly elastic, when every tone, every hint of a tone that nature offers us can be built into a musical tissue of perfect plasticity. Debussy for the most part pursues this new path among the pianoforte timbres alone: and this very limitation of the field of research is significant of the vast difficulties of the new problems of musical timbre as a whole. Working with the few fixed tones and tints of the pianoforte, Debussy has opened our ears to the hitherto

undreamed-of possibilities. A new conception is springing up of harmony less as a design, a texture, than as a colour or atmosphere. Harmony that at first sight appears self-contradictory is seen afterwards to be simply harmony in two different focuses; or the main harmony, in one key, may carry along with it a sort of faint wash of distantly related or even unrelated tone, as in this example:—

(From 'Préludes,' Book II., p. 41.)

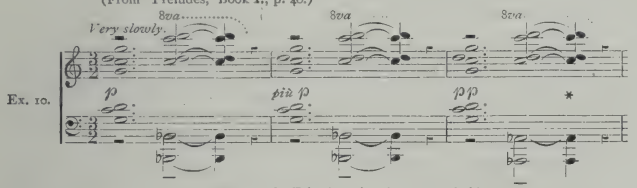
Ex. 9.




('La terrasse des audiences du clair de lune,' Book II.). Sometimes, as in 'La Puerta del Vino' (Book II.), two opposing keys are boldly kept clashing against each other. Here we have a kind of extension of the older polyphonic sense: instead of the ear accommodating simultaneous melodies, it now accommodates simultaneous tonalities. It has no need to reconcile them harmonically; they are reconciled by the picture of which each is a part. Sometimes, as in 'La Cathédrale engloutie,' an attempt is made to bring discordant overtones into the focus of the main harmony:

(From 'Préludes,' Book I., p. 40.)

Ex. 10.

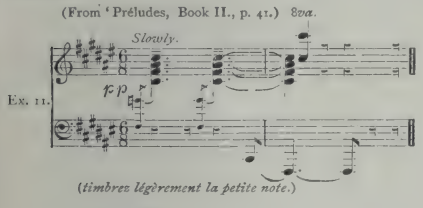



* The crotchets are D E in the printed copy, probably an error.

Or sometimes a note or a series of notes will be used as the painter may use a spot of colour to accentuate a surface by very disparity. It is thus that Debussy uses the discordant note in the following examples:

(From 'Préludes, Book II., p. 41.) 8va.

Ex. 11.




(From 'Préludes,' Book II., p. 6.)

Ex. 12.

In these, as in many other instances that might be cited, a step is being made towards blending resonances in the indeterminate way in which they are blended in nature. Much has been written about the influence of bell resonances upon Debussy. But that is only one aspect of the case, and a minor one. Debussy is aiming at the transcription of many other vague timbres besides those of bells; he wants a texture that shall convey nothing more definite than the rhythm of motes in a sunbeam, or the iridescenses of spilt milk, or those of sunlight upon a stagnant pool. It is not yet a complete language; but when it develops into one, some wonderfully beautiful things will be said in it.

## IV.

It may have been as a consequence of this absorption in new problems of technique that Debussy's thought at this period moved in so restricted a circle. The psychological outlook of the 'Préludes' is very narrow. Most of the pieces seem to have sprung from an obsession of one sort or another—a bit of harmony, or a rhythm, or a colour-sensation that keeps dinning in the composer's consciousness, allowing him no peace until he has turned and re-turned each facet of it to the light. Many of the pieces reveal that curious low physical vitality that is characteristic of so much of Debussy's music: as the ideas evolve we seem to be watching some heavy sleeper struggling to burst the thick veils of a dream that holds him half-paralysed. As I have already pointed out, there is little humanism in the work of this last period. When he sought relief from the pictorial and the atmospheric that occupied him so much in these last few years it was not in the music of feeling but in the music of fun and frolic and irony. It was as if in squeezing the eloquence and rhetoric of Romanticism out of his soul he had squeezed out at the same time the larger and warmer humanity of it. In his desperate resolve not to wear his heart on his sleeve he almost forgets that he has a heart at all. He has a quick, amused eye for the oddities of life, especially if they can be expressed in brusque, jaunty rhythms: this is the style he exploits so pleasantly in the 'Golliwogs' Cake-Walk,' from the 'Children's Corner,' and the 'Minstrels' of the first book of 'Préludes.' When he is in the right humour,

he can make delightful fun of academic solemnity, as in the 'Doctor Gradus ad Parnassum.' But too often his fun is heavy and laboured. He begins the Study 'Pour les cinq doigts, d'après Monsieur Czerny' (the first of the 'Douze Etudes') with a smile—how delicious is that little touch of the A flat in the five-finger exercise in C major!—but soon settles as stolidly into the business of being funny as if his living depended on it. He carries through the Studies in fourths and sixths with a sort of dull obstinacy that wearies us out. Occasionally, as in 'La Boîte à Joujoux,' we wonder at the lack of humour that can keep him plodding on with such a pack of standardised musical jokes. Incidentally we notice how restricted was the circle of his very original perceptions. Once he has hit upon a contour or a piece of colouring as the expression of one of his fundamental moods, he will cling to it for the rest of his life. It is for this reason that many of the later works seem to be full of quotations from the earlier works; it is for this reason that the atmosphere of the toy-shop in 'La Boîte à Joujoux' seems like a slice out of the atmosphere of the wood in 'Pelléas et Mélisande.' And we cannot help regretting that partly from natural disposition, partly, one fears, from a too consciously obstinate revolt against 'German' expressiveness in music, his later music is mostly, with the exception of the song 'Noël des enfants qui n'ont plus de maisons,' so strangely non-human. When he looks on humanity, it is from an angle or through a glass that gives it a grimace and a limp: the 'eccentric' General Lavine, the laboriously humorous Mr. Pickwick, the Golliwog, the puppets of the toy-shop, the rag-time dancers, these are the twisted types to which he resorts when he turns for relief from quasi-cataleptic visions of melancholy heaths and fogs and sunken cathedrals and dead leaves and fairies dancing in the moonlight. It is a strange last chapter in a great artist's life. What had his heart been doing all these years?

While his technique sometimes failed him, as we have already seen—the Violoncello Sonata consists mostly of a fog opening now and then and giving us a momentary glimpse of ravishingly beautiful country—it has to be admitted that it often showed much variety and a power to adjust itself to circumstances. After the tortured attitudinising of the 'Douze Etudes' it is a surprise to light upon the delicious texture of the Violin Sonata and the Sonata for flute, viola, and harp—a texture that has the combined delicacy and strength of fine porcelain. The works are very slight—Debussy can hardly operate on any but a miniature scale*—but they are singularly in keeping with the souls of the instruments. This is particularly true of the first two movements of the Sonata for flute, viola, and harp: the melodies seem born out of the very genius of the instruments, and, on its smaller scale, the texture is as new and as cunningly interwrought as that of the orchestral 'La Mer.'

It may be, of course, that as yet we have not the complete Debussy; he may have written during the last ten years one or two works which, when published, will give the *démenti* to some of the opinions here expressed, especially that of his later insensibility on the humanistic side. But at present we can only judge him from what we know of him; and for all his originality—an originality that we appreciate more the more we study him—he leaves us with a slight sense of disappointment. The great wave of his music of the middle period, that seemed as if it had only to gain a little more strength to carry everything before it, broke in the third period upon an immovable rock—the rock of his predestined, unsuspected limitations and of his deliberately-cultivated self-will; only isolated wavelets struggle forward here and there, strangely beautiful and eager. More true of him than of any other composer would be the epitaph: 'He led us to the frontiers of the Promised Land he himself could not enter.'

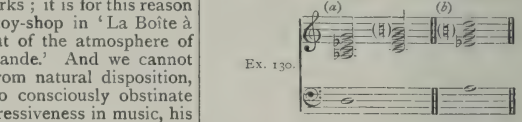
* The ballet 'Jeux' is perhaps an exception. I know the work only from the score; but it seems to me to have a continuity and a certainty that we do not as a rule find in Debussy's longer work. No doubt if we could see the music danced this favourable impression would be more than confirmed, for the story and the gestures would give a meaning to one or two passages of which, regarded as pure music, we cannot see the *raison d'être*.

## PRINCIPLES OF MODERN COMPOSITION.

By G. H. Clutsam.

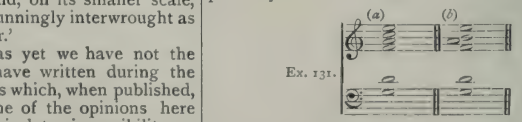
*(Continued from July number, page 299.)*

The roots of the remaining sevenths in the minor scale are, as I have implied, precisely those of the corresponding dominant chords in the paralled major:



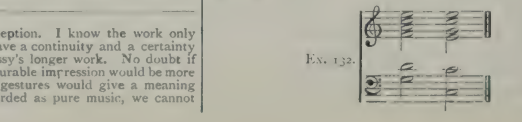
Ex. 130.

The first chord in (*a*) is an eleventh with minor ninth and flattened fifth with a natural resolution to either the major or minor triad on the fifth below its root, which is the dominant of the particular scale we are considering. The second chord is a thirteenth, but the displaced fifth (the B) as far as this scale is concerned, only permits a satisfactory resolution to the *major* triad. The 'pull' is in force urging a return to the original tonality, a tendency that the presence of the leading-note emphasises. In (*b*) we are still further away from the tonality in the ascending cycle of fifths—the 'pull' downwards is like the first chord in (*a*), further accentuated by the flattened fifth—E flat. In the exposition of the corresponding chords in the major scale, I pointed out that as a matter of practice 'the only interval in either the chord of the thirteenth or eleventh that obstinately disowns its family when suspended or otherwise delayed an appearance is the third,' and the same modification of the law applies to the dominant chords in the minor scale system. The seventh, it will have been remarked, is present in each of the foregoing chords, and the third is inferred, but a good and sound rule might be formulated as a general feature in the management of all extended dominants. *If the fifth and thirteenth be present in any one chord, then the third is invariably displaced by the eleventh.* As an example of the idea, in the following (*a*) is a perfectly sound structure:



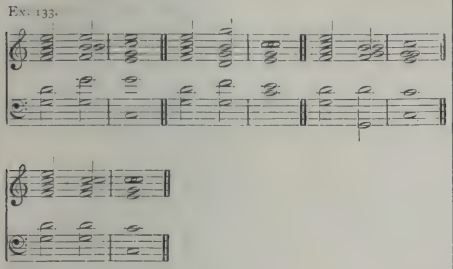
Ex. 131.

while (*b*) is not admissible. The distinction is one of resolution connected only with the scale-system, and a curious point is involved. (*a*) in Ex. 131 cannot be directly resolved to the triad on its fifth below satisfactorily:


Ex. 132.

Either the fifth D or the thirteenth its displacement, or both notes, must move to some other constituent of the pure dominant chord before the resolution is psychologically happy. The inevitable exception is shown in the last grouping :

Ex. 133.



The flattening of the A and E for minor scale purposes in no way affects the rule or the exception. With the chord (*b*) in Ex. 131 a direct resolution, by the actual, not the implied, presence of the third is demanded, and discountenances any prevarication with the fifth and thirteenth in conjunction, and one or other of these intervals is definitely displaced.

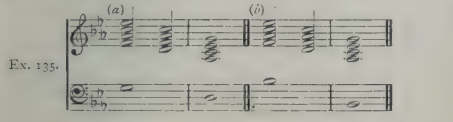
It may be argued by some close reader of these articles that the presence of the A natural as the root of the chord at (*b*), Ex. 130, is not consistent with the contents of the scale.

All scales are ruled by the dominants contained within them, but the minor scales, arbitrary arrangements of the major scales, are privileged in drawing on their parallel and relative majors simultaneously. The parallel minor *must* take consideration of its leading-note, otherwise its use can never be suggested. As an adjunct to its relative major scale it is served by that scale's particular dominants. C minor, for example, can draw upon E flat major as well as C major, and it is in this interchange that harmonic variety exists to a far greater extent in the minor than in the major scale system. Further, there are dominant chords common to the series of sevenths in both the relative and parallel minor scales that are subject to a different root in each. They are obvious in a comparison between the two series :

Ex. 134.

Where the leading-note—B natural—is absent in chords in (*a*), identically similar groups are present in (*b*), but their respective unindicated roots vary, as follows :

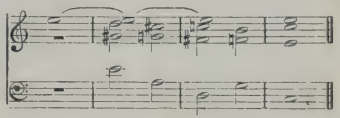
Ex. 135.




The essentials of all modulation are comprised in these and similar interchanges. Resolutions into tonalities closely associated with the scale system are not necessarily defined modulations. This close association is practically limited to those tonalities that are based on the dominants in the *ascending* cycle of fifths that have been indicated as essentials of the major and minor scale harmonies, *i.e.*, in the key of C—G, D, and A.

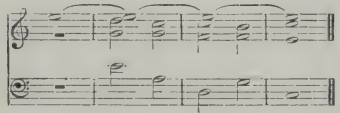
The link connecting the dominants comprised in the scale system is the third, which can be used as an octave, fifth, ninth, and thirteenth in the progression of the cycle of roots :

Ex. 136.



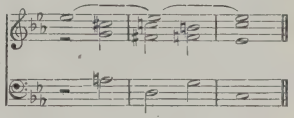
The thirds of each of these dominants can be restored to the actual scale-tonality as follows :

Ex. 137.



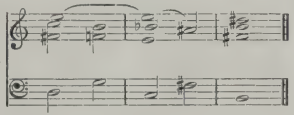
With a minor scale the third is equally effective in establishing coherence, but the progression commences a fifth lower in the cycle :

Ex. 138.



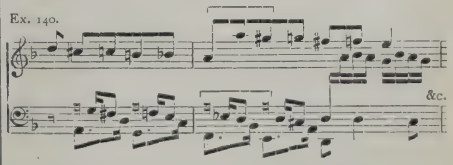
Each of these examples can be carried a degree lower in the cycle, but the sequence then becomes automatically altered. There must either be an arbitrary 'pull' back to the original tonality or a real modulation must ensue. One note or the other may change its character (the compromise of equal temperament), and the idea can be instanced in the following continuation of Ex. 136 :

Ex. 139.



In the contrapuntal era the chromatic sequence would generally be halted to recover the tonal equilibrium, as in this instance from a Bach fugue :

Ex. 140.




By-the-way, when any attempt was made in contrapuntal work to avoid the regular chromatic progression of the third of one chord to the seventh of the next (the natural sequence in all dominant progressions), some curious results were obtained. The impossibility of doing this satisfactorily is vividly exemplified in a well-known fugue of Bach. The subject is as follows :

Ex. 141.

with its answer :

Ex. 142.

The first half of the second bar provides one of the most effective examples of a false relation it is possible to conceive, considering the simple elements, and every repetition of the idea when further parts are added emphasises the effect as a hideous distortion of a natural harmonic principle. But then Bach was not so sensitive to the harmonic principle as he was to the polyphonic. If he sensed the one he allowed it to be controlled by the other, which is the inverse of the modern system.

(*To be continued.*)

## DEBUSSY AS CRITIC.

*Continued from July number, page 298.)*

*(These translations are the copyright of Madame Liebich.)*

### On the Symphony.

When October's mist-woven curtain has fallen on the last Act of autumn's enchanting pageant, when Nature's scene-shifters have relegated the wings and rust-coloured scenes of the final apotheosis into remote space, the concert societies hasten to set their affairs in order and make up their symphony programmes for the re-opening of their annual season. It must be acknowledged that the one does not subvert the other, neither does the second spectacle equal the first. But there's no help for it, something must be done for the thousands of worthy folk who are anxious to spend a little sum of money representing a whole week's work on their Sunday amusement. Incidentally, we should remember that they are able to content themselves with a starvation wage.

On the whole our symphonic artists do not give a sufficiently lively attention to the beauty of the different seasons. They study nature in books in which it assumes a disagreeably artificial aspect and in which the rocks are made of cardboard and the leaves of coloured gauze. But music is very especially the art that is closest to nature and that can inveigle her with the greatest subtlety. In spite of their claim to be Nature's accredited interpreters, painters and sculptors can only give us a tolerably free and uniformly fragmentary interpretation of the beauty of the universe. They can appropriate and reproduce singly one of its many aspects, one of its moments : alone the musicians are privileged to capture all the poetry of day and night, of earth and sky, to reconstitute the atmosphere, to give rhythm to nature's mighty pulsations. And we know that they do not over-estimate their privilege. Nature rarely evokes from them those lover-like accents that constitute the charm of certain pages of 'Freischütz' ; more often than not their passion is satisfied with a vegetation that literature has dried between the leaves of its books : it sufficed Berlioz all his life. He had a strange propensity for exercising his nostalgia in and around an artificial-flower shop.

Music in our time has managed to evade the romantic eccentricity of this literary outlook, but it has other weaknesses. Its special predilection for the mechanical arrangements of landscape may have been noticed lately. It would be manifestly unnecessary to return to Jean-Jacques Rousseau's naïve æsthetic, but all the same the past can give us a few sensible lessons. We need to take example by certain little pieces for clavichord of Couperin ; they are admirable as models of a grace and a naturalness that we have completely lost. Nothing can make us forget the evasively voluptuous perfume, the refined unavowed perversity that floats artlessly around the 'Barricades mysterieuses.'

Let us frankly acknowledge that the art of expressing oneself symphonically belongs to the category of things which cannot be learnt. No Conservatoire or Schola is in possession of the secret. The stage offers many excellent resources to the perplexed musician in the way of gesture, ejaculation, movement ; but pure music will not afford him any help in his difficulties. Unless one possesses within oneself the gift of evocation it is best to give up the attempt at once. And besides, whence do we derive our country's symphonic music ? What is the heredity that inclines us towards this mode of expression ? With extreme docility, our composers have sought inspiration, in the first instance, from Liszt's symphonic poems and then from those of Richard Strauss. Observe also that all their attempts to emancipate themselves have been severely repressed. Whenever they tried to shake off the yoke of tradition they were recalled to order. They were overburdened with sublime examples : Beethoven —who in matters relating to criticism ought to be permitted to take a well-earned rest—Beethoven was called to the rescue. Terrible verdicts were pronounced by stern judges, in the name of classic rules of construction, the most elementary workings of which they were ignorant of. Are they aware that no one carried freedom and fantasy in composition and form further than Bach, one of their own lawgivers ?

Why, also, will they refuse to comprehend that it is not worth while to have had so many centuries of music behind us, and to have reaped the advantage of all this magnificent intellectual inheritance, merely in order to make feeble attempts to rewrite history ? On the contrary, is it not our duty to seek a symphonic formula suited to our times, one that progress, audacity, and modern acquirements exact ? The century of the aeroplane has a right to its own music. The defenders of our art should not be permitted to remain stationary at the base of our army of pioneers ; they must not be outdistanced by clever mechanicians.

Dramatic music is very specially concerned with this transformation of symphonic manners and customs. Its fate is linked to that of pure music. At present it labours under disadvantages because the Wagnerian ideal has been wrongly interpreted, and endeavours have been made to derive a formula from it which is distasteful to our race. Wagner is not a good professor of French.

We should endeavour to purify our music and to give it freedom. Let us try and make it less ornate. Let us be on our guard lest we stifle emotion under an accumulation of motifs and superposed designs. How can we convey an idea of its beauty and its power if we are preoccupied with a quantity of small details of composition, and if we have to maintain an impracticable discipline among a swarming pack of little themes that are tumbling over one another in their haste to bite the heels of the poor sentiment which readily seeks safety in flight ? As a general rule, an artist tries to complicate a form or an idea when he is at a loss for something to express.

But especially must we convince ourselves that our compatriots do not care for music. Composers do not feel themselves encouraged to enter the fray or seek for novelty. Music is not liked in France: if you do not believe it, just listen to the tone of the critics when they speak about music! They seem always to be trying to gratify some secret spite, some deep-rooted hatred. These feelings are not peculiar to this epoch. In all ages beauty has been resented by some people as a secret insult. Instinctively they feel the need to avenge themselves by endeavouring to lower the ideal which has humiliated them. How far removed is this malevolent state of mind from the equitable beauty of a Sainte-Beuve, or of a Baudelaire, who was always a wonderful artist and a critic of rare understanding. However, we have still a means of reviving a taste for symphonic music among our contemporaries; let us adapt the cinematograph to pure music. It is the film—the film of Ariane—that will serve to extricate us from this troublesome labyrinth. MM. Léon Moreau and Henry Février have proved this lately with the greatest success. The numberless auditors who are bored by Bach's 'Passion,' or even by the Mass in D, will regain all their interest and all their emotions if the screen were to take pity on their distress. It might even be possible to reproduce the moments through which the composer had passed while writing his work.

What an amount of misunderstanding might thus be avoided! The auditor is not always responsible for his mistakes! He cannot always prepare his audition as he does a thesis; the normal life of a citizen is not specially adapted to the suggestions of æsthetic emotions. The composer would no longer be misconstrued; we should be rid of false interpretations, we should understand clearly at last the truth, the truth, the truth!

Unfortunately, we have too great a respect for our habits and customs. We shall not easily give up our traditional ways of being bored, and we shall always copy the same things.

Ah! what a pity it is that Mozart was not a Frenchman. He might then be more imitated.—*Revue Musicale S.I.M.*, November 1, 1913.

## THE 'LONDONDERRY AIR.'

By Henry Coleman.

Of all the national tunes which have been rescued from oblivion during the last few years, chiefly through the efforts of such enthusiasts as Cecil Sharp, none has achieved such striking popularity as the old Irish tune known as the 'Londonderry Air.'

Since this very beautiful tune seems to be taking such an extraordinary hold upon the people—for hardly a week passes by without its appearing in some form or other on concert programmes—it may be interesting to notice some particulars about the air.

It has been described—I think by Sir Hubert Parry—as 'the most complete and perfect Irish national tune in existence,' and within the last few years a perfectly bewildering array of settings and arrangements has appeared.

The name of the tune seems to be unknown—and being Irish, of course it would not be printable without the Gaelic type—but it is now generally spoken of as 'Derry Air,' 'Londonderry Air,' or 'Irish Tune from County Derry.'*

The age of the tune is unknown, but, like all the songs of the people, it has been handed down through many generations. A Miss Ross, of Newtown-Limavady—now called simply Limavady—seems to have been the first to write it down, and it was she who gave it to Petrie. Petrie printed it in his 'Collection of Ancient Music of Ireland,' published in Dublin in 1855.

I have been unable to discover what were the words or sentiments with which it was originally associated, but it may be taken for granted that all the words to which it is now sung are modern.

To those who do not know the tune, some idea of the importance of the 'Londonderry Air' may be gathered from the list of settings which I give below. This is complete so far as my own personal knowledge goes. If there are other settings, it would be interesting to compile a complete list.

1. Irish Love Song ('The Irish Song Book').
2. 'Emer's Farewell to Cuchulain.' Arr. by Stanford ('Songs of Old Ireland').
3. 'Danny Boy' Song (Boosey).
4. 'Would God I were a tender apple-blossom.' Song ('Minstrelsy of Ireland') (Augener).
5. Pianoforte Solo by Percy Grainger (Schott).
6. Chorus for unaccompanied voices without words. Percy Grainger (Schott).
7. String Orchestra or Quartet. Percy Grainger (Schott).
8. String Quartet. Frank Bridge (Augener).
9. String Quartet. J. D. Davies.
10. Violin or 'Cello Solo. G. O'Connor Morris (Hawkes).
11. Viola Solo. John Ireland.
12. Military Band, played by Royal Inniskilling Fusiliers.
13. Part-Song, S.A.T.B, 'Far Away.' T. R. G. Jozé (Novello). Part-Song Book, 857.
14. Part-Song, S.A.T.B., 'Emer's Lament for Cuchulain.' Granville Bantock. Part-Song Book, 1178.
15. Unaccompanied Anthem, 'O Strength and Stay.' T. R. G. Jozé (this is sung in St. Patrick's Cathedral, Dublin, and in Derry Cathedral).
16. My own setting for Organ Solo (Schott).

The following head-note appears with the tune in the Petrie collection:

> For the following beautiful air I have to express my very grateful acknowledgment to Miss J. Ross, of Newtown-Limavady, in the county of Londonderry—a lady who has made a large collection of the popular unpublished melodies of that county, which she has very kindly placed at my disposal, and which has added very considerably to the stock of tunes which I had previously acquired from that still very Irish county. I say still very Irish; for though it has been planted for more than two centuries by English and Scottish settlers, the old Irish race still forms the great majority of its peasant inhabitants; and there are few, if any, counties in which, with less foreign admixture, the ancient melodies of the country have been so extensively preserved.
>
> The name of the tune was unfortunately not ascertained by Miss Ross, who sent it to me with the simple remark that it was 'very old,' in the correctness of which statement I have no hesitation in expressing my perfect concurrence.

At the beginning of the volume (it was published as vol. i., but it was the only volume which ever appeared) is inserted a slip containing the marks for speed which are placed at the head of each air. It is headed, 'How to find the time in which each air is to be played,' and explains how those who do not possess a metronome should measure a cord the number of inches indicated before each piece, and should tie a weight to the cord, and that this cord will swing evenly, and so they may gauge the speed exactly. This explains the curious *tempo* indication, ♩ = pendulum 24 inches.

* It is not generally known in England that Derry was the old name for Londonderry.

The collector does not give any instructions to those who do possess a metronome. Doubtless in his day he could not presume that many persons had access to that instrument.

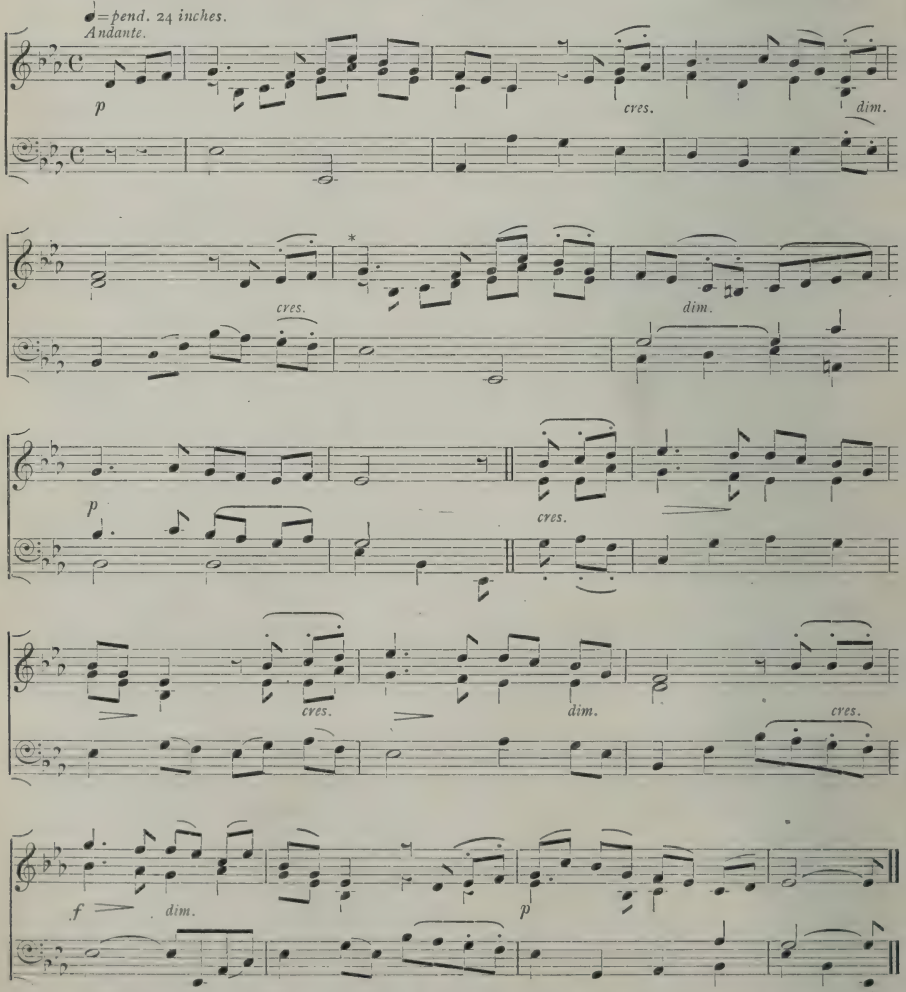
Miss Honoria Galwey, of Londonderry, who has done so much towards collecting the national airs of Ireland, tells me that the tune now known as the 'Londonderry Air' belongs as much to County Donegal as to County Derry.

Dr. Annie Patterson remembers the tune in the West of Donegal from her childhood, and says that it was common over the whole North-West of Ireland. The words seem to have been descriptive of a penitent confessing to the priest, and all that remains of them are the words 'O shrive me, father.' These words, in Irish, constitute the name of the tune, as Miss Patterson remembered it; but it is possible that in different parts of the country different words may have been sung to the same air. This would account for the fact that Miss Ross did not know the words 'O shrive me, father.'

Miss Galwey thinks that the harmonization in Petrie was probably the work of one of the Joyces, a very old Irish family well known for their work in connection with Irish literature and art.

## THE LONDONDERRY AIR.

From the Petrie Collection.




Note.—The above, including the inner part and the bass, is as the music appears in the Petrie edition. Miss Honoria Galwey, of Londonderry, thinks that the harmonization was probably made by one of the Joyce family.

* An obvious misprint in the original omits the dot after this G in the melody part.

## THE OXFORD CHAIR OF MUSIC.

### DR. H. P. ALLEN ELECTED.

We offer our heartiest congratulations to Dr. Hugh Percy Allen, M.A., Fellow and Organist of New College, Oxford, on his election to the Chair of Music in Oxford University, which was vacant owing to the resignation of Sir Walter Parratt (recorded in our March issue). Dr. Allen was born at Reading on December 23, 1869, and studied under Dr. F. J. Read. When only eleven years of age he was appointed organist of St. Saviour's Church in his native town. In 1884 he held a similar post at Tilehurst Church, his subsequent church appointments being Eversley Parish Church (1886), assistant-organist of Chichester Cathedral (1887), and Christ's College, Cambridge (1892), at which University he took his M.A. degree. In 1897 Dr. Allen became organist of St. Asaph Cathedral, a year later he went to Ely Cathedral, and in 1901 he succeeded Dr. James Taylor in the organist-ship of New College, Oxford, the appointment he so worthily holds.

He has conducted the Oxford Bach Choir for many years, and he also conducts the Choral and Philharmonic Society and the London Bach Choir. He is Director of Music at University College, Reading, and is on the Council of the Royal College and of the R.C.O. Since the War he has added to his activities the duties of Proctor. He farms his own land near Bosham, in Surrey, and is a member of the Royal Thames Yacht Club.

# Occasional Notes.

**A New Music Society.**

The British Music Society (National and International) is a missionary body recently brought into existence for the highly laudable purpose of advancing the cause of British music at home and abroad. In the prospectus it is stated that no undue emphasis will be laid on any particular musical clique, party, or school of British music, and the Society will be free from any special connection with or interest in any firm of publishers or other business organization. The scheme of the Society is comprehensive, ambitious, and sanguine, inasmuch as it proposes to do a number of excellent things that will call for elaborate organization, persistent good management, and ample funds. A peculiarity of the constitution of the Society is that the committee of management is to consist (with one exception noted below) of musical amateurs, but professional musicians may become members of the Society and take part in the election of officers. It is not explicitly stated why the profession is excluded from the management, but it may be inferred that it is desired to avoid any suspicion of bias in favour of this or that composer or executant. Dr. Eaglefield Hull, the hon. director and secretary *pro tem.*, is the only member of the profession named in connection with the Society. A list of the first committee of management is given in our advertisement columns. As will be seen it includes some well-known amateurs, who we trust have resolved to devote much of their leisure to the development of the scheme. The office of the Society is at 19, Berners Street, London, W. 1. The full prospectus can be obtained on application to the secretary. We wish the Society every success. It will have to overcome not a little apathy, and probably for a considerable time will not be able to afford its members anything approaching all the privileges mentioned in the prospectus. We venture to suggest that it would be better to promise less at first and to expand the activities of the Society gradually. We recall the experience of the defunct Musical League, which began so promisingly and enjoyed the most influential support, but which had to wind up chiefly because so few of its imposing committee were willing or able to give time continuously to its affairs.

---

**Ideals in School Music Teaching.**

In a lecture delivered at Oxford, on June 27, Sir William Hadow dealt in his usual pungent style with the 'Needs of Popular Musical Education.' He complained that music had too often been looked upon as 'audible confectionery,' and not as the analogue of fine literature. Much remained to be done to raise the educational status of music in elementary and secondary schools and in universities. Music should be taught differently in schools: it must not be placed in the position of an extra, nor suffered to consist mainly in the teaching of reluctant individuals to play the pianoforte badly. Even with the great difficulties of the current notation children could be taught correlation (that blessed word!) on simple lines of eye and ear as perfect as the correlation involved in reading a printed page. We could read and write without speaking the words aloud; similarly, we should be able to read a page of Beethoven as easily as a page of French. The Dalcroze system was extolled. By these and other means we should open up new horizons of artistic delight and give new opportunities for intellectual and emotional training crowned by a system of musical philosophy by which the whole world would become organic. One of the essential distinctions between good and bad music was that the latter did not mean anything. But meaning in music could not be explained in non-musical terms any more than a cathedral could be translated into Greek prose. The beauty of form was identical with the beauty of meaning, and great music had therefore even more power than great poetry to penetrate directly to the core of our intellectual nature.

---

Sir William Hadow's enthusiastic idealism is inspiring. He provides us with attractive objectives, but we hope we shall not be considered unappreciative if we say that it is much simpler to show us the top of a mountain than to enable us to climb its steep and rugged paths. How are the children in elementary schools, who must, under the only conditions at present in view, be taught music by the ordinary non-specialised staff, to be made able to read with their inward ear a page of Beethoven? We know that under tonic sol-fa training the eye and the ear (which, as the Irishman said, should walk hand in hand in musical education) achieve a good measure of correlation, but it is a far cry from what the best teaching in elementary schools achieves to the inward hearing of a 'page of Beethoven.' We know what excellent results are shown by such methods as that of Dr. Yorke Trotter, but it must be remembered that all the higher culture of ear demands the constant and highly skilful use of the pianoforte both by the teacher and the pupil. How are the reluctant pianists Sir William speaks of, and the great mass of children who will never touch a pianoforte, to be taught these fine things by a teacher who can only at best play a little? We say nothing of the time-table, that baulks us at every stage.

MUSIC NOT A LUXURY.

The possibility of the proposed Luxury Tax being imposed on books and music has aroused some alarm. The following letter on the subject appeared in the *Daily Telegraph* on July 6:

SIR,—The article in your issue of Wednesday last on the threatened application of the Luxury Tax to books will be very difficult, if not impossible, to answer. But do not all the powerful objections you advance to a tax on books apply equally (I am tempted to say in a greater degree) to musical publications, not only to such as are definitely educational, but also to the kind that have brought cheer, inspiration, incomparable solace, and uplifting to every class of the community? A cloud of witnesses could show that music has been discovered to be one of the great social assets of the war. Already the art, through the amusement tax, is contributing substantially to the State, and the portentous increase in the cost of paper and production has necessarily acted as a drag on its activities. Should it be further discouraged by being branded as a luxury? One could better understand a proposal to tax it on the ground that it is a necessity.—Yours very faithfully,

W. G. MCNAUGHT.

The *Musical Times*,
160, Wardour Street, W.,
July 4.

# Church and Organ Music.

## PROGRAMME MUSIC FOR THE ORGAN.

By HARVEY GRACE.

*(Concluded from July number, page 304.)*

### THE REUBKE SONATA.

Considered as pure music, the Reubke Sonata is so satisfactory that many of us concern ourselves little with its dramatic basis. Owing to its length, the final portion is generally played alone, and announced as 'Fugue from a Sonata on the 94th Psalm.' The inquiring listener will be at a loss as to which part of the Psalm is being illustrated. As signs are not wanting that some doubt exists even among players, a brief analysis of the Sonata may be useful.

The parts of the Psalm chosen for illustration correspond with verses 1, 2, 3, 6, 7, 19, 22, and 23 of the English Prayer Book version. Roughly the work is in three sections. The first ends on line 2, page 14, and may be regarded as dealing with the portion of the text ending with the words 'Neither shall the God of Jacob regard it.' The section following may be called the slow movement, and treats of the two verses 'If the Lord had not helped me,' and 'In the multitude of the sorrows,' &c. Then follows the *Finale*, a Fugue illustrating the words 'But the Lord is my refuge, and my God is the strength of my confidence.'

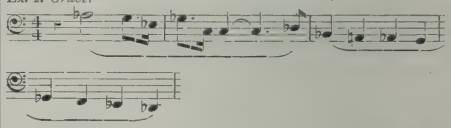
There remains verse 23: 'He shall recompense them their wickedness, and destroy them in their own malice: yea, the Lord our God shall destroy them.' What part of the Sonata is concerned with this? Surely not the *Più mosso* section of the fugue, as a hasty glance would suggest, but the *Allegro assai* of the last page, with its shattering double-dotted manual chords over a struggling, writhing bass:

Ex. 1. *Allegro assai.*

'He shall recompense them their wickedness': could musical setting be more apt?

As is natural in a pupil of Liszt, Reubke makes considerable use of metamorphosis of theme—not a Lisztian invention, as is sometimes supposed, it having been a favourite device of pre-Bach organ composers. Here is the Reubke theme, with three of its variants:

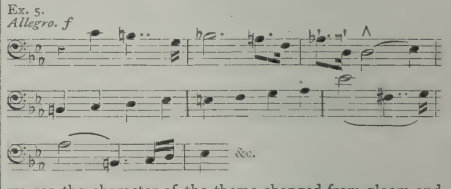
Ex. 2. *Grave.*



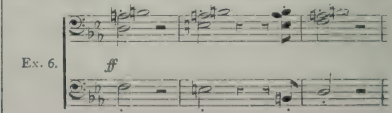
From the first four notes is derived the finely-surging page 8, opening:

The *Adagio* begins:

In the fugue subject:




we see the character of the theme changed from gloom and menance to confidence by the springing take-off, the upward movement of the eight crotchets, and the vigorous leaps of a diminished seventh. The fugue is rich in episodes—so much so, in fact, that, the exposition over, we have more episode than fugue. But so admirable is the blending of the fugal with the free treatment that the result is as consistent as a canon. As a good instance of this consistency observe how on page 25 the fourfold repetition of the first six notes of the subject in the left hand is followed by chords delivered in such a manner as to give the mental effect of the eight crotchets of the subject. The eight minims marching up the pedal-board a few bars later are an augmentation of these crotchets, in answer to the opening of the subject delivered by the manuals. Note, too, on p. 26, the effective use of the first few notes of the subject where the left hand and pedals deliver themselves thus:



under wide-spreading arpeggios. The Sonata abounds in such touches.

The remarkable success of this work seems to point to the Psalms as the source to which composers of programme music for the organ will do well to turn. Some of the shorter Psalms, *e.g.*, 'The Lord is my Shepherd,' 'Out of the deep,' 'When Israel came out of Egypt,' and 'By the waters of Babylon,' lend themselves admirably to treatment of the kind. From a popular point of view they are more suitable than that chosen by Reubke, in that they are so much better known. The composer of a work on 'The Lord is my Shepherd' would need no programme notes to aid him in the delivery of his message; few of his hearers would be unable to repeat the much-loved verses from memory.

### ERNEST AUSTIN'S 'THE PILGRIM'S PROGRESS.'

We have seen that the most successful programme works are usually those in which the pictorial effects are general rather than particular. There are two good reasons for this. First, a too detailed scheme of illustration almost invariably results in musical scrappiness. Second, many of the effects are apparent only to those familiar with the music, or to such as have a copy thereof or a fully-annotated programme. This too-close following of the programme will no doubt strike some of us as being a bar to the complete success of Ernest Austin's Narrative Tone-poem, 'The Pilgrim's Progress.' The work abounds in delightful music, but unfortunately the composer feels called on to nip some of his happiest ideas in the bud in order to illustrate some fresh vicissitude of his hero. Sometimes these illustrations follow one another so closely as to produce results that must be described as fidgety. Here are three specimen pages: 'With the rising sun Pilgrim's courage is awakened' (six bars); 'The momentary joy that fills his mind' (five bars) 'is crushed by the thought of the dangers he has encompassed' (eight bars); 'As Pilgrim reaches the end of the valley he looks back and surveys the scene' (twenty-six bars); 'Pilgrim reaches a little ascent, cast up on his path, and his past hopes are all mingled in a transitory mood' (twelve bars); 'While fearing the fulfilment of his ideal he looks forward and observes Faithful . . . upon whom he calls' (four bars); 'He appeals for companionship' (three bars), 'but Faithful dissents, and hurries forward' (five bars). This is perhaps the most restless passage, and I quote it in order to show the dangers that attend the too-faithful tone-painter. Having said this, let me hasten to add that the illustrations are generally convincing. When they fail, it is because the subject is one to which adequate musical expression can hardly be given. On the other side of the account are to be placed some long stretches of beautiful music—*e.g.*, that depicting Pilgrim's yearning for a new and fuller life, which opens thus:

Ex. 7. *Allegretto.*

Delightful, too, are the Pastoral in Part 3, the final pages of Part 6 (with their flavour of Elgar), the stirring music in Part 5 descriptive of Pilgrim's journey, the sombre passages in Part 4 associated with the Cross, and the charming opening of Part 2. Altogether, Mr. Austin has here given us a very remarkable work, so original and so well-written for the instrument that it is to be hoped he will write much more for the organ. I should add that so far seven parts of 'The Pilgrim's Progress' have been published. I believe there are three more to follow. The parts are to be had separately, and may of course be played as complete works Descriptive analyses with music-type illustrations are supplied by the publisher, so recital audiences can easily follow the Pilgrim on his way. There is no doubt they will keenly enjoy their Bunyan thus vividly accompanied by Mr. Austin.

### OTHER ENGLISH EXAMPLES.

Among other English essays in this direction must be mentioned the 'Recessional' of Alan Gray, one of a set of Idylls all of which have a poetic basis. The 'Recessional' is the most definitely programmatic of the series, and is conspicuously successful in that it not only faithfully illustrates Kipling's lines, but is also an impressive and well-knit piece of music. Excellent and very attractive too are the 'Summer Sketches' of E. H. Lemare, five short pieces entitled 'Dawn,' 'The Bee,' 'Cuckoo,' 'Twilight,' and 'Evening.' The last three are particularly good. The treatment of the cuckoo's call is so happy that those of us who are purely church organists will regret that the chant of that disreputable fowl is taboo so far as we are concerned. We dare not adventure beyond a hint at the nightingale. I say this despite the popularity of Handel's well-known concerto, in which the cuckoo is a mere detail, whereas Mr. Lemare's is the real article, insistent and unashamed. Moreover, in England, Handel's name is a guarantee that the music is sacred.

Another good example of tone-painting is Lemare's 'Rustic Sketch,' prefaced by a quotation from 'The Village Blacksmith,' and giving us the clink of the hammer and the flying sparks in graphic style.

### ARNOLD SMITH'S 'THE SEA': 'STORM' MUSIC.

One of the most striking of modern English organ pieces is Arnold Smith's 'The Sea,' a vivid MacDowellish essay that deserves much wider recognition than it has so far obtained. It has a splendid climax. Perhaps if the composer had made it less difficult, introduced an occasional rumble on the pedal-board, and called it a 'storm'! . . . .

Which reminds us that the organ has for long been particularly favoured by the composers of 'storms,' though the best writers and the more severe players have condemned such works as a degradation of the instrument. We do not find, however, that Beethoven, Rossini, Spohr, Wagner, or any other of the classical composers who have given us orchestral bad weather have suffered in reputation as a consequence. 'Storms,' whether for orchestra or organ, should surely be judged on their musical merits instead of being condemned as a class. The modern organ is so well adapted for tone-painting of this kind, that all but the highest-browed among recitalists hope to find representative composers giving us 'storms' really worthy of the instrument. Readers who shudder at the suggestion should ask themselves whether they have been horrified at the *Finale* of the 'Pastoral Symphony.' If not, why not? And if Beethoven may rumble thus:

Ex. 8.

why should we frown on an organ composer who obtains an equally graphic effect? As a matter of fact the organist's thunder is generally the better of the two, and has the further advantage of simplicity, being produced by one foot or fore-arm instead of twenty or thirty pairs of hands. It must be admitted that organ 'storms,' so far, are a third-rate batch, in spite of their number. By the way, did Browning know that his idealized Abt Vogler toured Europe thrilling the gallery with a thunder-storm? Probably this was a more or less extempore affair, based on a scheme easily adapted to the needs and resources of the moment. The plan has long been followed by touring recitalists, and for this reason some of the most effective of 'storms' from a pictorial point of view

have never been published. Among recognized examples that of Lemmens is perhaps the best of its kind. It contains good writing, and if some of its pictorial methods are conventional, the composer is hardly to be blamed. After all, so long as chromatic scales are the most effective means for certain kinds of descriptive writing, we shall go on using them, in spite of their conventionality. Lemmens, however, employs them less than most storm-brewers, and only in the working up of the climax, at which point we have big chords and downward-rushing arpeggios used with fine effect. On the whole, despite some platitudinous passages, which make it about four minutes too long, the piece is well worth playing and hearing—which is more than can be said for some dull works that retain their places in the organist's repertory, apparently for no better reason than that they are fugal, or have a chorale for basis.

A long way below the 'Storm' of Lemmens come similar works by Lefébure Wély, Batiste, Claussman, and Wiegand. Is Lefébure-Wély's 'Scène et Fantaisie Pastorales' ever played to-day? It really seems too puerile and naive for any but the least sophisticated of audiences. Its directions as to the serving up of the thunder are very amusing. After three pages of cheerful triviality we have the 'Take cover' given by the first mutterings of the approaching storm. While the manuals continue their inanities, the player is bidden to 'Mettre le pied sur la Pédale du tonnerre; à défaut de cette Pédale placer le pied gauche sur l'Ut et l'Ut♯ graves de la Flute de 16 pieds.' A few bars later the left hand gets to work: 'Imitez ici le bruit de tonnerre en placant l'avant bras sur les basses du grand orgue en l'ondulant du coude à la main.' Twenty bars, and we have a double-bar, and in large capitals the warning 'Orage,' followed by chromatic scales over the 'Pédale du tonnerre'; forty bars later occurs a pause over the indication 'Tonnerre seul,' after which the right hand delivers a hunting fanfare. Apparently the sportsmen are rather venturesome, for under the first bar of the fanfare we read 'plus de tonnerre.' The fanfare is followed by a couple of silent pauses, which bring us to an Invocation (*voix humaine*). But even the devotions are not allowed to go uninterrupted. At the ninth bar the player is directed to 'faire un peu de tonnerre,' the 'peu' being no less than ten bars, at which point we have the words 'cesser le tonnerre.' The Invocation lasts for twelve more bars, its final cadence being disturbed by 'un peu de tonnerre.' A brief and banal bridge-passage leads to a resumption of the cheerful matter with which we began, but the storm is by no means over. First the composer orders 'tonnerre avec le pied et le bras,' and later the player is to 'continuer le tonnerre avec le pied.' A page and a-half later we have a full-close, a double-bar, and the 'All clear' is sounded by repetitions of the highest D on the keyboard with a 2-ft. stop, marked 'Imitation du rossignol.' A hymn-like phrase, reminiscent of Arcadelt's 'Ave Maria,' with *voix humaine*, another twitter from the 'rossignol' *in a't*, more *voix humaine*, a few bars of *celeste*, and the Scène is closed—not a bar too soon for most of us.

After this, one of the worst of 'storms,' it is pleasant to turn to one of the best—No. 3 of Henri Dallier's 'Six Preludes for All Saints,' a work not so well known in England as it deserves to be. The Preludes are founded on simple bell themes. 'During the Magnificat at the Solemn Vespers of All Saints,' says the author's preface, 'the tolling of the funeral bell announces the Office of the Dead.' This coincidence of the festive and the funereal he has attempted to express in music. He adds, 'The reader need not be surprised to find the "Dies Iræ" in No. 3. In the midst of the conflict of the elements that I have endeavoured to paint, the sublime melody is in its proper place.' The tone-picture is quite a miniature, being only about eighty bars in length. We meet, of course, with chromatic scales and the thunder pedal, but there are some original ingredients, and the chiming themes and the three phrases of the 'Dies Iræ' help to make a very vivid little piece. The rest of the collection is also of first-rate quality, the registration effects being decidedly novel.

### GEORGES JACOB'S 'LES HEURES BOURGUIGNONNES.'

But perhaps the most extraordinary French organ-work on a programme is Georges Jacob's 'Les Heures Bourguignonnes,' a set of twelve pieces after pictures by Maurice Léna. This use of paintings as a basis is not so new as some of us may have thought. Did not that amazing charlatan-genius Abt Vogler compose a 'Last Judgment according to Rubens'? A well-known modern example is Moussorgsky's 'Pictures from an Exhibition.'

Jacob's 'Heures' are remarkable or skilfully-designed colour effects rather than for thematic originality. One might easily find in them material for a treatise on registration. Here are their titles: 'Lever de Soleil,' 'Le Réveil,' 'Le Depart du Troupeau,' 'Vendages,' 'La Chanson du Berger,' 'Midi,' 'La Pluie,' 'Sous le Noyer,' 'En Revenant des Vignes,' 'Chanson de Pressoir,' 'La Ronde,' 'Tombée du Soir.' Each piece is headed by a descriptive paragraph. I quote a couple:

> 'La Pluie.'—Et brusquement, il pleut. D'abord quelques gouttes, larges et tièdes . . . Sous l'averse qui ruisselle, sous le tonnerre, qui fait semblant de se facher, c'est parmi les vendangeurs la debandade générale. Gros rires des garçons, petits cris effarés des filles. Il pleut, il pleut; sauve qui peut!
>
> 'Sous le Noyer.'—Fuyant tous deux l'averse, ils se sont rencontres—oh! par hasard!—sous l'abri du même noyer: et dans le soleil maintenant revenu, parmi le bon parfum de la terre mouillée, sourit, d'abord timide, puis s'attendrit, plus confiante, et se passione et s'extasie la fraiche idylle du simple amour.

Obviously most of these pieces are for concert rather than church use. This being the case, it is a pity our leading concert recitalists do not seem to have come across them. A group of three or four, with helpful programme notes, including a translation of the headings, would be an interesting novelty.

It is impossible to give anything like a detailed description of this clever work. I must be content with mentioning the irresistible clucking of the fowls and the cockcrow in 'Le Réveil,' the heavy tread of the shepherd, the bleating of the flock, and the tinkling of sheepbells in 'Le Départ du Troupeau,' the languorous warmth of 'Midi,' the effective use of the double pedal in 'Sous le Noyer,' and the Angelus and the little snatch of organ music from the village church in 'Tombée du Soir.' Good players with good organs should see these pieces. And, by the bye, when Sir Henry Wood next goes scoring, he might do worse than consider them. They would yield excellent material for his skill.

It will be seen from this article, which is by no means exhaustive, that the répertoire of the organ contains a considerable amount of programme-music, some of which is of first-rate quality. As a result of modern developments in the instrument it seems likely that organ-music of the future will become increasingly descriptive. This will be regretted by the more conservative members of the profession, just as similar tendencies in orchestral and pianoforte music were received with headshaking some years ago. In both cases, however, the final test will be the same: if the work is good music, it needs no further justification. True, in the case of the organ there is a definitely serious—even severe—tradition to be overcome, and if the instrument were used solely for the accompanying of religious exercises, very few of us would willing'y run counter to this tradition. But whether we like it or not, the organ has long since become decloistered, and is firmly established in the concert-room and picture-theatre. Will it suffer in prestige as a result? We do not find the status of the orchestra or pianoforte lowered since both have become regular features in places of amusement. Its increased secular use, together with the growth of church recitals and the striking freedom of choice shown in their programmes, must lead to a demand for organ-music the idiom and character of which will be the antipodes of that of the classical school. There should be a warm welcome for good programme-music. For church recital use the texts of our most popular hymns offer a field as yet hardly touched. The works based on them will of course increase their popular appeal, if, besides dealing with the words, they make use of tunes long associated with the hymns. The possibilities of short, well-known psalms have been touched upon. I believe there is a great future for English organ music of a free and imaginative character. On such poetic bases as those

mentioned, plus the generally accepted lyrical and descriptive forms such as 'Spring Songs' and 'Storms' (why not?), organ composers of to-day and to-morrow can build up a répertoire that should enormously increase the popularity of their instrument, without necessarily detracting an iota from its musical or ecclesiastical dignity.

### A WELSH DAY AT WESTMINSTER ABBEY.

On Coronation Day, June 22, a special service was held in the Abbey in aid of the Welsh Prisoners of War Fund. The King and Queen were unable to attend, but Queen Alexandra and Princess Victoria were present, and the Prime Ministers of Great Britain and Australia attended. There were also present many distinguished Welshmen, and a large congregation chiefly of natives of the Principality. The music was supplied by the band of the Welsh Guards, and the choirs of the Abbey and the Chapels Royal, associated with a special Welsh choir and the male-voice choir of the Guards. The first part of the service was entirely in Welsh, and included hymns to the tunes 'Aberystwyth,' 'Moriah,' 'Dies Iræ' (Joseph Parry), 'Cwm Rhondda,' 'Llanfair,' 'Dwyfor,' 'Ebenezer,' and 'Hen Wlad Fy Nhadau' (Land of my Fathers), the solo part in which was sung by Mr. Ben Davies. All these hymns had a very impressive effect, because the congregation sang not only the melody, but the alto, tenor, and bass parts. Other music used was the Magnificat and Nunc Dimittis in G, by Sir F. Bridge, Handel's majestic 'Zadok the Priest,' 'For all the Saints' (Dr. Vaughan William's fine tune), as a Processional Hymn, the Motet 'Remember this' (Sir F. Bridge), and the 'Pæan of Wales,' a new hymn (in English) written by Bishop Boyd-Carpenter and set by Sir F. Bridge. The Welsh Guards Band played 'Ave Maria' (Bizet), 'In the King's Hall' (Grieg), 'Ymlyniad' (a Welsh Hymnal March), and Mendelssohn's 'War March of the Priests.' The first lesson was read in Welsh by the Bishop of Bangor, and the second lesson was read in English by the Dean. The Bishop of St. David's preached in Welsh from St. Matthew ix., 29, 'According to your faith be it unto you.' Sir Frederick Bridge conducted, and Mr. E. S. Roper, the sub-organist, was at the organ.

As briefly announced in our last issue, Mr. William Ellis has been appointed to succeed the late Mr. John E. Jeffries as organist and choirmaster of the Cathedral Church of St. Nicholas, Newcastle-on-Tyne. Mr. Ellis was born at Towlaw, Co. Durham. He began playing services at nine years of age, and at fourteen became organist of Old Elvet Wesleyan Church, Durham, and four years later organist and choirmaster of St. Nicholas Church, Durham. In 1894 he became organist and choirmaster of Richmond Parish Church, Yorkshire, a post which carried with it that of organist of Holy Trinity Church, Richmond, and of private organist and choirmaster to the Marquis of Zetland at Aske Hall; also that of music-master at Richmond Grammar School. In 1903 he was appointed sub-organist of Durham Cathedral, being the first sub-organist officially elected. In 1915 he accepted the post of organist and choirmaster of St. Margaret's, Durham, which he has been able to fill concurrently with the Cathedral duty. For ten years he was a pupil of Dr. Philip Armes, at Durham.

Dr. Henry Coward has been lecturing at a number of places of worship in the Sheffield district on 'Church praise, its needs, and how to meet them.' He draws forcible attention to the downward tendencies in choir efficiency that are apparent, and he contrasts existing conditions with those with which he was familiar near the end of the last century, when there were numerous efficient choirs conducted by an enthusiastic band of workers. He pleads for the re-establishment of singing-classes on the largest scale possible, and affirms his belief in the value of the Tonic Sol-fa method as affording the most simple and direct means of reaching the goal of sight-singing. The chief difficulties to overcome are apathy and a lack of appreciation of the musical needs of the Churches. He claims a great social value for the Church singing-class where both sexes can meet and satisfy their natural and proper gregarious instincts. It may be hoped that Dr. Coward's earnest missionary efforts will rouse the Churches to action.

Mr. George Tootell submitted some well-chosen programmes at a scheme of eight recitals played during June and July, at Kendal Parish Church. The items included Samuel Wesley's Concerto in D and Prelude and Fugue in A, Debussy's Suite originally written for pianoforte duet, Guilmant's theme and concert variations, Liszt's Fantasia and Fugue on 'Ad nos' and 'St. Francis preaching to the birds,' Handel's C minor Concerto, Lemare's 'Summer Sketches,' Franck's Finale in B flat, Moderato and Finale from Widor's eighth Symphony, as well as works by Bach, Mendelssohn, Elgar, &c. The centenaries of Gounod and E. J. Hopkins were duly celebrated at St. Bees Priory Church. Gounod's 'Send out Thy light' and his arrangement of the 'Old Hundredth,' were sung on June 16, and on June 30 Hopkins was drawn on for the entire service music and the anthem, 'I will wash my hands in innocency.' Mr. F. J. Livesey gave short organ recitals drawn from the two composers' works.

At the Organ Hall of the School for the Blind, Worcester, Cape Province, South Africa, on May 3, a very successful recital was given by Mr. Harry Greenwood in aid of St. Dunstan's Hostel, that splendid charity so familiar to Londoners. We learn from the *Cape Times* that the hall was crowded, and that £30 was realised. Mr. Greenwood (who is himself blind), prefaced each item with helpful comments. His programme included Bach's 'St. Anne' Fugue, Wolstenholme's 'Canzona,' Hollins's 'Spring Song,' Salome's Cantilène and Grand Chœur, Guilmant's Funeral March and Hymn of Seraphs, and Smart's Festal March. Songs by Wagner, Grieg, Dvorák, and Landon Ronald were sung by Miss Lettie Meiring, and Mrs. Greenwood recited.

Mr. John Connell, organist of the Town Hall, Johannesburg, continues to perform organ-music of the highest class. Recent programmes have included a Ciacona by Pachelbel, movements from the fifth, seventh, and eighth Symphonies of Widor, the Finale from Reubke's Sonata, Wolstenholme's Fantasia in E, Harwood's Dithyramb and first Sonata, Bach's 'Dorian' Toccata and Fugue, and Fugue in B minor, Mozart's Fantasia in F minor, Parry's Fantasia on 'St. Anne,' Rheinberger's seventh Sonata, Stanford's Sonata 'Eroica,' Franck's 'Pièce Héroïque,' and other notable works. We are glad to see that the fine Johannesburg organ is put to such excellent use.

Recitals of English organ music are becoming fairly frequent, we are glad to see. Mr. Alec Rowley gave two at St. John the Divine, Richmond, on June 12 and 19, playing the following: (i.) Overture, Kinross; Andantino, Frank Bridge; Caprice, Harvey Grace; Festival Toccata, Percy E. Fletcher; Prelude on 'St. Michael,' John E. West; Intermezzo, Hollins; Suite, Alec Rowley. (ii.) Solemn Melody, Walford Davies; Fountain Rêverie, Percy E. Fletcher; Postludes on 'London New' and 'Old Hundredth,' Harvey Grace; March, James Shaw; 'The Holy Boy,' John Ireland; Scherzo in F, Wolstenholme; 'The Curfew,' Horsman; Requiem Æternam, Harwood.

Mr. W. Paget Gale, city organist of Dunedin, New Zealand, recently played Parts 5, 6, & 7 of Ernest Austin's Narrative Tone-Poem 'The Pilgrim's Progress.' (For a notice of this work see p. 353.) Parts 1, 2, 3, & 4 had been given at previous recitals. The New Zealand Press gave highly appreciative accounts of the performances. Mr. Austin's striking work received a fine interpretation, and aroused great interest.

Henschel's Mass in G, for eight-part choir, unaccompanied, was sung on June 18 at Westbourne Church, Glasgow (Mr. A. M. Henderson, organist and choirmaster). The composer conducted, and the work made a great impression on a large audience. There was a collection in aid of the Scottish Branch of the British Red Cross Fund and St. Andrew's Ambulance Association.

We have received particulars of interesting series of organ recitals for children at Pretoria and Auckland, given by Mr. John Connell and Mr. Maughan Barnett respectively. The schemes are dealt with fully in the current issue of the *School Music Review*.

Mr. Bertram Luard-Selby informs us that at the end of the Summer term he is giving up his work at Bradfield, Berks, and intends to reside with his son at Winterton Vicarage, Lincolnshire.

Mr. James M. Preston has just given a series of seven recitals at St. George's Church, Jesmond, Newcastle. Collections were made for various War funds, the fine sum of £136 16s. 1d being raised.

Mr. Maughan Barnett has been re-appointed city organist of Auckland, New Zealand, for a term of five years.

Mr. C. H. Moody, of Ripon Cathedral, has been elected a member of the Musicians' Company.

ORGAN RECITALS.

Mr. G. Victor Smith, St. James's, Wollaston, Stourbridge—Allegro serioso (Sonata No. 1), *Mendelssohn*; Spring Song, *Hollins*; Le Cygne, *Saint-Saëns*.

Mr. H. S. Greenwood, St. Mary's, Burgh Heath, Surrey—Prelude in B minor, *Bach*; Sonata No. 2, *Mendelssohn*; Marche Funèbre, *Guilmant*.

Mr. Harry Wall, St. Mary-le-Bow—Largo and Fugue, *Russell*; Molto lento and Allegro giocoso, *Saint-Saëns*; Serenade, *Lemare*; Pæan, *Julius Harrison*.

Mr. Herbert Hodge, St. Nicholas Cole Abbey (five recitals)—Scherzo (Sonata No. 5), *Guilmant*; Toccata, *Widor*; Gothic Suite, *Boëllmann*; Fantasy-Prelude, *Macpherson*; Allegro moderato in F, *Silas*; Fugue on B-A-C-H, *Schumann*.

Mr. R. Walker Robson, Christ Church, Crouch End (five recitals)—Prelude and Fugue in F, *Buxtehude*; Scherzo in F, *Wolstenholme*; Sketch in C minor, *Schumann*; Choral, *Vierne*; Toccata in F, *Bach*; Fantasia in E flat, *Saint-Saëns*; Finale from Sonata, *Reubke*; Idylle, *Rheinberger*; Gothic Suite, *Boëllmann*.

Mr. W. J. Lancaster, Bolton Parish Church—Prelude and Fugue in C, *Bach*; 'Verdun' (Sonata Eroica), *Stanford*; Sursum Corda, *Elgar*; Allegro (Symphony No. 2), *Vierne*.

Mr. Norman F. Demuth, Uxbridge Parish Church—Finale, *Hollins*; 'Idyll,' *Lemare*; Voluntary in A, *Russell*.

Mr. Willan Swainson, Queen's Cross Church, Aberdeen—Fantasia, *Franck*; Madrigal and Canzona, *Vierne*; Preludes on 'St. Mary' and 'Martyrs,' *Charles Wood*; Prelude on 'Hanover,' *Parry*; 'Carillon,' *Faulkes*.

The Rev. E. C. Monk, St. Andrew's Presbyterian Church, York—Fantasia and Fugue in G minor, *Bach*; Offertoire, *Guilmant*; Meditation, *Vincent*; Toccata in D minor, *Bach*.

Mr. John Pullein, St. Mary's Cathedral, Glasgow—Sonata in D minor, *Rheinberger*; Andantino, *Mozart*; Preludes on 'Our Father,' and 'To God on high,' *Bach*; Lied des Chrysanthemes, *Bonnet*; Kieff Processional, *Moussorgsky*; Paraphrase, 'Laudate Dominum,' *Boëllmann*.

Mr. G. Milton Whitehouse, Cannock Parish Church—Concerto No. 1, *Handel*; Allegretto in B minor, *Guilmant*; Berceuse and Concerto, *Coleridge-Taylor*.

Mr. James M. Preston, St. George's, Jesmond, Newcastle—Rhapsodie Catalane, *Bonnet*; Pastorale, *Franck*; Menuet-Scherzo, *Jongen*; Andante and Finale (Symphony No. 1), *Vierne*; Lament, *Harvey Grace*; 'Verdun,' *Stanford*; Nos. 1, 5, and 10 from 'Les Heures Bourguignonnes,' *Jacob*; Pastoral, *John Naylor*; Scherzo-Caprice, *Bernard*; Fantasia on 'Hanover,' *Lemare*.

Miss Kate Cholditch Smith, St. Nicholas Cole Abbey (two recitals)—Solemn Melody, *Walford Davies*; Toccata, *Edwards*; Pæan, Meditation, Funeral March, Coronation March, Rose March, *Cholditch Smith*; Andante, *Coleridge-Taylor*.

Driver C. E. Blyton Dobson, Central Mission, Nottingham (four recitals)—Fantasia and Toccata, *Stanford*; Allegro, *Stanley*; Concert Toccata, *Holloway*; Forest Studies, *Rideout*; Concert Allegro, *Mansfield*; Fantasia in E, *Lyon*.

Corporal Leonard Brown, at Central Mission, Nottingham (two recitals)—Fantasia, *Garrett*; Sarabande, *Handel*; Gounod programme: Processional March, Cavatina, Romanza, Allegro Pomposo, Berceuse.

Mr. Bertram Hollins, at Beckenham Congregational Church—Overture to 'Athalie'; Berceuse, *Hanforth*; Grand Chœur alla Handel, *Guilmant*.

Mr. George Pritchard, St. George's, Altrincham—Recit. and Finale (Sonata No. 1), *Mendelssohn*; Preludes on 'Melcombe' and 'St. Anne,' *Parry*; Melody in E, *Rachmaninov*; Scherzo Pastorale, *Federlein*.

Mr. Chastey Hector, Brighton Parish Church—Toccata in D minor, *Bach*; Meditation, *D'Evry*; Sonata No. 6, *Mendelssohn*; Finale from Sonata No. 1, *Guilmant*.

Mr. F. G. M. Ogbourne, St. Andrew's, Holborn—Grand Chœur in E flat, *Guilmant*; 'Sicilian Mariners,' *Lux*; Fugue in G minor, *Bach*; March from 'Eli.'

APPOINTMENTS.

Mr. Harold B. Osmond, organist and choirmaster at St. Peter's in Thanet to similar post at Holy Trinity, Coventry.

Miss Frances Shortis, organist and choir-trainer, St. Mary the Virgin, Soho, for the duration of the War.

Mr. Bruce Steane, organist and choirmaster of Combe Martin, N. Devon.

# Obituary.

We regret to record the following deaths:

Lieut. Albert Midgley, on June 18, aged twenty-six, from wounds received in action at the Italian Front. He joined the Army early in 1916, and served as a private in France in the Royal Fusiliers. In September, 1917, he received a commission in the Worcestershire Regiment, and in the same month he was married to Eileen Frances A. Clench, and he returned to the Front in March, 1917. He was a highly-promising young musician. He received his early musical education from his father, Mr. Fred Midgley, a well-known professor at Perth, N.B. He held an open scholarship for the organ at the R.C.M. during 1909-13, and at the time of joining the colours he was organist of St. Andrew's, Alexandra Park, London. We know that our readers will share our deep sympathy with Mr. Midgley and his family, especially in view of the fact that the elder brother of the deceased soldier was killed in the first battle of the Somme in the Summer of 1916. Mr. Midgley says: 'It is simply appalling that two strong men of sterling character and great promise should be rudely taken out of the world.'

John A. Delaney, at his residence, The Mall, Sligo, on June 15, aged seventy. Born in London, of Irish parents, in June, 1848, he went to Sydney, and having studied music under Mr. W. J. Cordner, succeeded his master as organist of St. Mary's Roman Catholic Cathedral in 1871. In 1876 he was appointed chorus-master and pianist of the Opera House, Melbourne, where he remained till 1882, when he returned to Sydney as musical director of the Cathedral. In 1885 he succeeded Max Vogrich as conductor of the Sydney Liedertafel. Returning on a holiday to Ireland in 1898, he was appointed organist of St. Malachy's, Belfast. In 1900 he became organist of Sligo Cathedral, a post he held until his death. As a choir-trainer he was most successful, and one of his pupils at Summerhill College, Sligo, from 1900 to 1902, was John MacCormack.

Jesse Flint, of Walsall, suddenly, on Sunday, July 7. He was organist of St. John's Church, Pleck, and was taken ill after the evening service on the above date. He had occupied this post since 1899. From 1891 until 1899 he was organist of St. George's, Walsall. Previous to that he had been organist of Christ Church, Bexley Heath, and Christ Church, Hendon; and amongst other appointments he had held was that of music-master at the Berkhamsted Grammar School.

Edward O'Mahony, the Irish operatic basso, at Cork, on July 3. He had earned a high reputation in America for twenty years as a leading singer in grand opera.

## ARRIGO BOITO.

Born: Padua, February 24, 1842.

Died: Milan, June 10, 1918.

In our July issue we recorded with regret the death of Arrigo Boito. The following are additional notes on his career sent by our Italian correspondents:

ARRIGO BOITO.

This celebrated poet and composer passed away on June 10 at his residence at Milan, at the age of seventy-six. A few months ago he was stated to be declining rapidly in health, but there was no immediate apprehension. Nothing further had been reported, and it was supposed that his robust constitution had pulled him through. An internal complaint and angina pectoris precipitated the calamity. On June 10, at about eleven in the morning, he asked to be left alone, as was his wont all through his life, for purposes of meditation. A few minutes before noon he expired. He died in that solitude he prized so much, that meditative solitude from which he drew so much inspiration for his works. The news of his death spread like wildfire over this city, where he had lived for almost half a century.

Boito was born at Padua in the year 1842. His artistic life began at Milan at the age of eleven, and he had for fellow-students Alfredo Catalani, Amilcare Ponchielli, and Franco Faccio. Besides being a great composer, he was also a poet and writer of no mean standing. During the period of his studies at the Conservatorium here he wrote the verses of two patriotic songs and set them to music in co-operation with Faccio. One of these, called 'Le Sorelle d'Italia' (The sisters of Italy), saluted Hungary, Poland, and Greece. He left the Conservatorium in 1862, at twenty years of age, having gained his diploma of maestro and a prize of 2,000 lire with which he undertook an artistic pilgrimage to Paris, where he was presented to Giuseppe Verdi by Countess Maffei and also to Berlioz. He returned to Milan, where he became known as a musical critic, as a poet, and as a writer of comedies. In collaboration with Giulio Praga he wrote 'Le madri galanti' (The gallant mothers), which was represented at the Carignana Theatre in Turin in 1864.

There was a Garibaldian intermezzo in the life of Boito when, in 1866, he volunteered under Garibaldi and donned the red shirt along with Praga, Faccio, the son of Tommaso Grossi, and other patriots. He came through unscathed after fighting in the Trentino, and returned to his artist life. He then finished 'Mefistofele,' which he had commenced writing some years before. He conducted the opera himself at La Scala in March, 1868. It failed completely, because it was stated to be bordering on Wagnerism! The opera was a triumph at Bologna in 1875, after which it journeyed with success all the world over. Boito was a friend of Wagner's, and translated the latter's 'Cola di Rienzo.' He also wrote several libretti of famous operas, such as Ponchielli's 'Gioconda' (his nom de plume was 'Tobia Gorrio,' which is but a simple interweaving of the letters of his own name). Boito purposely avoided writing libretti under his own name, in order that his works should undergo the fullest impartial criticism. He also wrote the libretto of 'Ero e Leandra'—for Bottesini, but set to music instead by Mancinelli—of 'Othello,' 'Falstaff,' as well as a 'King Lear' which Verdi was to have set to music. Later, in 1877, he published some poetic works in book form, including a poem entitled 'Re Orso' (King Bear). In 1878 he began working on 'Nerone' (Nero). The libretto saw the light in 1891, in book form. In March, 1912, he was made a Senator of the Kingdom of Italy, and he accumulated other honours in various parts of the globe, while the University of Oxford conferred upon him the title of 'Doctor Honoris.'

A great friendship bound Boito to Verdi. The librettist and composer thought, worked, and created together. No petty jealousies came between them to ruffle this confiding friendship. Extreme modesty was the characteristic trait of Boito's great soul. There has been much talk about his second opera, 'Nerone.' He rarely spoke about it himself. No one seemed, however, to know the exact truth about this opera—as to whether it was or was not completed. Boito evidently sensed his approaching death when he confided to some intimate friends that 'Nerone' was indeed finished. For years had this opera of his been promised to the public; but in vain. Around it was woven a strange veil of hesitating mystery. It was rumoured that Boito would not hear of its being published during his lifetime for fear of its being unsuccessful and marring the glory and fame that he had acquired through 'Mefistofele.' This and other more or less fantastic stories did not upset his tranquil equilibrium. Yet those who had learned to appreciate Boito's every undertaking knew that 'Nerone' could but be another masterpiece. Boito believed in slow, nascent art, growing as Nature herself grows, developing and perfecting even as she evolves these attributes. When he had all but finished the opera some years ago—only the instrumentation was lacking, and this to him was the easiest task of all—he told Giulio Ricordi, of music-publishing fame, that he had 'discovered that he did not know music.' Whereupon he dived into a sea of extraordinary musical depth and fished about among old and new harmonies and polyphonic effects. The result of these severe studies was the news he whispered to his friends before breathing his last, '"Nerone" è finito' ('Nero' is finished). 'I would just like to touch up the orchestration here and there: a matter of two hours or so . . . .' But he who had worked unflinchingly for years without ever taking a holiday, fully conscious of the duty he had assigned himself, steadfast before his own shrine of discipline, could not have just those two tiny hours at his disposal. The irony of it all! Yet 'Nerone' exists. It is ours. His death has not taken it from us, although it has taken the maestro. And the resurrection is near. When Europe shall have been liberated from the yoke and incubus of terrible war, this work surely will be a masterpiece, shining as a new star in a free heaven.

E. Herbert-Césari (Milan).

---

When in December, 1916, 'Mefistofele' was last presented at Rome, I wrote in the *Musical Times* (February, 1917): 'The composer has not written any other opera, but he has lived to see the work of his youth acknowledged as one of the musical glories of his native country.' Now, in 1918, I have two notes to add to that appreciation: Boito *has* written another opera; and—Boito is dead! His 'Nerone' will be a posthumous work, but it will not be, strictly speaking, a work of his old age, for for many years had the idea of the work evolved in the master's brain—to be exact, from such a remote date as 1878. And now the creator of 'Mefistofele' has passed, literally with a song upon his lips, and has left in his will instructions to his executor, Sig. Albertini, that his known intentions as to his 'inedited works' may be carried out in the best way possible, having regard to the means available. This last phrase accentuates the fact that Boito had schemed the 'Nero' in five Acts, which, having in mind the exigencies of the modern stage, he reduced to four. At his death these four Acts were entirely completed, with all the metronome signs, &c.; and it is hoped that the work will soon be staged.

Almost the last public act of Boito was to associate himself with the general appreciation of the life-work of Claude Debussy, sending to the director of the Bolognese Lyceum the following telegram, on the occasion of the commemoration held there:

> It seems to me that to the commemorazione so nobly undertaken by the Lyceum, one should adjoin the signification of an affectionate homage to France in the field of art, and I willingly give my name to be added to the committee.

Leonard Peyton (Rome).

---

The prize offered by Mr. E. W. Marnock for the best original composition for pianoforte duet by a British composer, has been won by Mr. York Bowen. The adjudicators were Mr. William Murdoch, Mr. Richard H. Walthew, and the Editor of *Musical Opinion*.

# Letters to the Editor.

## THE HABIT OF PLAYING THE LEFT HAND BEFORE THE RIGHT.

Sir,—I notice in your answer to a correspondent in the July *Musical Times* that you give as a reason for the habit of 'Left hand before Right' in pupils' pianoforte-playing that 'we read from left to right, and chords are read upwards.' May I say that I do not think your explanation is by any means a generally acceptable one. During a good many years' experience of teaching pupils to play with an absolutely natural and relaxed hand and arm, I have discovered that the grievously universal habit of nervous tension of the muscles while playing is responsible for this lack of unity between the hands, as it is responsible for so many other abominations. The right hand being the one most constantly used for all energetic movements requiring grip and initiative, instinctively contracts at the moment of approaching the key, thus raising itself away from the pianoforte before finally falling to its note. The less disciplined and more natural left hand (which is always far more easily relaxed) sinks directly on to the key and thus arrives there slightly sooner than the right. In the case of runs and rapid-note passages the same explanation holds good, for the left-hand fingers are more loth to move upwards *far* and *rapidly* than those of the right hand, and, consequently, are down on their respective keys too soon. I have been borne out in my theory by discovering that a left-handed child will play with the *right* hand before the left, while I venture to think that your theory is made questionable by the following two facts:

(1) In scale and arpeggio playing, when no chord as such is being read, the same fault prevails.
(2) The usual instinct of a pupil while sight-reading chords is to read the *right*-hand part first.

Yours, &c.,
Enid Payne
(*L.R.A.M., &c.*).

High School Lodge, Monmouth.

## BIBLIOGRAPHY OF DEBUSSY'S WORKS.

Sir,—The bibliography of Debussy's compositions and writings is certain to be a matter of increasing importance in the future, and it cannot be too accurately established now when their production and original performances are still vividly remembered by his intimates and immediate auditors.

The authoritative list of his works published in your May number is a valuable foundation for such a standard bibliography; but in spite of its claim to be final and complete it does not seem to contain any particulars of the incidental music composed by Debussy for M. Gabriel Mourey's drama, 'Psyché'—a work most probably of the period of 'Saint-Sébastien' and 'Jeux,' and of which little news seems to have reached England.

The reference to it in the Parisian press at the time of its production is:

'Psyché': Pièce en vers en 3 actes, de M. Gabriel Mourey, Musique de scène de M. Claude Debussy. Représentée chez M. Louis Mors, par 'le Masque,' les 1-3-4 Décembre, 1913.

This suggests a work of interest and charm, and one of sufficient importance to call for the notice of future bibliographers.

In the section of the published list devoted to 'Literary Works' there is a reference to an article by Debussy, 'Sur l'Etat Actuel de la Musique Française,' in the *Revue Bleue* for March 26 and April 2, 1914, but on turning to these numbers of the *Revue Bleue* they do not disclose any work by Debussy. There is an article by M.-P. Landormy which bears this title; but its only connection with Debussy seems on the face of it to be that, out of a total of sixteen columns, three-quarters of one column are devoted to an interview with Debussy—this being one among a number of interviews with prominent French composers.

Yours faithfully,
Gordon Bottomley.

The Sheiling, Silverdale,
near Carnforth.

W. M. Watson, Sen.—Your letter regarding Debussy does not open up any fresh view. We regret we cannot afford it space.

## THE WAR AND EXECUTIVE MUSICIANS.

Sir,—It is a matter of much surprise to many people that although the age limit for military service has been raised, there are many young musicians going scot free, not even doing work of *any* national importance. Can you explain why this is the case? There are, too, many still in England actually better off than before enlistment, as they are free to accept engagements and yet are clothed and maintained by the Government. There is work for all who will do it. While concerts, &c., are kept up, people will go to them, but they are equally willing to give their money for the sake of winning the War, without any return for it. It is sad to think that many are giving their lives in the wear and tear of war while others have a really good time at home.

I am, Yours truly,
H. E. Purchas.

Chaudale, Ross-on-Wye.
July 2, 1918.

[Our correspondent in his letter mentions the names of several musicians. These we have supressed, because no one is entitled to assume that any individual is not doing his duty and to demand explanations. We do not know why Mr. Purchas is not fighting, but we feel convinced that he has very good justification for remaining in this country. At the same time we can to some extent feel sympathy with our correspondent's views.—Ed., *M.T.*]

## MORE NEWS FROM PALESTINE.

Sir,—On receiving my May copy of the *Musical Times* yesterday, I was much interested to see the two letters from Jerusalem. When first I read the Bagdad letter I thought of writing to you, but put it off and soon forgot all about it. I suppose I cannot dispute Mr. Dawson's claim to be the 'first British organist' to play on the organ in the German Stifftung, being myself merely an Englishman who plays the organ, and not one of the craft, but I played there at two services on December 16, 1917, and I do not think Mr. Dawson had then penetrated thither: further, I believe a Brigade-Major of my acquaintance had performed there before me.

I was called on by my Division to arrange and play at the Thanksgiving Services to be held in St. George's Collegiate Church (the seat of the Bishop) on the first Sunday after the British entry, and spent some time in trying to put the organ in trim. It is a two-manual instrument by Bevington, of Soho, and has a good tone, but was then in a hideously ciphered condition. Owing to some misunderstanding in official circles, however, the Thanksgiving Services were cancelled, thus depriving me of an interesting honour, and I walked over to Mount Scopus to see a friend at the Head-quarters established in the Stifftung. I was just in time to assist at a church parade, where the organ was being manipulated by an artilleryman who had never touched an organ before. He dealt with the first three hymns, and yielded to me the last hymn and the voluntary ('See the conquering hero comes' seemed to me an appropriate ending). In the afternoon I officiated at a voluntary service in the same building. This organ was also ciphered, but I suppose Mr. Dawson had put it right, for when I played there again (in February) it was cured. It is a two-manual instrument of the regular German type, with heavy pedal stops and few reeds of poor quality. The diapason tone is good. The stops of the Swell and Great are on the opposite sides to those in England, an arrangement I found very confusing at first. Mr. Tonking will be sorry to hear the Swell is balanced! I think Mr. Dawson's 'tremendous echo' is largely accounted for by an extreme sluggishness of the organ action. The blowing apparatus is of course an up-to-date and improved version of that employed centuries ago in English Cathedrals: there is a plate in J. S. Bumpus's 'English Cathedral Music.'

There are several organs in Jerusalem. Most of the Convents, &c., are supplied, and I am informed that the best is at St. Stephen's Monastery. I hope to have a chance of trying it next week, when I expect to spend a few days in

Jerusalem. Where I am stationed there are only about thirty-five native Christians, but I have the pleasure of presiding at the (American) organ every Sunday morning. The music of the hymns, &c., is all printed backwards to correspond with the Arabic words, and as I generally transpose, it adds a new thrill to hymn-playing.

For secular purposes I have an excellent old Brinsmead, with a quantity of good music, partly my own property, partly the property (with the pianoforte) of an English doctor who lived here before the War. There are some fine violinists in Jerusalem, with whom I am getting into touch, and possibly one will visit me here shortly.

Yours &c.,

Hebron, Palestine, June 18, 1918. T. L. Martin (*Lieut.*).

## PEDAL TECHNIQUE.

Sir,—I have read with much interest and appreciation the suggestions made by your contributor, Mr. Herbert F. Ellingford. I gather that in principle he would use the heel on a more definite system than obtains at present, and thus avoid much extra exertion and bodily movement.

On two remarks I would comment. Mr. Ellingford says: 'The tyranny of the all-toe pedalling method . . was, I consider, the outcome of the early straight boards.' Surely, Sir, the prevalence of the 'all-toe' system is due to historical facts of far greater antiquity than the introduction into England of the straight pedal-board. We were the last country to give pedals to organs, and pedal technique was developed years before us on the continent: *e.g.*, Buxtehude and Bach in Germany, Frescobaldi in Italy, Le Bègue in France, who wrote trios for two manuals and pedals (he died in 1702), to say nothing of the Dutch and Belgian organists.

In the course of my travels I have seen and played on many old organs; and on none of them, so far as I remember, has heel-playing been possible. The instrument on which Bach played at Arnstadt, where he began to make his wonderful reputation as an organist, was considered quite up-to-date in its day. Its console, bellows, and a few of its pipes are reverently preserved in the Rathhaus of that town. It had two keyboards and a pedal organ of five stops, 16-, 16-, 16-, 8-, and 2-feet. I tried it with the help of the custodian, who blew for me. Its pedals were so short that heel-playing was quite impossible, and had evidently not been thought of.

In Spain I was invited to try the large organ of the Cathedral of Malaga, built, regardless of cost, in 1781. Its pedals (five stops) consist of twelve little wooden projections, five or six inches long, all on the same level, the sharps being coloured black to distinguish them from the naturals. Heel-playing was impossible.

In Italy I have played on many old organs that are still in full use. The pedals were invariably very short, and even when long enough for the heel were often placed at an angle rising from back to front similar to the angle of harmonium blowing pedals when at rest. Here again the heel was out of the question.

As a student I played Bach's Toccata in F on the old four-manual organ of the Nicolai Church, Leipsic, with its eighteen pedal stops. (This organ has now been replaced by a modern instrument.) Its pedals had the compass of thirty keys, not often met with in those days in Germany, and they were long enough for the heel. But the springs were so strong that it required great force to depress the keys anywhere behind the toe place, and I doubt if the heel was much used. My master did not encourage it.

I have also had access to modern organs in Germany, Italy, and Switzerland: in several instances I noticed that the pedals were radiating, or concave, or both, showing that the builders were influenced by the new English developments. It seems as if we English often lag behind other nations, and then go ahead of them when once we make a start: *vide*, for example, our aviation.

Mr. Ellingford, speaking of the pianoforte, says: 'With the five digitals of each hand a recognised system of fingering scales and arpeggios has held good for over a century.' Exactly so. But the finger-board arrived at its present form some four centuries ago. Yet it took nearly three centuries before a universally recognised system of fingering was adopted. In my opinion the precise form of the pedal-board is not yet settled, though European nations, following the lead of England be it noted, appear to be gradually arriving at a consensus. When such a development has arrived, and has been in use a century or two, probably we shall agree to adopt some general system like that universally in use for scales and arpeggios on the pianoforte. Meanwhile I think it possible that Mr. Ellingford has made what may prove to be a valuable contribution towards this desirable consummation.

Yours, &c.,

C. F. Abdy Williams.

---

Sir,—My article on 'Pedal Technique' was based on analyses of the standard organ-playing and pedalling works published during the latter part of the 19th and the first fifteen years of the 20th century. At the time these works were being compiled the pedal-boards with which these works were concerned were, as they are even to-day, of varying scale, pattern, and compass; but none, I venture to think, were of such obsolete construction that heel-playing was impossible on them.

I quite agree with Mr. Abdy Williams, in his valued comments on my article, that 'the prevalence of the all-toe system is due to historic facts of far greater antiquity than the introduction into England of the straight pedal-board.' But my remark that 'the tyranny of the all-toe method is the outcome of the early straight boards' does not infer that the prevalence of that system is due to the introduction of the straight board into England.

The traditional manner of the predominating use of the toes was handed down by Bach and his predecessors; and that tradition was so strong that the 19th-century authors referred to evidently could not throw it off.

This is why I contend that it is difficult to understand why the study by those authors (whether of English or other nationality) of the splendid Bach pedal passages did not disclose some form of systematisation, and also why it did not disclose the obvious use of the heels on the long keys as a natural law of pedalling.

Mr. Williams, in his comment on the pianoforte, says that 'the finger-board arrived at its present form some four centuries ago.' This is quite true. But did not Bach almost completely cover the whole gamut of pedal-work in his wonderful organ compositions, even as our own Shakespeare entirely traversed the whole gamut of human thought and feeling in his historical plays, comedies, and tragedies, at a period when the medium of producing these works (Bach on the organ, Shakespeare on the stage) was so utterly inadequate?

The 19th-century authors of organ-playing had pedal-boards on which the performance of Bach's pedal-passages could have been greatly simplified. The 19th-century actors and tragedians grasped to the fullest extent the more modern means of stage-production which they possessed; but I contend that the old tradition of pedalling proved too strong for the 19th-century organ-playing authors.

I quite agree with my commentator in his opinion that the pattern of pedal-board is not yet definitely settled. This point I have already discussed with eminent organ-builders, and I hope to give practical evidence of this in the future. But I cannot agree with Mr. Abdy Williams that we need wait a century or two before arriving at some general system of pedalling formulæ.

My Primer of 'Pedal Scales and Arpeggios' is designed for the pedal-boards in general use to-day (and there are many types); and my article on 'Pedal Technique' was written to prove the undesirability of the appalling chaos which still exists in the pedalling of scales and arpeggios.

I hope, Sir, you may be able to find room for this letter, so that I may not only answer Mr. Williams, but also thank him for his practical and courteous comments.—Yours faithfully,

Herbert F. Ellingford.

---

Mr. Chastey Hector says: 'May I be allowed to express my thanks through you to Mr. Ellingford for his splendid article on "Pedal Technique." No doubt many students will be most grateful for his excellent advice.'

### THE MANUAL 32-FT. STOP, Etc.

Sir,—Your correspondent, Colonel Dixon, makes an appreciative and interesting reference to the work of the late Mr. Thomas Casson, saying that he foreshadowed the use of 32-ft. stops on the manuals in some of his organ designs. May I point out that on page 554, vol. iii., of the second edition of Grove's 'Dictionary of Music and Musicians' there is a description of an organ standing in the concert-room of the Incorporated Academy of Music, Princes Street, Cavendish Square, built by the Positive Organ Co., Ltd., in 1900, from the specification of Mr. Casson, which has a 32-ft. stop on the Great manual? May I also express a heartfelt hope that in the future reformers and pioneers will find the world a little easier and pleasanter place to live in than some of them have found it in the past.—Yours, &c.,

J. Mewburn Levien
(*Chairman, Positive Organ Co., Ltd.*).

44, Mornington Crescent, N.W.-1,
June 25, 1918.

## Reviews.

Willem Coenen's popular song, 'Come unto Me,' has been arranged for organ (Novello & Co.). Mr. West has effectively transcribed three of Schumann's 'Scenes of Childhood'—'Of Foreign Lands,' 'Dreaming,' and 'The Poet speaks' (Novello & Co.). 'A Thirteenth Century Prayer' (Novello's Parish Choir Book, No. 951) is so brief and unfamiliar that it may be quoted :

'Gesu ! Prince and dear unseen Companion,
Perfect Love, so near to me,
Grant me courage to endure,
Keep me loyal, keep me pure,
Thy Knight Templar aye to be, Gesu !'

Dr. Harford Lloyd's setting, for solo or unison, eschews repetition of words, and is therefore brief. It is also appropriately simple and dignified.

*The School Music Review and Competition Festival Record.* Vol. 26, June 1917 to May 1918.

[Novello & Co., Ltd.]

This volume should be very useful to all concerned in school music. It contains numerous articles by experts on vocal and instrumental topics. Valuable hints on school training are given in series of articles ('jottings from lectures,' as they are modestly styled) by Dr. J. E. Borland, the music adviser of the L.C.C., and pianoforte teachers will find great assistance in the fully illustrated series of articles on 'Pianoforte Examinations, Hints on their Preparation,' by a highly-experienced teacher and examiner. Mr. Harvey Grace writes on 'Masters of Music,' and thereby provides material for teachers to give school lectures. Metronome rates for the 1918 Associated Board examinations are a feature. There are sets of examination papers on Theory Questions from various sources, and the answers are also given. Twenty-nine school-songs, of various grades, with the vocal parts in both notations, are given. A special feature is the Record of Competitions. From this it will be seen that although the Competition movement has suffered from the War, there is still a certain 'liveliness' that indicates a great future.

*Weep no more.* Madrigal for S.A.T.B. By Thomas Tomkins. (*Musical Times*, No. 905, July, 1918.)

[Novello & Co., Ltd.]

The compositions of this 17th-century composer are not so well known as they should be. This neglect is no doubt primarily owing to the fact that his numerous madrigals and anthems are not available in a popular form. But it may be that now that Tomkins has been discovered publishers will think it worth while to issue cheap editions. Thomas Tomkins was born at Gloucester in 1586, and he died at Worcester in 1656. He was organist of Worcester Cathedral from soon after 1607 until his death. A collection of his Church music, comprising five services and sixty-eight anthems, was published in 1625. A previous publication (1622) included twenty-eight madrigals. 'Weep no more' is a beautiful specimen of this composer's grasp of the madrigal style. The third page is full of charm and fancy, and the end bars of the piece are a fitting close. The beauty of the composition, and the fact that, unlike most madrigals, this one is in four parts only, should make it very attractive to choirs

In our June number, p. 259, a new Sonata by Frank Bridge should have been described as for 'violoncello and pianoforte.'

### A NOTABLE NAVAL CONCERT.

We have before us the handsomely-printed programme of a concert given on board H.M.S. 'Benbow' in May last. It is an astonishing record of musical activity, and one that can be regarded with pride. The whole of the executants—band, chorus, and soloists—were officers or seamen belonging to the crews of the 'Benbow' and H.M.S. 'Revenge.' The choral society consisted of thirteen first tenors, sixteen second tenors, fifteen first basses, and thirteen second basses : total, fifty-seven. The conductor of the choir was the Rev. H. Q. Lloyd, B.A., and the accompanist was Able-Seaman H. Davis, A.L.C.M. Officers, able-seamen, stokers, engine-room artificers, midshipmen, gunners were all represented. The orchestra consisted of 7 first violins, 5 second violins, 2 violas, 2 'cellos, 2 double-basses, flute, piccolo, oboes (2), clarinets (2), bassoons (2), horns (2), cornets (2), trombones (2), tuba, drums (2). These instrumentalists were double-handed members of the two ships' bands. The conductors were Bandmaster H. Lodge (H.M.S. 'Revenge') and Bandmaster H. E Hardy (H.M.S. 'Benbow'). The orchestration of six of the numbers of the programme was by Surgeon N. F. Smith, R.N. The programme was as follows :

National Anthem.

Excerpts from Light Opera and a Medley—
'In England, Merrie England' .. .. *Edward German*
'A Man and a Maid' .. .. .. *Charles P. Scott*
'I hear the soft note' ('Patience') .. .. *Sullivan*

The Choir and Orchestra.

March .. 'Pomp and Circumstance' .. .. *Elgar*
(Including 'Land of Hope and Glory.')

Cantata for Male Voices (with Tenor Solo) .. *Dr. C. H. Lloyd*
Accompanied by the Orchestra.
(This is a setting of a poem from Kingsley's 'Hypatia.')
Tenor Solo—Eng. Lieut.-Com. A. Berry.

Overture .. .. .. 'Di Ballo' .. .. .. *Sullivan*

Three Part-Songs (T.T.B.B.) .. .. .. .. .. *Elgar*
(*a*) 'It's oh ! to be a wild wind.
(*b*) 'After many a dusty mile.'
(*c*) 'Whether I find thee.'

Petite Suite de Concert .. .. .. .. *Coleridge-Taylor*

Choruses for Male Voices—
(*a*) 'The War Song of Dinas Vawr' *E. D. Rendal.*
(*b*) 'Boot and Saddle' .. .. *Granville Bantock*

Symphony in F minor (The Irish) .. .. *C. V. Stanford*
(Movements 1, 2, and 4 played. The 3rd Movement requires a harp.)

Choral Pieces { 'Ye Shepherds' .. .. .. *Mazzinghi*
'Dame Durden' .. .. .. *Harrington*
'A little farm well tilled' .. .. *Hook*

Suite for Orchestra, from incidental music to 'King Henry VIII.' .. .. *Sullivan*

Serenades for Choir—
(*a*) 'Good-night, my love' .. .. *De Koven*
(*b*) Watchman's Song .. .. .. *Pearsall*

National Rally, 'Rule, Britannia' (audience to join) .. *Dr. Arne*

Practically this is an all-British programme (Mazzinghi was born in London in 1765 and lived there all his life, and De Koven is a well-known American composer). The programme-book gave brief biographical particulars of the composers.

*TO THE PRITTLEWELL GLEE SOCIETY,*
*with grateful recollections.*

# How happy the Lover.

PART-SONG FOR MIXED VOICES.

Words from "King Arthur" by John Dryden (1631—1700). Composed by John E. West.

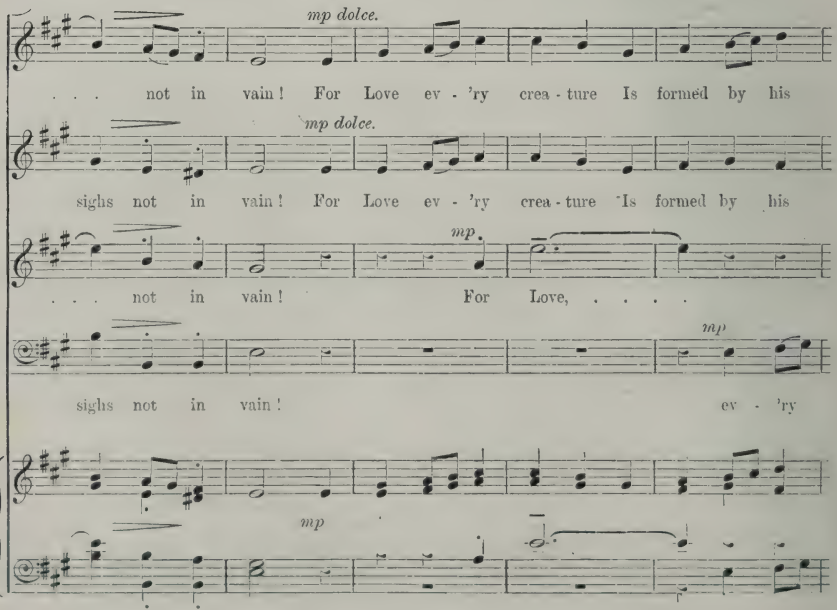
London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.

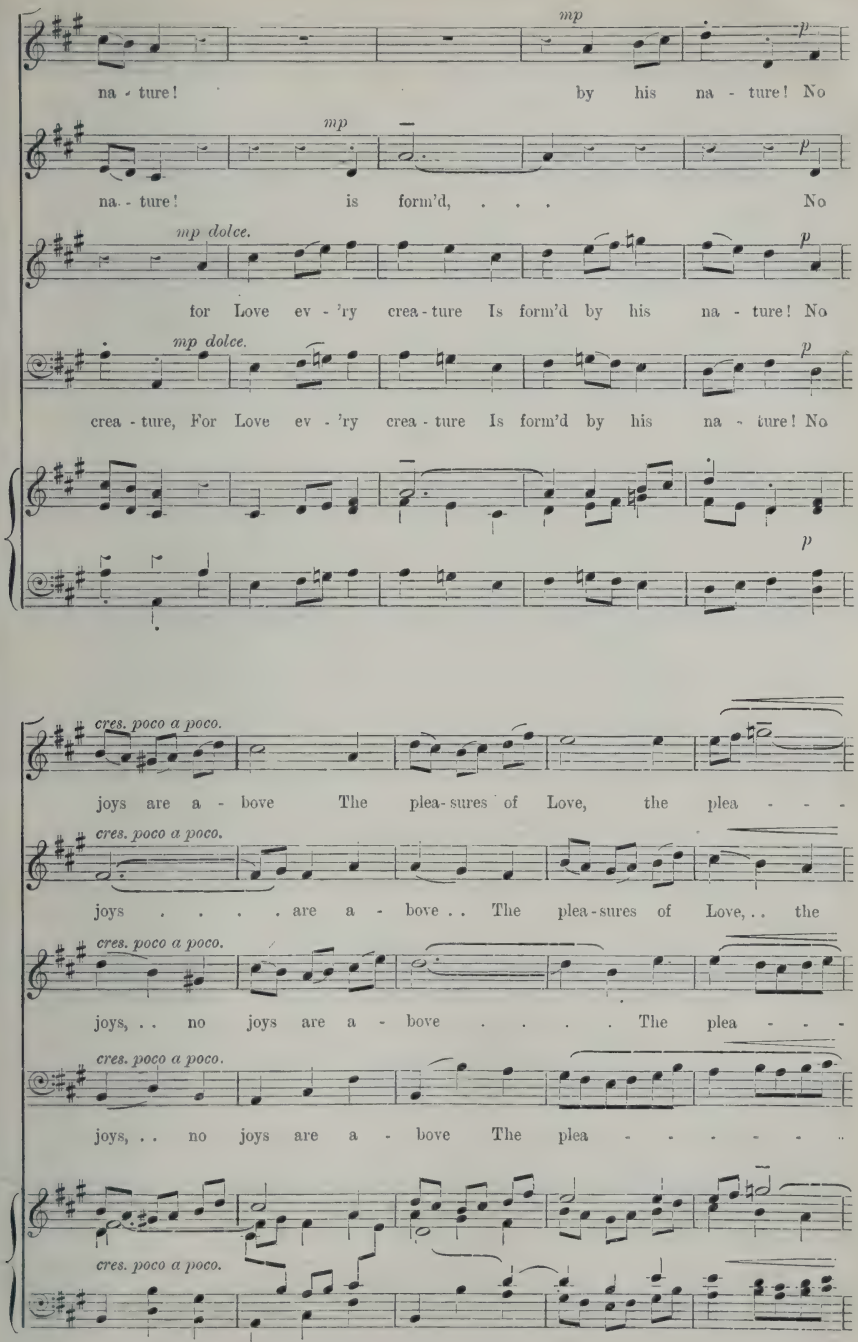
Allegro non troppo e con spirito.
mf
mp
Soprano.
How hap - py the Lov - er! How
Alto.
How hap - py the Lov - er!
Tenor.
How hap - py the Lov - er, . . . the Lov - er! How
Bass.
How hap - py the Lov - er!
Accomp. (For practice only.)
cres. poco a poco.
ea - sy his chain! How pleas - ing his pain! How sweet to dis -
How ea - sy his chain! How pleas - ing his pain! How
ea - sy his chain! How pleas - ing his pain! . . How sweet, how
How ea - sy his chain! How pleas - ing his pain! . . How

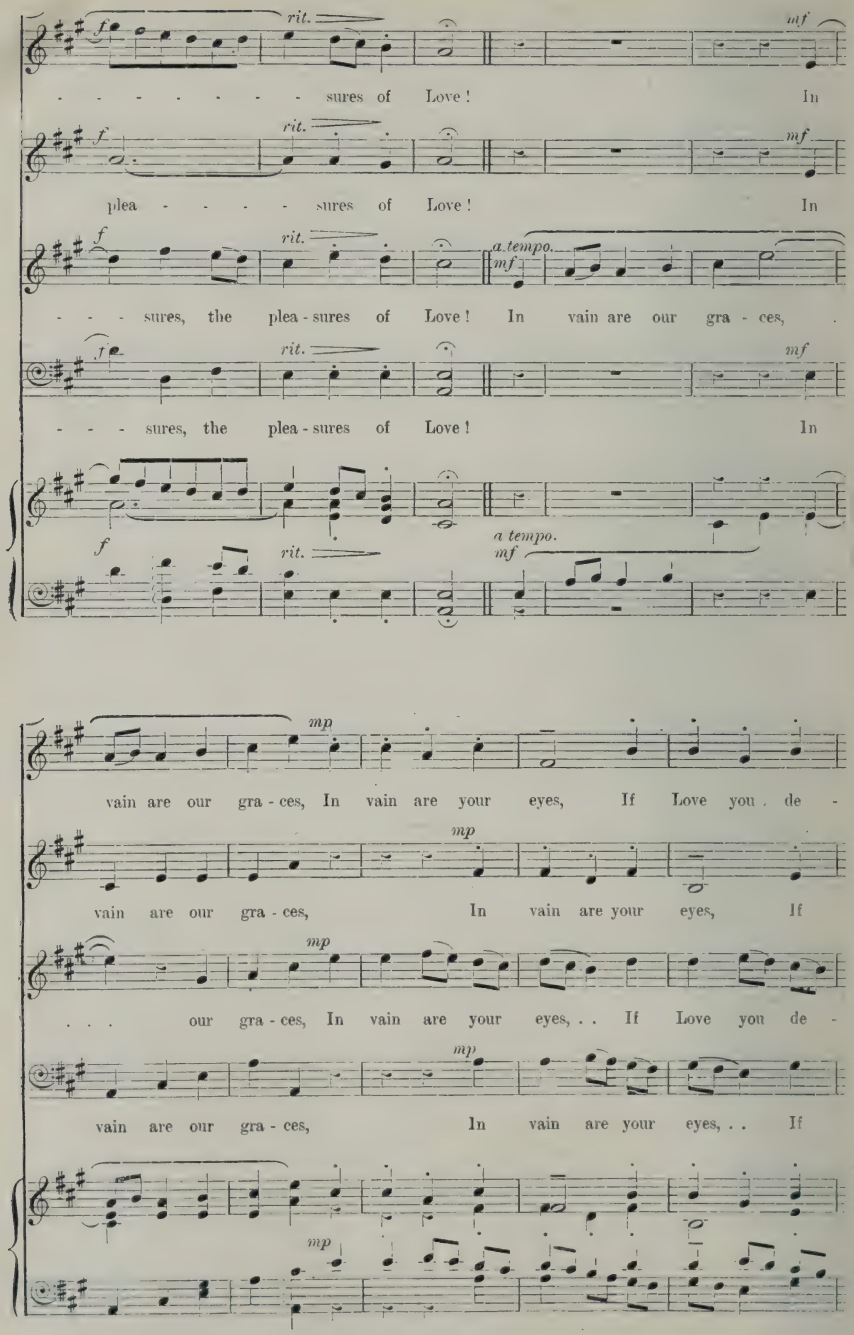
This Part-Song may be sung in the key of A flat, if found more convenient.

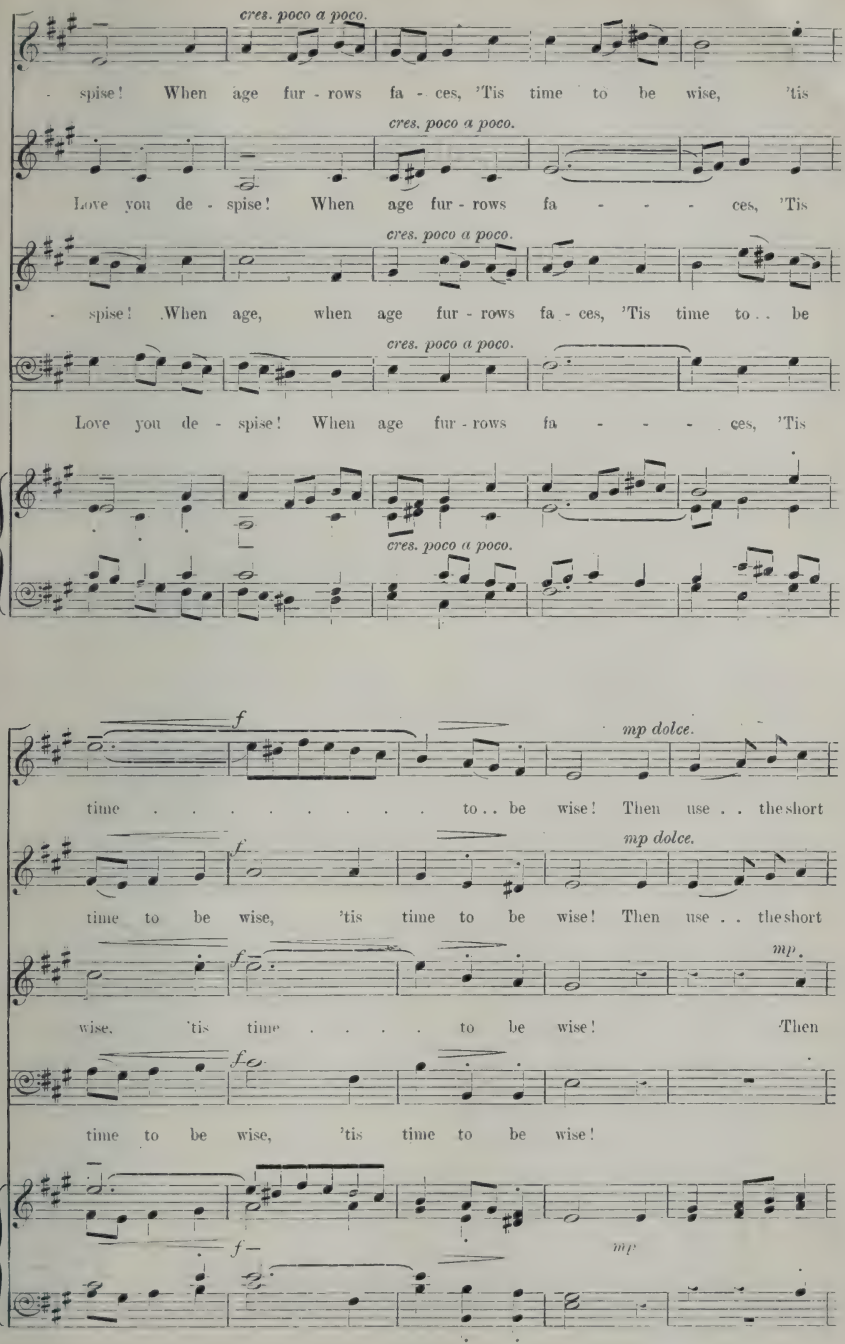
*Copyright, 1918, by Novello and Company, Limited.*

f
cov - er He sighs not in vain, he sighs
cres. poco a poco.
f
sweet to dis - cov - - - - - er He sighs not in vain, he
cres. poco a poco.
f
sweet to dis - cov - er He sighs not in vain, he sighs
cres. poco a poco.
f
sweet to dis - cov - - - - - er He sighs not in vain, he
cres. poco a poco.
f


mp dolce.
. . . not in vain! For Love ev - 'ry crea - ture Is formed by his
mp dolce.
sighs not in vain! For Love ev - 'ry crea - ture Is formed by his
mp
. . . not in vain! For Love, . . . .
mp
sighs not in vain! ev - 'ry
mp


mp
p
na - ture! by his na - ture! No
mp
p
na - ture! is form'd, . . . No
mp dolce.
p
for Love ev - 'ry crea - ture Is form'd by his na - ture! No
mp dolce.
p
crea - ture, For Love ev - 'ry crea - ture Is form'd by his na - ture! No
p
cres. poco a poco.
joys are a - bove The plea - sures of Love, the plea - - -
cres. poco a poco.
joys . . . . are a - bove . . The plea - sures of Love, . . the
cres. poco a poco.
joys, . . no joys are a - bove . . . . The plea - - -
cres. poco a poco.
joys, . . no joys are a - bove The plea - - - - - - -
cres. poco a poco.


f
rit.
mf
- - - - - - - - sures of Love! In
plea - - - - - sures of Love! In
a tempo.
- - - sures, the plea - sures of Love! In vain are our gra - ces,
- - - sures, the plea - sures of Love! In
mp
vain are our gra - ces, In vain are your eyes, If Love you de -
vain are our gra - ces, In vain are your eyes, If
. . . our gra - ces, In vain are your eyes, . . If Love you de -
vain are our gra - ces, In vain are your eyes, . . If


cres. poco a poco.
- spise! When age fur - rows fa - ces, 'Tis time to be wise, 'tis
cres. poco a poco.
Love you de - spise! When age fur - rows fa - - - - ces, 'Tis
cres. poco a poco.
- spise! When age, when age fur - rows fa - ces, 'Tis time to . . be
cres. poco a poco.
Love you de - spise! When age fur - rows fa - - - - ces, 'Tis
cres. poco a poco.
f
mp dolce.
time . . . . . to . . be wise! Then use . . the short
f
mp dolce.
time to be wise, 'tis time to be wise! Then use . . the short
f
mp.
wise, 'tis time . . . . to be wise! Then
f
time to be wise, 'tis time to be wise!
f
mp

bless - ing That flies in pos - sess - ing!
mp
bless - ing That flies in pos - sess - ing! that flies, . . .
mp dolce.
use, . . . . then use . . the short bless - ing That
mp
mp dolce.
the short bless - ing, then use . . the short bless - ing That
mp
p
cres. poco a poco.
in pos - sess - ing! No joys are a - bove The plea - sures of
p
cres. poco a poco.
. . . No joys . . . . . are a - bove . . The
p
cres. poco a poco.
flies in pos - sess - ing! No joys, . . . no joys are a - bove . . . .
p
cres. poco a poco.
flies in pos - sess - ing! No joys, . . no joys are a - bove . . The
p
cres. poco a poco.

Love, the plea - - - - - - - - - - sures of
plea - sures of Love, . . the plea - - - - - sures of
. . . . . the plea - - - - - - sures, the plea - sures of
plea - - - - - - - - - - - - sures, the plea - sures of
f
rit.

Poco meno mosso.
mf
rit.
f
Love, the plea - sures of Love! . .
Love, the plea - sures of Love! . .
Love, the plea - sures of Love, . . . of Love! . .
Love, of Love, of Love! . .

## MR. ERNEST NEWMAN ON THE BUST.

[Mr. Newman, we regret to say, has been indisposed recently. The following article (which we reprint with the kind permission of the Editor of the *Birmingham Post* and Mr. Newman) affords gratifying evidence of his convalescence.—Ed., *M. T.*]

### 'THIS TOO, TOO SOLID FLESH.'

I have been re-reading 'Evelyn Innes' lately, and feeling more interested in the musical side of it than I expected to be after so many years. I should not like to say that Mr. Moore is really musical—perhaps his dissertations on music, which are often quite good, testify to little more than an excellent memory for conversation—but he comes much nearer than most literary men do to speaking of music in a way that strikes home to musicians. As a rule, the mere man of letters or the painter, when he talks about music, does no more than raise irreverent laughter. Thus Kandinsky, who is claimed by his admirers to be a 'painter of music,' one who, in his pictures, 'has broken down the barrier between music and painting,' and who talks confidently about music in his book, 'The Art of Spiritual Harmony,' tells us, in all seriousness, that 'Debussy has had a great influence on Russian music, *notably on Moussorgsky*.' Within the last few months we have had Prof. Rudmose-Brown, in his 'French Literary Studies,' telling us that in Verlaine's poems 'the words and rhythm combine imperceptibly with each other to leave in the reader's soul emotions as delicately ephemeral and vaguely elusive as those left by the melodies of a Moussorgsky or a Ravel.' Ravel may pass; but to speak of the delicately ephemeral and vaguely elusive art of a stark realist like Moussorgsky is much as if one should commend Zola for the spiritual half-lights of his filmy prose. After a little of this sort of thing it is pleasant to turn to such a piece of writing about music as Mr. Moore's description of the bit of Cherubini that Evelyn sings in the convent. 'In the music itself there is neither belief nor prayer, but a severe dignity of line, the romance of columns and peristyle in the exaltation of a calm evening. . . . . Her lips seemed to achieve sculpture. The lines of a Greek vase seemed to rise before the eye, and the voice swelled on from note to note with the noble movement of the bas-relief decoration of the vase.' Of the two comparisons, I think the first gets closer to the secret of Cherubini. His art has little passion, perhaps little conviction, certainly 'neither belief nor prayer,' even in its religious moments; but there is a spacious, composed nobility about it, the nobility of the classic architecture we see in some of the 18th century landscapes.

What has chiefly interested me this time, however, in the reading of 'Evelyn Innes' has been Mr. Moore's too brief discussion of the physique of Evelyn. Sir Owen Asher is at first a little doubtful as to whether, even if her voice develops in the right way, she has the physical strength for opera. 'He looked at Evelyn and calculated her physical strength. She was a rather tall and strongly-built girl, but the Wagnerian bosom was wanting. He had always considered a large bosom to be a dreadful deformity. A bosom should be an indication, a hint; a positive statement he viewed with abhorrence. And he paused to think if he would be willing to forego his natural and cultured taste in female beauty and accept those extravagant growths of flesh if they could be proved to be musical necessities.'

I myself am a child in these things; but I fancy that in these few lines, so sober in their science, Mr. Moore has written the tragedy of the prima donna. One of my reasons for wishing to have a kinema opera, with no music but the orchestra, is that then we might have a chance of getting Tristans and Isoldas and Delilahs and Sentas who really looked their parts. When one comes to think of it, it is not more than half-a-dozen times in a lifetime that one meets with an opera-singer who is as convincing to the eye in a given part as to the ear. It needs now and then all the rare beauty of Caruso's voice to reconcile us to the figure he presents as Faust or José. In my own experience I can remember only Ternina who always looked, as well as sang, whatever part she took; though some of Jean de Reszke's impersonations, particularly his Romeo, live in the memory as satisfying perfectly one's ideal. What Mr. Moore calls the Wagnerian bosom is not specifically Wagnerian, though no doubt the Wagner heroines are the ones who specialise in it. Prima donnas, before and after Wagner, who sang nothing but French and Italian music, have been known to present the same comfortable upholstery. On the other hand, some of the greatest of Wagnerian singers have been noticeable for the elegance of their figures. Ternina was a striking instance. Lilli Lehmann was a credible Isolda long after she was forty. And I open my 'Reminiscences of Angelo Neumann' again to look at my favourite portrait in the whole gallery of opera singers—that of Hedwig Reicher-Kindermann, who died in 1883 at the age of twenty-nine, and whom Neumann, who in his fifty years' experience had seen and heard all the greatest artists of the world, described as the greatest dramatic soprano of her generation. In the mere photograph one can recognise her as the ideal Brynhilda—one of those grandly planned yet beautiful women that gaze at us with their lovely eyes, half wistful, half heroic, from the pages of the Northern sagas. But Reicher-Kindermanns and Terninas are rare. The ordinary Wagnerian soprano is built on generous lines. The development of her voice to the power and endurance required for Brynhilda or Isolda seems to be inconsistent with her being content with that 'hint' of which Mr. Moore so delicately speaks. Some of them go even beyond the 'positive statement': I have seen some German sopranos in whom it became downright dogmatism.

Yet after all there may be compensations for these victims of over-nutrition, and for us. Unlike the reading of poetry or the exhibition of a picture, the performing of music is a matter of more or less violent exertion; and we are so constituted that the sight of a great machine in obviously energetic action has a good deal to do with the artistic impression made on us by the performance. A violinist may do the most difficult things in the way of double-stopping; but if he does them quietly and easily he makes no effect on his audience. If, however, he saws violently up and down across the strings—which is as easy as sawing wood—and at the same time convulses his body and tosses his mane, he is certain to bring the house down. It was probably owing to some such secret correspondence between the travail of the flesh and the delights of art that we owe the famous compliment paid by the late King of the Belgians to a well-known 'cellist who rather runs to stoutness. 'M. So-and-so! I have had all the greatest artists of the world at my Court; I have had Paderewski, Ysaye, Sarasate (the delighted 'cellist, "Oh, your Majesty!"), I have had Godowsky, I have had Casals ("Your Majesty is too kind!"), I have had Liszt, I have had Rubinstein; and I assure you, M.——, that never, never in all my experience—("Oh, your Majesty!")—never, my dear M.——, have I had one who—("Your Majesty overwhelms me!")—never have I had one who has perspired like you!'

. Alas that it should be so! That the practice of the most immaterial of the arts should have to be so often accompanied by these regrettable evidences of our materiality! But I cannot commend the King of the Belgians' way of putting it. They did this sort of thing much better in the 18th century. When Dr. Burney called on Philipp Emanuel Bach, the latter played the clavichord for him with all the animation due to so distinguished a listener. 'He grew so animated and possessed,' says Burney, 'that he not only played, but looked, like one inspired. His eyes were fixed, his under-lip fell, *and drops of effervescence distilled from his countenance*.' I like that much better than King Leopold's way of conveying the same thing.

E. N.

---

## THE GENEVAN PSALTER OF 1562

The 43rd Session of the Musical Association came to an end on June 18 with a paper by the Rev. G. R. Woodward on 'The Genevan Psalter of 1562; set in four-part harmony by Claude Goudimel in 1565.' He said that the germ of the Genevan Psalter was to be found in a metrical French version of Psalm vi. by Clément Marot, a remarkable man to whom French lyric poetry, as well as the Genevan Psalter, owed much. After a sketch of Marot's career and his versification of many Psalms, Mr. Woodward remarked that when these first appeared they were sung to popular airs alike by Roman Catholics and Calvinists. By his early death at the age of forty-seven the Psalter was left

unfinished. It was completed by Théodore de Bèza. There were about 120 varieties of metre employed by these two makers of the Psalter. The graceful metres and pleasing rhythms lent themselves to the melodists, and inspired and helped Bourgeois and his continuators in the adapting or composing of the various tunes to which the Genevan Psalter had been wedded from that day onwards.

The melodies were for the most part composed or adapted by Louis Bourgeois. Some were adaptations of ancient Latin hymns, others of popular secular songs. They were tuneful, vigorous, and diatonic, lying within easy range of the voice. There was no dull commonplace uniformity, or a long wearisome succession of minims, but the settings were agreeably varied by the use of semibreves judiciously placed and by the use of syncopation. The tunes were all in imperfect time, and various clefs were employed to avoid use of leger lines. Most of them were in the ancient modes.

Coming to Goudimel, the lecturer said he had the good fortune, about ten years ago, to discover in the British Museum a complete and trustworthy edition of his settings, printed at Delf in 1602. These harmonies are written by a great master, and represent his most mature work. They are simple, solid, and substantial. Settings were provided to each of the 150 Psalms, but where the same melody was sung to two or more Psalms, Goudimel gave, in addition to a plain setting, a more elaborate form arranged as a motet. Most of the settings gave the *canto fermo* to the tenor voice, but in seventeen cases the uppermost voice had it.

No greater proof of the popularity of the Genevan Psalter was needed than the number of editions the book had passed through. Mr. Doran enumerates about 837 editions, either of the Psalter or works bearing upon it, and printers then, as now, were unlikely to publish books unless tolerably sure of a good circulation. In Holland the Genevan Psalter was soon turned into Dutch, Marot and Bèza's rhythms and rhymes being carefully observed and reproduced without alteration of a single musical note. These Psalms helped the Reformers far more than all Calvin's writings put together, and they were gladly taken up by the common people as well as by good musicians like Sweelinck. In Italy, in the parts bordering on France and Switzerland, and among the Waldenses, it was natural that the Genevan Psalter should find a second home, and it may be supposed gave a fresh impulse to the 'Laudi Spirituali' already in existence in Italy. Dr. W. H. Frere, in the Introduction to the Historical Edition of Hymns Ancient and Modern, has given a full and accurate account of the Genevan Psalm tunes which found place in various English and Scotch Psalters, and with much learning and remarkable candour has noted the principal alterations that Bourgeois and his continuators have suffered at the hands of Psalter makers. An honourable exception must be made in favour of the 'Vattendon Hymnal,' the editor of which had strictly adhered to Marot's metres and Bourgeois's melodies. The Genevan book consisted of Psalms in some 120 different measures, abounding in trochaic endings, these being plentiful in the French, Dutch, Italian, and German languages, but scarce in our modern English and Scottish tongue. Sternhold, Hopkins, and their contemporaries contented themselves with about eight metres only, most of these being in Common or Double Common measures. Sometimes, but rarely, English words were written tallying with the music note, but far oftener, even when the melody was correctly given, the words were wrongly accented. Sometimes a Bourgeois tune had been laid upon the bed of Procrustes, being now stretched out, now shortened. Often the rhythm had been needlessly altered. Of late years, compilers of hymnals, instead of taking Bourgeois's tunes and Goudimel's harmonies, had ignorantly or deliberately chosen debased English or corrupt Scotch forms of a Genevan tune and then, to make bad worse, had actually dressed up a 16th-century melody in a 20th-century style of harmonization. In 1572 Schedius made the Genevan Psalter better known in Germany and German Switzerland by his versification of fifty Psalms; the music was kept intact. The following year, Lobwasser translated the whole Psalter into German verse. Many of the Genevan Psalm tunes appeared in various *Gesangbücher*, and Bach had made use of a number of them.

Illustrations to Mr. Woodward's paper were sung by a quartet consisting of Mrs. Lester Jones, Miss Kate Mayes, Mr. Lester Jones, and Mr. Charles Page.

C

## RESONANCE.

By Agnes J. Larkcom.

[This lecture was delivered to the Society of Women Musicians, and should be read in connection with the article on 'The Art of Teaching Singing,' by Madame Larkcom, that appeared in our June number.—Ed., *M. T.*]

Resonance is defined by Tyndall as the 'reinforcement of a sound,' and it is impossible to overestimate the value of a clear understanding of the subject to every teacher of singing.

In Prof. Tyndall's treatise on Sound, he shows how every tone of good quality is the result of a blend of the fundamental note with certain overtones. Every sustained musical sound produced by voice, stringed or wind instrument, is more or less complex, so that when we listen to a full, rich tone, we are really enjoying the results of a combination of a great number of notes of different pitches. As white light can be split up into all the colours of the rainbow, so a perfectly beautiful tone could be resolved into all its constituent parts if we had the instruments by which to do so.

### THE REINFORCEMENT OF OVERTONES.

The beauty of a musical sound seems to depend on the reinforcement in special proportions of the overtones which harmonize best with the fundamental note. A great part of the art of the teacher, and the study of the student of singing, is consciously or unconsciously directed to training the various resonators of the human voice in such a way that they shall be able to assume at will the shapes which are adapted to produce the quality which gives most pleasure to the ear, and best conveys the emotions which the singer desires to express.

### THE RESONATORS.

The resonance cavities, which for convenience I will always speak of as 'resonators,' may be roughly divided into two kinds—those which are fixed and unchangeable and those which can be varied and adapted at will. The first are, briefly, the hard palate, the back wall of the pharynx, the frontal sinuses, certain cavities behind the nose, and some even in the brain itself. Whatever the modifications in the quality of the voice which may be brought about by study and practice, there are always left characteristics which belong to each person which cannot be eradicated, and which in fact constitute the individuality of every human voice. The parts which are capable of modification in shape include the lips, tongue, soft palate, parts of the pharynx and cavities above the larynx, &c. These can be trained to produce almost endless varieties of shape and size, and if the powers which this adaptability gives are properly developed we can reinforce, enrich, and beautify our tones to an enormous extent, without in any way using greater energy or needing to exert any particular muscular effort. This is of course a very important aspect of the study of resonance, as one of the main needs of the professional singer is to avoid waste of energy and needless wear-and-tear.

### AN EXPERIMENT IN RESONANCE.

In order to show you how favourable resonance amplifies and improves any tone, I have brought a tuning-fork and three glass tubes with me, and I will give you a simple demonstration. It is so simple, that I hope you will not be offended at my showing it to you. You see these tubes are of different sizes. If I strike the tuning-fork, and hold it in the air, you can scarcely hear it. There is practically *no resonance*. If I strike it again and hold it over No. 1 tube the tone is very slightly reinforced, and you can hear it plainly. Now I will hold it over No. 2 tube. The tone is much improved both in quality and power. Now I strike the fork again and hold it over No. 3 tube. This dimension suits the fundamental note exactly and the tone rings out, strong, full, and sweet.

What I want you to remark is that although we have three qualities and degrees of tone by these means, in all three the tuning-fork does *exactly the same amount of work*. The added fulness and strength are the result of something else working *sympathetically*, and if the teacher and student are wise and work on right principles they will when studying voice production, endeavour to train all the movable parts of mouth, throat, &c., to form cavities of suitable shape for

every degree of pitch and quality of vowel, so that these respond sympathetically like the tube to the tuning-fork.

Trained in this way each fundamental note produced in the larynx passes through a tube of exactly the right shape, which resounds harmoniously, and automatically enriches and beautifies the tone without effort or exertion on the part of the singer.

### THE PROBLEM OF VOCAL RESONANCE.

The next question is, how best can we train the vocal organs so that they can respond instantaneously to the will and adapt themselves most favourably to the production of beautiful sounds? The exercises I suggested when speaking on the necessity for training the medium region of the voice, are the best to begin with. They include the exercises for general flexibility, and sustained notes on varying vowels used equally at every degree of pitch throughout the medium voice. Every quality which we think of as a vowel sound, is really the result of a certain shaping of the resonators. Each shade means that particular overtones are reinforced more than others. It is all a matter of modification. Flexibility of lips, tongue, soft palate, and throat are indispensable. Most exercises of diction also are helpful and improve resonance. The study of foreign languages ought to be encouraged. The different vowels, consonants and inflexions, with are met with in every language with which we are familiar or unfamiliar, are simply the results of modifications in the shapes of the resonators and articulating organs, and their study therefore induces greater flexibility and command of variety of tone.

The study of resonance then seems to resolve itself into a series of patient experiments. The student tries one quality after another until a satisfactory result is achieved. When the tone is good the attention should be directed to it. It should be repeated and fixed in the memory and practised until it becomes automatic. Some students learn readily from imitation, but every one should be trained to listen to her own voice and judge what is good and appropriate. This takes time and should never be hurried. Different vowels practised gently all over the medium of the voice will make the resonators flexible and amenable to the will. The soft palate is best exercised by breathing alternately throug the nose and expelling the air through the mouth and vice versâ.

### TASTE IN TONE-QUALITY.

It is well to remember that the taste of the teacher has very great influence on the quality of the tone produced by her pupils. It is not so much that certain methods lead to certain results as that particular qualities are selected and encouraged. Hence some teachers' pupils are noted for brilliance of tone, some for sweetness, some fulness. It depends a great deal on the individual taste of the instructor, and not so entirely on methods, as people are apt to think. Personally, I have known some teachers who positively gloried in producing tone which appeared to me to be ugly and objectionable; but we all know it is useless to dispute about taste. We can never satisfy everyone, so the wisest thing is to try and give pleasure to as many as possible.

### PHYSICAL OBSTRUCTIONS.

I should like to refer briefly to the difficulties which arise from physical obstructions—such as adenoids, enlarged tonsils, and kindred ailments. Good resonance is impossible if the cavities are clogged up. Colds of all kinds are fatal to brilliant tone; they interfere with the passage of the vibrations to the cavities behind the nose, &c., as well as by making the movable parts heavy and difficult to adjust. Health is always of prime importance, and fine tone is not likely to be produced unless all the passages are clear and free. Deep breathing and nasal breathing are of the greatest value, and once again we return to the importance of proper methods of breathing.

### THE NATURAL PHYSICAL EFFECTS OF THE EMOTIONS.

There is still one more aspect of the subject of resonance which I think should be thoughtfully studied, and which I consider of great importance. It is the effect of the emotions on the physical condition of the individual. I have no doubt myself that every real emotion modifies more or less the shape and condition of the mouth and throat, and the effects are immediately apparent in the quality of tone produced.

Great artists are those persons who have the widest range of sympathies and the greatest capacity for reproducing voluntarily the physical condition which results from the actual experience of the emotions they are endeavouring to express. We can, by careful study and thought, analyse the effects of emotion or states of mind on the vocal organs, and little by little build up the power of reproducing them.

### INTUITION THE HIGHEST GIFT OF A SINGER.

Some highly-gifted artists are undoubtedly endowed with intuitive perception, and to such the more laborious analytical and synthetical methods are happily unnecessary. Intuition is to me the highest of all gifts, and is from the spirit and beyond our understanding. No amount of work or study will ever achieve what one flash of intuition can accomplish, but if we strive patiently and sincerely to develop our gifts and train our understanding, we can at any rate go a long way forward; and it seems to me that sometimes the earnest seekers after knowledge and truth are rewarded by occasional uprushes of intuition and inspiration, which might have seemed impossible before they entered on the thorny path of effort and breasted the steep and rugged hill which leads to perfection.

Note.—Since writing the above, Mr. Daniel Jones, M.A., Lecturer on Phonetics, London University, has called my attention to an experiment he has recently made, by which some of the harmonics of the mouth can be isolated and reinforced. It is this: Sing a note on the consonant 'ng,' and while sustaining it move the lips about. The 5th, 8th, 10th, and even 12th can be plainly heard in turn according to the varying shapes given to the mouth. This experiment is particularly interesting to the student of singing.

## MOZART, HANDEL, AND JOHANN ADAM HILLER.

By J. S. Shedlock.

The following article is about an old work, an old church, and a conductor and a composer of the 18th century. The work in question is 'The Messiah,' an admission which will no doubt decide some readers not to proceed any further. Yet the story is unfamiliar, and, I venture to think, not lacking in interest.

The name of Johann Adam Hiller is remembered as the composer of Singspiele (*i.e.*, short plays with incidental songs, &c.), which entitle him to be regarded as a forerunner of Weber. His music, however, is a thing of the past. Hiller, born in Prussia in 1728, showed early taste for music, so that while at the Kreuzschule, Dresden, he studied under G. A. Homilius, who had himself been trained by J. S. Bach. In 1751 Hiller attended the lectures at Leipsic University, and while in that city he became conductor of a musical society, the germ from which sprang the celebrated Gewandhaus Concerts. Thus he was a well-trained musician, also a man of a certain culture—not, however, the German *Kultur* of the present day.

Although much occupied with stage-music, Hiller also devoted time and attention to sacred music. Among various works, he arranged several oratorios of Handel. He touched them up so as to bring them more in harmony with the changes which had taken place in the composition of the orchestra since the death of the composer. Of a performance of 'The Messiah' in the Cathedral at Berlin, Hiller published an account, entitled, 'Nachricht von der Aufführung des Händel'schen Messias in der Domkirche zu Berlin den 19. Mai, 1786.' In it he remarks that 'by judicious use of wind instruments Handel's compositions may be improved,' and 'with that opinion reasonable musicians would agree; though few, if any, would regard much that Hiller added—also much that he altered—as judicious.

Something, indeed, *must* be added, for at times the accompaniments in that oratorio are little more than sketches. Again, the dry thorough-bass figures over the continuo (the line for the basses) are poor substitutes for the rich harmonies and figuration which they no doubt suggested to Handel when at the harpsichord during a performance.*

* The oratorio, by the way, was given at Mannheim nine years before the Berlin performance. A notice in the Mannheim *Tonschule* stated that only the first part was given because not a single person cared to endure any more of the dry music. Probably no attempt was made to supply what was missing. Mozart attended the rehearsal, but did not go to the performance. At that time he had no idea that he would one day be engaged in writing what are usually called 'additional accompaniments' for that very work.

All details in this notice refer not to the Berlin performance given in Italian, but to a special score which Hiller is said to have prepared for Leipsic, such a one as, he believed, 'Handel would have made had he lived in our days,' *i.e.*, in the last quarter of the 18th century. At one of these Leipsic performances, in 1787, a native of Breslau expressed the hope that Hiller would pay a visit to that city. The latter, delighted at his success, went there and conducted the oratorio in the old Maria Magdalena Church on May 30, 1788. The choir numbered 259 singers, and the orchestra consisted of 52 violins, 11 violas, 12 'cellos, and 12 double-basses, 10 bassoons, 11 oboes, 8 flutes, 8 horns, 4 clarinets, 4 trombones, 7 trumpets, kettledrum, clavicembalo, and organo maj.

In the church was left a score of Hiller's 'Messiah' which bore the name of Schlechtaupt as possessor. He was cantor at the church when Hiller came to Breslau. The score was evidently regarded as the one used by him, and one writer, Schäffer (see below), even refers to it as autograph. There was also an exact copy of Hiller's score, for the most part in Schlechtaupt's handwriting.

Now there were three distinguished musicians who compared the Hiller and Mozart scores, and found that there was a curious connection between them. Their names are C. F. Baumgart, former head-master of the Mathiasgymnasium at Breslau; Julius Schäffer, successor of Carl Reinecke, conductor of the Singakademie in the same city; and Hermann Schönfeld, music-director and cantor of the Breslau church in question. And all wrote the results of their examinations as follows:

*Baumgart.*—'Ein Falsum in Mozarts Messias Partitur' (a fraud in Mozart's score of 'Messiah'), which appeared in the *Niederrheinische Musik Zeitung* in 1862;

*Schäffer.*—'Fälschungen in die Bearbeitungen des Händel'schen Messias durch Johann Adam Hiller' (Falsifications in Mozart's arrangements of Handel's 'Messiah,' by John Adam Hiller), for the *Musikalisches Wochenblatt*, 1881; and

*Schönfeld.*—'Mitteilungen über Bearbeitung des Händel'schen Messias durch Johann Adam Hiller' (communications respecting the arrangement of Handel's 'Messiah' by John Adam Hiller), for the *Neue Zeitschrift für Musik*, 1903.

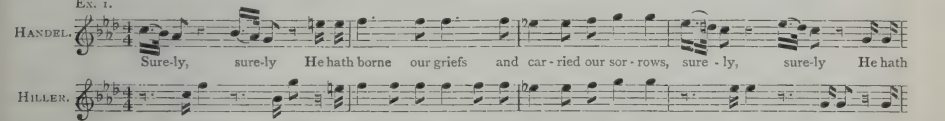
Baumgart perceived that the soprano air 'If God be for us, who can be against us?' was (with exception of three notes to which reference will be made) exactly the same in both scores (Hiller and Mozart). Who then had prior claim? So far as time is concerned Mozart might have been the borrower, though a very unlikely thing for him; moreover difficult, seeing that the Hiller score was never published. Internal evidence however points to Hiller. To Handel's score is added a part for bassoon, and in a book of the words seen by Baumgart, against the solo in question was a note to the effect that 'it is very attractive owing to its beautiful expressive melody'; also that 'the bassoon part, largely taken from the violin part, together with other strengthenings, renders the solo more in keeping with the taste of the day.'

The object of changing three notes* was evidently to turn harsh-sounding fourths into sixths. The simple alteration may have been made by editor, proof-reader, or, as will be seen, possibly by Hiller himself.

That Hiller added the bassoon part is, then, beyond question. But how, it may be asked, did the air with that addition find its way into Mozart's 'Messiah' score? A letter from Baron Swieten to Mozart, quoted by Otto Jahn in his Biography of the composer, will throw a little light on the matter. It is dated March 22, 1789, and begins thus: 'Your idea of turning the cold Aria into a Recitative is excellent, and being uncertain as to whether you have really kept the words, I send you a copy of them,' and he ends by saying he hopes soon to receive the Recitative. As the suggestion came from Mozart, one may I think take for granted that he carried out his idea. He died in 1791, and the score was not published by Breitkopf & Härtel until 1803.*

If the editor, E. F. Richter (whose name, by the way, is not given in that score), found it, he may have wondered why Handel's setting of the words was discarded. But during the year 1802, when the Mozart 'Messiah' score was passing through the press, Hiller was living in Leipsic, and was well-known to the B. & H. firm. He may therefore have suggested putting in the version of the air as he had arranged it for Breslau, or he may have been asked to revise the whole score. This may seem to be an unwarrantable assumption, yet, as we shall see, there is some ground for it. Schäffer offers a striking instance of Hiller's tampering with Mozart's score:

Ex. 1.


Handel.
Sure-ly, sure-ly He hath borne our griefs and car-ried our sor-rows, sure-ly, sure-ly He hath
Hiller.
† Fürwahr, fürwahr Er trug un-sre Krankeit ünd litt un-sre schmerzen, fürwahr, fürwahr Er

In the above the lower stave gives Hiller's Breslau version, and the very same is in the published Mozart score. Unless one can believe that Hiller and Mozart independently made exactly the same change, the passage must have been put into Mozart's score by, or with the consent of, Hiller.

Schäffer, indeed, goes so far as to say that for anything in the Mozart score which is not in good taste Hiller is pretty sure to have been responsible. Very likely the addition of wind (flauto piccolo, fl. corni, fag., clar., and oboi) in the opening and closing sections of the 'Pastoral Symphony' is a case in point. Another is the putting four common chords in the place of Handel's rests in 'He was despised.'

Schönfeld describes many liberties taken with Handel's text. In the chorus 'Glory to God' the concluding Symphony begins *mf*, then gradually gets softer, the last three bars being marked *pp*; moreover the last two notes rise to C and D in alt. These delicate bars evidently typified the gradual disappearance of the ascending heavenly host. Hiller, however, concludes with two loud chords.

One more specimen is given. The bars are the fifth and fourth from the end of the chorus 'His yoke is easy':

Ex. 2.

Though Hiller's score will never be revived, it is worth preserving. Some day an opportunity may occur enabling us to discover further cases of tampering. None of the writers named professes to have made an exhaustive list. The unexpected often happens, and even Mozart's autograph and papers may be brought to light.

The late Prof. Prout, in the Preface to the full score of Handel's 'Messiah,' edited by him, refers, though only briefly, to the articles of Baumgart and Schäffer. He, however, said enough to show that he considered their arguments convincing.

* Schäffer wrote to the publishers advising them to bring out a new edition giving details of any papers or music which Mozart left, and which were placed at their disposal. No reply was received.

† German words important, because the first one, Fürwahr, taken from Luther's Bible, shows why he did not follow Handel's beginning on down beat; also shows reason for other changes.

## MR. EDWIN EVANS ON MODERN ITALIAN MUSIC.

The subject Mr. Edwin Evans chose for his fifth lecture-causerie at Æolian Hall on June 28, was entirely new to London, and among the musical illustrations he provided there was not a single composition that, so far as we can remember, had been heard in London before. Even the names of the composers were almost entirely unfamiliar. If the music of the more progressive Italian composers has hitherto remained almost untouched by the constant demand for novelty, London concert-givers may be held blameless, for Italians themselves have been foremost in supporting the tradition that modern Italian music begins and ends at the opera. In fact, as Mr. Edwin Evans remarked, the difficulty confronting these composers had been exactly the opposite of that with which Russians, Frenchmen, and Englishmen have contended. These sought to liberate their music from foreign elements by drawing upon native sources of inspiration; but the tyranny the Italians had to overthrow was installed at home, and inspiration for the struggle was sought abroad. The founder of the movement was Sgambati, and down to Enrico Bossi its leaders found their models in the German classics. Since then they had learned from Russia, but more particularly from their Latin kinsmen, the French. All this extraneous material served its purpose in enabling them to emancipate their writing from the almost irresistible tendency to lapse into the facile lyrism of *bel canto*. This period of absorption and assimilation was now practically at an end, and individualities of a new order were beginning to assert themselves in the most uncompromising terms.

Mr. Evans had secured the collaboration of Signor Alfredo Casella, a brilliant pianist, a composer of outstanding significance, and the energetic secretary of the Società Italiana di Musica Moderna, in which these new forces are gathered. With the assistance of Messrs. Constantin Stroesco, André Mangeot, Emile Doehaerd, and Manlio di Veroli, Signor Casella presented a programme of very striking music which included two of his own works. The first of these, for pianoforte duet, is entitled 'Pagine di Guerra' and described as 'four musical films.' They were actually suggested by the cinema, and deal with war subjects, from the passage of heavy German artillery in Belgium, to wooden crosses in Alsace. It is not easy to describe such music. The romantic element plays practically no part in it, but the crude realism of Straussian methods is equally remote. Like many modern painters, the composer would seem to have pierced a veil of superficial ugliness and penetrated to a new æsthetic conception. Many will need time to follow him, but one need not hesitate to say that the effect he secures is extraordinarily powerful. If it is not always music as we have hitherto understood it, it is music that strikes home, and to which we shall have to accommodate ourselves. The same composer's 'Siciliana e Burlesca,' though a brilliant piece of writing, proved much more readily accessible.

Another very striking personality is that of G. Francesco Malipiero, whose orchestral 'Impressioni dal Vero' have attracted much attention, but on this occasion he was represented only by a pianoforte piece, one of his 'Poemi Asolani,' which are about to be published in London. He, too, is an uncompromising modernist with whom we shall have to reckon. Ildebrando Pizzetti, on the other hand, who contributed some songs to the programme, is a lyrical writer whose personality expresses itself in the melodic beauty of his vocal line. Ottorino Respighi, whose Violin Sonata opened the programme, and who was represented at Queen's Hall the other day by his Symphonic-poem 'Fontane di Roma,' does not show in this work the same degree of independence of his various models, though his writing is brilliant and fluent. It is interesting to remember that he studied partly at Petrograd under Rimsky-Korsakoff; of this influence there remain traces, especially in his orchestral writing. Vincenzo Tommasini's 'Berceuse' for pianoforte, one of three pieces published in Paris, would have shown to better advantage had it found itself in less overwhelming company.

The youngest of this interesting group is Mario Castelnuovo, now in his twenty-third year. At twenty years of age he had already written two remarkable song-cycles, 'Stelle Cadenti' and 'Coplas,' the latter consisting of eleven very small pieces taken from Spanish popular poetry. Two of these and a pianoforte piece, 'Il raggio verde,' were his contributions to the programme, and revealed a fascinating talent, not as yet fully developed but possessing quite an unusual degree of characteristic originality. It is not surprising that his associates are predicting a brilliant future for a composer who seems to have, as his birthright, many qualities which others have laboriously to acquire.

It is almost impossible to do justice to such an array of new music, or to express in words the wealth of musical ideas that jostled one another in a programme of such absorbing interest. One came away from it with a sense of having culpably neglected an entire province of modern music, which has already given proof of surprising fertility. As previously hinted, Italian musicians themselves must bear some of the blame for our ignorance. There are many of them in London. When has one of them come forward to prove to us that Italian music is not summed up by Puccini? It was left to the enthusiasm of a pioneer, and to the friendly co-operation of our visitor from Rome. In this connection it is perhaps advisable to mention that Mr. Edwin Evans, again in association with Signor Casella and others of the modern Italian group, is also contributing to make English music known in Italy. He has been instrumental in securing several performances of modern British works, notably one, at Turin last month, of John Ireland's second Violin Sonata.

## CHOIR-TRAINERS' LEAGUE.

Dr. Percy Rideout read a paper before the Choir-Trainers' League, at their June meeting, on 'A link between the music of the Christian Church and the music of the Jews.' He developed the view that the 'idealistic impulse' is such a link. Carrying his hearers back across the centuries to the time of King David and earlier, he examined the probabilities as to what were the capacities of the stringed and other instruments of those far-off days for expressing this 'idealistic impulse.' Only two of the means available, namely, the human voice and the straight trumpet, could probably be regarded as the same in character now as then, and since the latter could be relied upon to produce the same harmonic sounds in these days as it did then, that fact would be our surest guide in speculating as to what scales were possible for use in the Jewish music of that remote period. Although the harp and other stringed instruments had passed through modifications, it was possible to speculate very reliably that their tuning was founded on the natural notes of the trumpet. The status of the Jews was much higher in matters ethical and religious than the status of the nations surrounding them, and it could hardly be doubted therefore that their music, as the vehicle of expressing their religious views, would be of a correspondingly high order. The varied list of instruments used in their religious ceremonies indicated highly specialised methods of performance, and the music no doubt was also of a highly specialised character, and not what we should call 'barbaric.' The expression 'Selah' was dealt with by Dr. Rideout, and he accepted the opinion that it was intended to indicate the entry of the incidental music, or what we in these days should call programme music, and he regarded this as yet another proof that the music of the Jews was very far from crude. He concluded by claiming that Hebrew music is the ancestor of all later idealistic music, thus coming back to the title of his paper, 'A link between the music of the Christian Church and the music of the Jews,' that is, the 'idealistic impulse.'

A discussion followed, joined in by Capt. Burgess, the Chairman of the League, who tendered to Dr. Rideout the thanks of the Society for the trouble he had taken in the matter.

---

Dr. R. R. Terry, examiner in music at the National University of Ireland, delivered a lecture at University College, Dublin, on July 3, on 'The Use of Plain Chant.' The lecture, under the chairmanship of Dr. Denis Coffey, was well illustrated by the splendid vocalism of four students from Clonliffe College. Incidentally, Dr. Terry claimed that Irish folk-music was the finest in the world, and he impressed on his audience that when the English were barbarians, literature, music, and art flourished in Ireland.

## THE ASSOCIATED BOARD.

The 29th annual meeting of the Associated Board was held at the Royal Academy of Music on July 17. Mr. Ernest Mathews took the chair. Amongst those present were Sir Alexander C. Mackenzie, Sir C. Hubert H. Parry, Sir Walter Parratt, Mr. Frederic King, Mr. H. Wessely, and Mr. Oscar Beringer. The secretary read the report, which stated that in 1917-18 in the United Kingdom the number of candidates entered for the Local Centre Examinations was 4,779, and in the School Examinations 30,879. The Exhibitions offered by the Associated Board last year for the United Kingdom were awarded to Maria Golbert (London Centre), pianoforte; Audrey V. Goldsteen (London Centre), pianoforte; Mabel Linwood (Nottingham Centre), singing; Doris M. M. Thatcher (Exeter Centre), violin; Marjorie B. Edes (London Centre), violoncello; and Cyril L. Salmons (Leeds Centre), organ. Colonial Exhibitions were also awarded: in Canada, to Marjorie Kinniston Smith (Vancouver Centre), organ; and to Paolo O. Bascetta (Malta), pianoforte. Nine Exhibitions previously gained have been renewed for a further period of one year, and one for two terms only. It has been found necessary to provide additional accommodation, in consequence of the increase of the work to be done, the number of candidates entered annually having doubled since the present offices were taken. The Board has taken No. 14, Bedford Square, adjoining the present offices. The chairman, in moving the adoption of the report, laid special stress on the extraordinary and continued progress of the Board's work, in spite of the conditions under which it had to be carried on. He commented on the difficulties of carrying on the work overseas, and thanked the examiners who were doing this good work, despite submarine and other perils. Sir Walter Parratt seconded the motion, and the report and balance sheet were unanimously adopted.

## THE GUILDHALL SCHOOL OF MUSIC.

The following scholarships have been awarded: Special Corporation (varying from £80 to £25)—Antoinette Trydell, Margaret Fairless, May Busby, Frank Sylvester, Louis Bloomberg, Sydney Harrison, Kathleen B. McQuitty, Reginald Pickering, Geraint Williams, Eva Carden, Ivy M. Jermy, Marie Dare, M. Mirsky; The Heilbut (Major) (£150 each, including maintenance)—Doris Ashton-Ball, Marjorie Claridge, Rene Maxwell, Cynthia Harris; The Heilbut (Minor) (£50 each)—Sylva Van Dyck, Marjorie L. Hall, Alice K. Scarisbrick, Doris Godson; The Mercers' (£52 10s.)—Frank Laffitte; The Merchant Taylors' (£40)—Isaac Sisselman; The Melba (£31 10s.)—Renée Hamilton; The Drapers' (£31 10s.)—Dorothy Horne; The Carnegie (£23)—Reginald Pursglove, Hedley F. Nicholas; The S. Ernest Palmer (£31)—Henry Stanley Taylor.

## Y.M.C.A. APPEAL TO MUSICIANS.

Since the record of results in our June number, p. 268, the Fund has made considerable progress. Twenty-six firms, members of the Publishers' Association, sent £124 13s., and other donations received between May 11 and July 11 amounted to £62 6s. 6d., and fifty concerts and entertainments produced £370 5s. 2d.

The total amount received to date is £2,168 16s. 3d.

The appeal for instruments and music has been very successful. But more gifts in kind are needed to meet the ever-increasing demand. The zeal for music amongst our forces is as astonishing as it is gratifying.

It should be noted that donations, cheques, &c., should be sent to Major H. Walford Davies, at the new address of the Y.M.C.A. at 25, Bloomsbury Square, W.C.1, and instruments and music to Mr. Herman Darewski, at the same address. The organizing secretary, Miss Katharine Eggar, attends to all other matters at the same office.

A few months ago we anticipated history by announcing that Lieut. Hoby had passed for the Doctor of Music. We have now the pleasure of stating that on July 6, at Oxford, the degree was conferred on this genial and accomplished bandmaster.

Another honour for a military bandsman—and a well-deserved one—is the promotion of the senior director of music at Kneller Hall, A. J. Stretton, M.V.O., to the rank of Lieut.-Colonel. We offer our congratulations.

## ROYAL ALBERT HALL.

### L'Orchestre Symphonique de L'Armée Belge en Campagne.

On July 10, Belgium, through her noble King and Queen, paid a 'Tribute to Great Britain' by attending the function organized for this purpose. It was an added interest to the occasion to learn that their Majesties had flown across the Channel. Part of the 'tribute' was the importation of the above-named orchestra of 119 performers, which we may say at once was no scratch band but one of the finest bodies of accomplished players it has been our good fortune to hear. How under the circumstances they were able to perform with such splendid unity and high finish was astonishing. No doubt the ability of the conductor, M. Corneil de Thoran, accounted for much. The instrumental programme was as follows:

| | |
|---|---|
| Symphony in D minor ... ... ... | *César Franck* |
| Ballet de 'Cephale et Procris' ... ... | *A. Grétry* |
| Overture, 'Egmont' ... ... ... | *Beethoven* |
| Variations Symphoniques, Violoncello ... Solo, M. Jean Gérardy. | *Boëllmann* |
| Fantasie sur deux Noëls Wallons ... | *Joseph Jongen* |

The Symphony was exquisitely played. We have never heard a more impressive interpretation. All the delicate beauties of the work were revealed as well as its broader outlines. The Grétry ballet-music was also played with charm. Besides the foregoing, Madame Alvarez and Mr. Robert Radford sang, both with their usual effect. There was an immense audience. Our own King and Queen, Queen Alexandra, and the Royal Princesses, were present. The King and Queen of the Belgians were enthusiastically cheered at every available opportunity. Lord Curzon delivered a fine address, in which he glorified the Belgian nation.

## TRINITY COLLEGE OF MUSIC.

On July 20 the high quality of the resources of this institution were well exemplified at an orchestral concert given in Queen's Hall. Without imputing any fault to previous conductors of the College orchestra, we may say that under Mr. Joseph Ivimey there has been a marked improvement in the playing. Amongst the numbers given were Dr. Vincent's clever 'Storm' Overture, a piece which once again showed how well a full orchestra can provide realism of this sort of thing, Beethoven's Symphony in F, and Edward German's ever-welcome 'Welsh Rhapsody.' Miss D. R. Cock's playing of a Rubinstein Concerto and the singing of Mr. Lawrence Platt, deserve special mention. Dr. C. W. Pearce, the Director of Studies, spoke on the work of the College.

## BRITISH MUSIC CONVENTION.

This useful gathering was held at the Connaught Rooms on June 26 and 27. We are sorry that the official report has reached us too late to be dealt with adequately this month. Although the main business discussed was the pianoforte trade, there were many other topics of more general interest dealt with that deserve to be noted later on. Mr. J. A. Murdoch, the president of the Convention, was in the chair. His opening address was an able deliverance upon the situation. Other speeches or addresses were made by Mr. A. E. Bosworth (vice-president), Mr. L. A. Paish (of the Department of Overseas Trade Development and Intelligence), who spoke very well on the subject of co-operation, Mr. J. C. Collard, Mr. Alexander Dow, and Mr. H. Billinghurst. At the luncheon Mr. Landon Ronald spoke in place of Sir Thomas Beecham, who was indisposed. On the same occasion Mr. Octavius C. Beale, of Sydney, made a notable contribution to the general discussion. A paper on 'American and British Music Trade Schemes: a Comparison of their Aims and Methods,' was read by Mr. Dow. He showed an intimate acquaintance with the broad aspects of the music trade. Mr. H. J. Ryalls, Mr. H. Billinghurst, Mr. Whiting (Northampton), Mr. Ricketts (representing the gramophone trade), and others spoke on the topic. At a meeting of the Pianoforte Manufacturers the report of the Parliamentary committee (appointed by the Council of the Pianoforte Manufacturers' Association, Ltd.) was considered.

## THE ROYAL ACADEMY OF MUSIC.

### Presentation to Sir Alexander Mackenzie.

The Prize Distribution, which took place at Queen's Hall on July 19, was a joyous function nothwithstanding the ever-present consciousness of the grim events happening on the Continent. Every one concerned was intent on doing honour to the Principal, Sir Alexander Mackenzie, who has now completed his thirtieth year of office. All the music performed on the occasion was selected from Sir Alexander's works. The programme was as follows:

Benedictus (Op. 37) (Organ Accompaniment, Dr. H. R. Richards); Allegretto from 'From the North,' Book 2 (Op. 53). For Violins.
Conducted by The Principal.

Variations on an English Air (Op. 81)—Pianoforte.
Miss Désirée MacEwan (Ada Lewis Scholar.)

Trios for Female Voices, 'The Earth and Man'; Fairy Chorus from 'The Cricket on the Hearth.'
The Female Students' Choir, under Mr. Henry Beauchamp.
Accompanist, Miss Isabel W. Gray.

Miss MacEwan, who is a young student, played the Variations from memory—no small feat considering their complexity—with uncommon skill, and richly earned the applause she received. The choir had been well coached by Mr. Beauchamp, and sang *con amore*.

In the course of a review of the work of the Academy, Sir Alexander expressed great satisfaction with the position when all things were considered. He spoke highly of the achievements of the operatic class under Mr. Henry Beauchamp, Mr. Cairns James, and Madame La Foy, and mentioned the success of the operetta, 'The Lover from Japan,' the libretto of which was by an ex-student, Miss Joan Tamworth, and the music by a present student, Mr. Arthur Sandford. He announced that the chief distinction of the year, the Dove Prize, had been awarded to Miss Peggy Cochrane, violinist, pianist, and composer. In acknowledging with due gratitude the legacy of £1,200 from Miss Emma Levy, the interest on which is to be devoted to a scholarship for Jewish students, and another scholarship, with a capital value of £900, which had been received from the estate of Edward Sequin, who was a student at the R.A.M. in 1826, Sir Alexander expressed the opinion that there were already too many scholarships, and that money could be more usefully applied in other directions.

#### THE PRESENTATION.

Mr. R. H. Horton-Smith, K.C., on behalf of the directors, then stated that it had been thought appropriate to take special notice of Sir Alexander Mackenzie's thirty years' labours, and it was decided that this recognition should take the form of a handsome folio volume containing an address and the names of all connected with the Academy.

Sir Edward Cooper spoke very warmly of the feeling of respect and affection which the committee, professors, and students had for their Principal, and Mr. Frederick Corder said that in addition to those who had signed the address there were thousands of former students who would offer Sir Alexander their congratulations. In these times they could not offer gold or jewels—still less tea and sugar—but he thought that the mere record of every soul belonging to the Academy, from their Royal President down to the scullery-maid, seemed an expressive gift, and, as Shakespeare says:

> 'Never anything can be amiss
> When simpleness and duty tender it.'

In accepting the volume, Sir Alexander expressed his deep gratitude for what had been said and given, and he trusted he would still be at the helm when in four years' time the Academy will celebrate the century of its existence.

The prizes were distributed by Lady Mackenzie.

---

Harrogate.—The famous concert hall at Harrogate, long known as the Kursaal, has been renamed 'Royal Hall.' The Municipal Orchestra, under Mr. Julian Clifford, continues to give weekly symphony concerts, and on July 3 introduced an 'Heroic Elegy' for orchestra by Ernest Farrar, and a Symphonic-poem, 'Niobe,' by Arnold Trowell (written for the Harrogate Orchestra, and performed for the first time), both being conducted by their composers.

## THE BEECHAM OPERA (IN ENGLISH) SEASON.

### Drury Lane Theatre.

Since we wrote there have been many excellent performances of well-known operas, and some notable revivals. 'Romeo and Juliet' was performed on June 26 in commemoration of the Gounod centenary. The cast was a strong one, and most notably it included a new young Juliet, Madeline Collins, who comes from Australia. She at once leaped into fame, for she not only looked the part but she exhibited a beautiful voice and first-rate training. Webster Millar was Romeo, and he performed the trying part with great credit, notwithstanding the obvious fact that he was suffering from influenza. Herbert Langley was Mercutio, Frederick Blamey was Tybalt, Robert Radford Friar Laurence, Clytie Hine Stephano. The music is more beautiful than it is dramatic, but it makes its appeal through its easy flow of melody. Sir Thomas Beecham conducted. 'Tristan' was given on July 1, with Perceval Allen as Isolda and Frank Mullings as Tristan. It was not a strong interpretation, but it had its fine moments. The other principal artists were Edna Thornton (Brangaene), Norman Allin (King Mark), Robert Parker (Kurwenal). Julius Harrison conducted. 'Il Seraglio' was given on July 2. This charming opera is one of the best things done by the Company. It does not attract as do 'The Magic Flute' and 'Figaro,' but it only needs to be known in order to draw. On this occasion the performance had the advantage of the services of Agnes Nicholls as Constanza, and Désirée Ellinger as the piquant Blonde. Maurice D'Oisly was Belmont, Alfred Heather exhibited his skill as a comedian and a singer as Pedrillo, and Robert Radford was magnificent as Osmin, his by-play causing great amusement. The dancing was a very agreeable feature. The principals in this department were Mlles. Louise Maisie and Eily Gerald. The scenery and costumes, artistically designed by A. P. Allinson, were a further attraction. Sir Thomas Beecham conducted *con amore*, and the orchestra was at its best.

On July 12 Dr. Ethel Smyth's opera, 'The Boatswain's Mate'—the only English opera given during the recent Beecham season—was performed. The cast was:

| | |
|---|---|
| Harry Benn ... ... ... ... | Alfred Heather |
| Ned Travers ... ... ... | Frederick Ranalow |
| Mrs. Waters ... ... ... | Rosina Buckman |
| Mary Ann ... ... ... ... | Norah Roy |
| A Policeman ... ... ... ... | Norman Allin |

The libretto—adapted by Miss Smyth from W. W. Jacobs's story—has an appeal of lively dialogue and humorous situations, with a mild vein of sentiment. The music is often very attractive, but it provides a puzzle in its curious mixture of styles and its occasional almost tragic and portentous seriousness (this is most apparent in the instrumental introduction to the second Act). The performance was an excellent one. The large audience present were glad to welcome Miss Buckman back after her recent illness, and to find her in excellent health and full of vitality. Sir Thomas Beecham conducted, and the performance gained much of its popular effect owing to his alertness and feeling for rhythm. As the opera is only a short one, 'Pagliacci' was also performed with a strong cast, including Désirée Ellinger as Nedda.

Rimsky-Korsakov's 'Le Coq d'Or' was given on July 18, too late for adequate notice in our present number. It was a brilliant production of a fascinating work.

---

## CIVIL LIST PENSIONS.

In the Civil List pensions granted during the year ended March 31 last we notice the following: Mrs. Mimi Barnett, £50, in recognition of the merits as a musician and composer of her late husband, Mr. J. Francis Barnett, and of her straitened circumstances; Mrs. Alicia Adelaide Needham, £50, in consideration of her work as a composer, and of her straitened circumstances; Mrs. Sarah A. Williams, £50, in consideration of the services rendered by her late husband, Mr. John Williams, to Welsh music, and of her inadequate means of support.

# London Concerts.

## Æolian Hall.

### London String Quartet.

On June 22, Beethoven's Op. 55, No. 2, and Schubert's 'Death and the Maiden,' were the Quartets. Mr. Warwick Evans played the beautiful Eccles Violoncello Sonata, and Mr. Murray Davey sang.

On June 29, Beethoven in C, Op. 59, and Debussy's Quartet were played, and a novelty by Joseph Holbrooke was a feature. It consisted of a group of three dramatic songs to words by T. E. Ellis, Michael Ryan, and Tennyson. These pieces show Mr. Holbrooke's style and skill to great advantage, notwithstanding occasional passages of doubtful beauty. They were very well sung by Miss Vivien Stuart.

On July 6, Beethoven's Op. 74, Franck's Pianoforte Quintet, and Mendelssohn's 'Variations Serieuses' (luminously played by Mr. de Greef) were the items from the classics. Warner's 'Phantasy' Quartet was the British selection.

On July 13 Beethoven in F, Op. 95, was the classic example. A new String Quartet, by J. D. Davis, was the novelty. Like all Mr. Davis's work, the new Quartet is free from extravagance, and makes an appeal by its pleasing melodiousness and vitality.

On July 2 Miss Felice Lyne and Mr. Vladimir Rosing drew a large audience, which was greatly pleased by the songs and duets provided.

The Oriana Society gave one of its attractive concerts on July 9. The choir was in good form, and Miss Murray Lambert varied the programme by her well-played violin solo. Mr. C. Kennedy Scott conducted.

At the fifth of the six French lecture-recitals, 'The Spirit of France and her beautiful Folk-Songs,' given recently, Comte Austin de Croze discoursed very eloquently on Chansons de Mer. A great many songs were sung.

Miss Dorothea Webb gave an excellent vocal recital on June 26. Her voice is pleasant and her style very agreeable.

## Wigmore Hall.

After her success at the Opera in the rôle of Juliet, Miss Madeline Collins had an attentive audience at her recital on June 29. She displayed as much promise in lyrical singing as in dramatic music, but she has still something to learn.

An excellent programme was presented at the church of St. George-the-Martyr, Queen Square, W.C., on Sunday, June 23. The orchestra from the London (Cinema) Opera House assisted. The organist and director of the music was Mr. A. J. Miller.

## Queen's Hall.

### Festival of Italian Symphonic Music.

At the second of the concerts organized by Mr. Isidor de Lara for the Italian Red Cross Fund, given on June 20, the following novelties were performed: Respighi's Symphonic-poem 'Fontane di Roma,' Zandonai's 'Serenata Medievale,' and Martucci's 'Novellata.' The last named piece was a remarkable success. It is certainly a charming work. Mr. Sammons played Tartini's Concerto in D minor, Miss Tavarsi sang Boito's 'Nenia,' and Mr. Norman Allin sang 'O tu Palermo,' from Verdi's 'Vespri Siciliani.' Miss Fanny Davies played pianoforte solos, and Sir Thomas Beecham conducted. The third concert was given on June 29. Verdi's 'Requiem' was a fitting conclusion of the series. With Mr. Allen Gill's Alexandra Palace Choir, the Royal Philharmonic orchestra, and Sir Thomas Beecham as conductor, a fine performance was secured. The soloists were Miss Agnes Nicholls, Miss Ethel Peake, Mr. Alfred Heather, and Mr. Frederick Ranalow.

The Stroud Green Choral Society is still able to keep active. Mr. Harry Smith conducts. A capital concert was given on June 15.

# Musical Notes from Abroad.

## Milan.

### A British Soirée at the Lirico Theatre.

A curious *mélange* of operatic and variety music constituted the programme of a British soirée at the Lirico Theatre on May 31. Pietro Mascagni conducted the orchestra in its performance of his 'Inno al Sole' ('Hymn to the Sun'), from 'Iris,' and the Overture to 'William Tell.' These were the two operatic items. The rest of the programme was executed by a variety troupe imported straight from the British sector at this Front. As is generally the case at the present time, the question of entertainments of this kind generally concerns charity; in fact, this occasion was devoted to the Italian Red Cross. The theatre was packed to overflowing. The military and civil authorities of the City of Milan were present, as were many British, French, and American officers and soldiers. An abundance of flags of the Allies, usual upon such festivities, enhanced the scene, while bevies of pretty girls, gaily attired, filled the boxes with their vivacious presence, brightening and animating the proceedings. The British troupe comprised Captains Wilson and Eyre, Lieutenants Cumberbatch and Walsingham, Sapper Craig, Corporal Bolingbroke, and Private Fielder. Several songs chosen from the more popular national airs of the four peoples forming the British nation were contributed by Captain Carey, Lieut. Sweet, and Corporals Richards and Quinin. The regular music-hall turns in English were highly-appreciated, even though the actual words were so much Chinese to the great majority of the audience. The splendid mimicry, however, supplied the lack of understanding in this sense, enabling the audience to follow the signification of the presentations. One thing was amply commented upon: that in these British music-hall turns the vulgarity line was never passed. This cannot always be said of the variety turns outside British and American theatres. Some dancing by some of the 'boys' in female attire suscitated much hilarity.

### An Amusing Episode.

A truly humorous note was struck when one of the artists, a tenor, sang a serious, melancholy song of Scotland. The singer was opportunely emotional, and took up some sorrowful attitudes. The audience, still intent on the humoristic variety stream, was not expecting anything serious at this juncture, with the result that the idea was soon spread abroad that the song was a comic one sung in a plaintive way. The sad face of the singer, coupled with his drawling laments, sent the whole theatre on to the borders of hysterics. The Carabinieri were hastily informed to the contrary, and endeavoured to re-establish the equilibrium by vigorous 'shooing'! But in vain. The singer, apparently unconscious and unperturbed, continued his song and sang it looking ceilingwards with a sad and almost tearful expression which made the people shout all the more. This episode would remind one of the German professor's singing of the sad song that had made the Kaiser cry in Jerome K. Jerome's 'Three men in a boat,' at which everybody doubled with laughter because ignorant of the language, to the great dismay and disgust of the professor-composer.

In striking contrast to the variety portion of the programme came Mascagni's 'Inno al Sole,' executed by an immense choir. It is surely one of the most glorious choral-hymns ever penned. The effect is electrifying indeed. A great work from a great man. Mascagni conducted, and received a veritable ovation.

### 'I Canti della Patria.'

The association called Opere Federate di Assistenza e Propaganda Nazionale organized on the evening of June 5, in the large hall of the Conservatorium, a highly-interesting concert, comprising old and new patriotic songs of Italy. It was essentially a military evening, and devoted to patriotic ends. General Angelotti, commanding the Milan Army Corps, along with the British and French commanders of the respective bases at this Front, as well as representatives

of the American Red Cross, were present. The fine hall was splendidly decorated with the Allied flags. The band was military, as was the large choir of two hundred men. The poet C. Zangarini made a rhythmic adaptation of the Royal Italian March, as well as of the famous Garibaldi Hymn. The actual singing of these two marching hymns came as a great novelty, and was enjoyed as such. The best of the new songs was 'The 1900,' written expressly for and dedicated to the youngsters of the 1900 class just called to the colours. It is a setting by Lieut. Costabile Frosco of words by De Goizueta. Baritone Fregosi, a professional singer and now a soldier, sang the 'Inno alla Patria.' He was accorded a fine reception for his excellent performance, and an encore was demanded. Other old hymns were 'La bandiera dei tre colori' and 'Addio mia bella, addio,' and the chorus from Verdi's 'Nabucco.' The poet Zangarini adapted this rhythmically, the new words reflecting the vicissitudes of the present War as well as the political outlook.

The concert was a complete success, as entertainments of this kind generally are. Entrance was free, but all were expected to buy programmes, the proceeds going to the 'mutilati.'

### CLAUDIO MONTEVERDE CONCERT.

The association Fratelli d'Italia (Brothers of Italy) has organized a series of conference-concerts, the aim of which is to promote and diffuse an intimate knowledge of the musical glories of Italy, which has been sadly neglected in the compiling of programmes of general musical culture. The end is worthy of every effort bent in this direction. It was Verdi who openly stated that we must return to the old if we wished to find the new. The first of the concerts was given in the large hall of the Conservatorium. Maestro Orefice briefly summarised the works of Claudio Monteverde, determining the place this great composer should take amongst the originators of melodramatic music. Various excerpts from Monteverde's 'Orfeo,' 'Arianna,' and 'Incoronazione di Poppea' were well executed by Mesdames Adami and Ruini-Cariboni, and by Mario Sammarco, accompanied by Maestro Adolfo Bossi on the organ. If appreciation is to be gauged by the applause that ensued, these conference-concerts are destined to be a great success. The audience in this instance comprised musicians and music-lovers of distinctly refined taste, failing which, comprehensive intelligent appreciation of the beautiful old works—which require to be listened to with a quasi-reverential attitude—is not quite possible.

### THE SCUOLA MUSICALE.

The Conservatorium hall is decidedly kept busy. The professors and pupils of the Scuola Musicale of Milan gave a concert for the benefit of war orphans. The programme, with the exception of a Sonata for violoncello of Porpora, comprised pieces composed by the professors of the Scuola. The finest relief was obtained by Maestro Tarlughi's 'Stabat Mater,' heard for the first time in public. It is written for female voices, solo and chorus, stringed orchestra, harp, organ, and timbrels, and is a fine piece of music, rich in melody, and typically Italian in its construction. The solo for mezzo-soprano, 'O dolce Madre' (Oh sweet Mother), and trio of soprano, mezzo-soprano, and contralto, 'Ah! tu che delle Vergini,' were pieces conspicuous for their melodic vein. The 'Stabat Mater' was sung by Frascani, Russ, and Garrea, and by the pupils of the Scuola, under the direction of Maestro Serafin. The composer had numerous enthusiastic calls. The other items were a Sonata for pianoforte of Moroni, a Concerto for violin of Prof. Ranzato, the renowned violin soloist of La Scala, and various pieces of chamber music of Salerni and Delacchi which, without coming in the light of novelties, were well received.

### MASCAGNI'S 'LODOLETTA.'

On May 14 the first performance in Milan of Pietro Mascagni's 'Lodoletta' was given at the Lirico Theatre. Mascagni himself conducted. The première of this opera was given early in 1917, at the Costanzi Theatre at Rome, and the work travelled practically all over Italy with more or less success. There is no doubt that it is written by a master hand. It requires several attentive hearings to get right inside the composer's meaning. That it is a success is proved by the full theatres which meet every performance. Chev. Beniamino Gigli, who sang the part of Flammen, is a tenor whose artistic status has grown very considerably. He is considered to be one of the leading tenors in Italy to-day. Although he is close on the heels of Charles Hackett, the American tenor who was the talk of La Scala season two years ago, he has not the latter's beauty and rotundity of voice, nor his stage presence, which goes a longer way than most singers think. Caracciolo Armani was Lodoletta, and Almovodar, a Spanish baritone who has sung much in Italy these last two years, impersonated Gianotto. They were well applauded, but Gigli was the evident favourite. His mezza-voce is beautiful and cleverly managed.

### MASCAGNI'S 'WILLIAM RADCLIFFE.'

Twenty-three years after its first performance at La Scala, 'William Radcliffe,' the opera which Mascagni began composing while still a student at the Conservatorium, was given again on June 18 at the Lirico Theatre, with Mascagni himself conducting. From a musical standpoint 'William Radcliffe' is stated to be the finest of all Mascagni's efforts. Theatrically speaking it may not be so. The difficulty in obtaining a tenor for the arduous rôle has been the main cause of its partial inhumation all these years. For the exhumation we are beholden to Antonio Paoli, the Spanish tenor, who made a phenomenal success last winter as 'Othello' at the Dal Verme Theatre here. His success in 'William Radcliffe' this year was not less. What a fine voice he has! It is a pleasure to listen to his noble singing.

E. Herbert-Césari.

## ROME.

### MUSIC AND THE CINEMATOGRAPH.

The latest attempt to reconcile music and the cinematograph has been the production of Luigi Mancinelli's Symphonic-poem 'Frate Sole,' presented along with the Tespi Film Company's cinematographic representation of the life of S. Francis of Assisi. I say 'presented along with' because the composer vigorously protests that his work is much more than a mere musical commentary on the film, and indeed, with the introduction of the chorus, it assumes proportions which should by right render the musical portion the more important part of the representation.

Mancinelli, in a letter explaining his aim, says: 'If Liszt's "Battle of the Huns" and "Mazeppa," Strauss's "Death and Transfiguration" and "Don Juan," or Saint-Saëns's "Rouet d'Omphale" and "Dance Macabre," were to be executed with cinematographic interpretation, the idea of the author would become clearer, and the public would receive an impression entirely favourable.' Consequently in this new production the part of the cinematograph is, it seems, rather to illustrate the music than vice-versa. No doubt an argument for this point of view can be put forward, but there is a philosophic argument which urges strongly against this procedure, and it is this: Sight and hearing are two different senses, and their objects are different. Consequently, to appreciate the one or the other, it is necessary that the attention be entirely directed upon the object of the particular sense which is being delected, and it follows that if the attention is divided, the appreciation, and the power to appreciate, are proportionately diminished. As an illustration of what I mean, how many of us have had our pleasure spoiled by the extravagant gestures of a conductor in an orchestra, and again to illustrate my point there are those who habitually close their eyes during a musical performance, the better to preserve their recollection. How then, I ask, can a simultaneous cinematographic production attain its end of interpreting the music, when it is in its very nature a distraction? I was forcibly struck by this fact in a representation of 'Frate Sole' which I saw, in which some remarkably beautiful scenes illustrated the 'Handiwork of Creation,' and the lovely symphony which accompanied them was entirely lost in the quite spontaneous applause of those who probably at that moment were almost unconscious that any music was being played at all! It seems to me, in truth, that a musician has no need of cinematographic interpretation; while for the mediocre throng it is entirely useless, being but an additional distraction. Having said so much, to disburden my conscience as it were, I must not neglect to pay due

tribute to the beautiful film and the equally beautiful symphonic-poem of Mancinelli; and if I seem to divide them, thus dissociating myself from the critics who have insisted that 'in "Frate Sole" the music is an integral part of the spectacle, and the cinematographic vision merely integrates it,' it is only because I cannot honestly do otherwise.

Most students of literature will know S. Francis's 'Song of Brother Song,' known also as the 'Laudes Creaturarum,' composed by the Saint in 1225, added to the year following, and completed on his death-bed, when he adjoined the stanza of 'Sister Death.' I regret that I do not for the moment recollect whose is the English translation, nor have I it by me, but I submit a rough translation of my own, to give an idea of its nature:

O praised be Thou, my Lord, and all Thy works,
And more than all our glorious Brother Sun.

And for our Sister Moon and all the Stars,
And Brother Wind and Air, and Heaven or Stormy
Or Serene, my Lord, be praisèd Thou.

For Sister Water too, and Brother Fire
So beauteous, bright and strong, that giveth light,
And for our lovèd sister Mother Earth. . . .

And for that other sister, mortal death,
Whom none escape, but to Thy Holy Will
Their wills submitting, 'scape the second death,
O God my Lord, he praised and blessèd Thou,
And humbly thanked and served throughout our life.

The prelude contains the whole of this poem, and as is natural, one remarks here the most notable unity of motive. The poem is divided into four parts, and the whole of the life of S. Francis is developed. The first part brings us to his renunciation of his worldly goods and withdrawal into solitude and poverty, inspired by the exhortations of Madonna Chiara. In the second part, the choir performs the ancient sequence 'Gloria, laus et honor,' whilst on the screen passes the procession of palms and the divine grace touches the heart of Madonna Chiara, who herself follows 'on the track of the poor little one of Assisi.' In the third scene we see the building of the church; and in the last scene comes the miracle of the stigmata, the choir singing the psalm 'I cried unto the Lord with my voice,' and the benediction of S. Francis, 'The Lord bless thee and keep thee.' Follows the improvisation of the Canticle of the Creatures, with the scenes and the symphony to which I have referred, and then the choir takes up the psalm again, 'The righteous shall compass me about.'

Undoubtedly the film is a beautiful and creditable production, and the music is worthy of its subject and of its author. It is limpid and melodic, and organic so far as possible, and has great lyrical wealth. Particularly beautiful is the treatment of the Canticle from which the work draws its name, and it is safe to say that so far has Mancinelli succeeded in his aim of producing a work to be illustrated by the cinematograph that his composition will exist and continue to be appreciated even without the kindly interpretation of the beautiful Tespi film.

On June 18, a great *al fresco* concert was directed in the Villa Borghese by Comm. Alexander Vessella, in which participated a band of two-hundred-and-fifty players, and a choir of five thousand voices, drawn from the public schools of Rome. I adjoin the programme, which was carried out with excellent effect:

| | |
|---|---|
| Overture from the 'Battle of Legnano' (band) .. .. | *Verdi* |
| Fantasy on 'Aïda' for band (first performance) .. .. | *Verdi* |
| 'Sul Campidoglio' (choir) .. .. .. .. .. | *Terziani* |
| 'La Campana' (choir) .. .. .. .. .. | *Donizetti* |
| 'Rataplan' (choir) .. .. .. .. .. .. | *Donizetti* |
| 'Inno Popolare,' 1847 (choir) .. .. .. .. | *Rossini* |
| Chorus of Romans in the 'Erodiade' (choir) .. .. | *Massenet* |
| 'Serenade of the Fairies from 'Lodoletta' (choir) .. | *Mascagni* |
| 'Italia speaks' (choir) .. .. .. .. .. .. | *Bossi* |

Whilst I write the Summer opera season is about to begin in Rome. The play-bills announce nothing new, and seem limited to the now more than tedious repertory of favourite operas.

LEONARD PEYTON.

CHICAGO.

The tenth Chicago North Shore Music Festival, under the leadership of Dean Peter Christian Lutkin, opened at Evanston on May 27, the first concert being a spirited performance of Elgar's 'Caractacus,' given by the choir of six hundred voices. May 28 was an 'Artists' Night,' when Lucien Muratore (tenor) and the Minneapolis Symphony Orchestra (which organization furnished the instrumental accompaniments for the series of concerts) appeared. On May 29 a new work was given its initial presentation, the 'Rhapsody of St. Bernard,' by David Stanley Smith, Professor of Music at Yale University. This composition, scored for chorus, semi-chorus, solo quartet, and orchestra, was given with fine appreciation and painstaking care by the choir, under Dean Lutkin, and proved to be not only original and musicianly but of great pleasure to the singers. Prof. Stanley Smith received an ovation from the audience at the close of the performance. Leonora Sparkes (soprano), Nevada Van Der Veer (contralto), Reed Miller (tenor), and Reginald Werrenrath (bass) were the soloists. The *a cappella* choir of North Western University sang some of the semi-choruses. June 1 was the children's concert-day, with Tsianina (Indian mezzo-soprano) and Emilio de Gogorza (baritone) as soloists. The Festival closed on that evening (Saturday) with Madame Galli Curci as soloist, and two choruses sung by the Festival Choir; also Goldmark's 'Sakuntala' Overture, Smetana's Symphonic-poem, 'Vltava,' and the Andante Cantabile from Tchaikovsky's Symphony No. 5. This Festival added one other to the series of successes which have been growing artistically and financially from its inception.

A FACULTY OF MUSIC FOR TORONTO.

A Faculty of Music has recently been established in the University of Toronto. It will consist for the present of the following members:

| | |
|---|---|
| Dean ... ... ... | Dr. Augustus Stephen Vogt. |
| Lecturer on Church Music | Dr. Albert Ham. |
| Lecturer on Choral and Orchestral Music ... | Herbert A. Fricker, Mus.B. |
| Lecturer on the Theory of Music ... ... | Healey Willan. |
| University Organist and Lecturer on the History of Music ... ... | Ferdinand Albert Mouré. |

# Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

Under the direction of Miss Elma Baker, a local teacher of singing, six performances of 'Hänsel and Gretel' were given at the Repertory Theatre during the week ending June 29, in aid of charities. The accompaniments were played by a trio of instrumentalists—Miss Christine Ratcliff (violin), Miss Joan Willis ('cello), and Mr. Appleby Matthews (pianoforte). These performers admirably discharged their duties, but the opera was shorn of its proper appeal, which consists in its beautiful orchestration. The pupils of Miss Baker did their work remarkably well, especially Miss Cecilia Inniss (Hänsel) and Miss Christine Upton (Gretel). Miss Lilian Green was a good exponent of the Witch, and Mr. Arthur Cranmer was excellent as the Father. Young ladies from the Anstey Physical Training College performed the dances charmingly. Mrs. Bridgman was the organizer of this part of the performance. A profit of £194 1*s.* 3*d.* was made.

The annual concert given by St. Paul's College took place at the College on July 3, the proceeds being devoted to charities. Father Robert Eaton, who has so ably trained the College choir, conducted a number of excellent part-songs, and our local soprano, Miss Dorothy Silk, was heard to advantage in some of Schubert's songs, and in Mozart's aria 'L'amero,' from 'Il re pastore,' with violin obbligato (Miss Sybil Eaton). A novelty was the first performance here of John Ireland's second Sonata in A minor, for violin and pianoforte, a work of remarkable musicianship, which was superbly played by Miss Sybil Eaton and Mr. G. O'Connor-Morris. Miss Eaton also contributed a number of violin solos, which were very finely performed.

In aid of the Birmingham and Midland Cinema War Charity, a Sunday evening concert was given at the Picture House on July 7, under the management of Mr. Ernest A. Plumpton. Orchestral selections were given by the Picture House orchestra, led by Jacques de Leeuw, a Dutch violinist

of great ability who for some years has been connected with this house. The vocalists were Miss Mary Leighton, Mr. Spencer Thomas, and Mr. Norman Williams. Pianoforte solos were contributed by Mr. David Richards, and the accompanists were Miss de Leeuw and Mr. Richards. Mention should be made of the performance of Bach's Concerto for two violins, by Miss Kathleen Washbourne and Mr. de Leeuw.

## BOURNEMOUTH.

With the exception of the Wednesday afternoon series of Summer Symphony Concerts, music of a serious kind has been temporarily relegated to the background here; while, at the moment of writing, even the Symphony Concerts are in abeyance for the period of the annual vacation of the Orchestra. But the interregnum will not be a long one, so that by the time these lines are in print the concerts will have again been resumed and musical activity will once more gradually be directed to its culminating point—the Winter Symphony Concerts. It is now certain, we are pleased to learn, that the attempts which have been made to undermine Bournemouth's musical reputation by a drastic cutting-down of the Municipal Orchestra have, for the time being at least, met with the fate they deserved, and the unwise policy of tampering with the Orchestra is rendered harmless for at any rate the next twelve months.

Only the very briefest mention of the concerts given prior to the annual vacation is possible, as upon two out of the three afternoons the writer of these notes was unavoidably prevented from being present. At these two concerts the compositions performed were Mendelssohn's 'Italian' Symphony, Rimsky-Korsakov's Sinfonietta, Beethoven's 'Coriolanus' Overture, Bizet's second 'L'Arlesienne' Suite, extracts from Masquerade, 'The Merchant of Venice,' by Sullivan, Overture, 'Le Deserteur,' and Petite Suite by F. King-Hall, leader and deputy-conductor of the Orchestra. Songs were contributed by Messrs. Manitto Klitgaard and Tom Brown—the latter a local artist—and Mr. Hend Wolters, principal 'cellist of the Municipal Orchestra, together with Mrs. Oesterley, a popular Bournemouth lady whose musical talents are skilfully and successfully employed in directing the fortunes of a local amateur orchestra of first-rate quality, combined in a performance of a Sonata for 'cello and pianoforte by Scharwenka. The concert on July 3 was conducted by Mr. King-Hall, who officiated in the absence of Mr. Dan Godfrey, our hard-working Director of Music having started upon his thoroughly well-earned holiday. At the remaining concert capital performances of Kallinnikov's first Symphony, the 'Oberon' Overture (Weber), and Jarnefelt's Præludium were much enjoyed. An acceptable vocalist appeared in the person of Señor Jose de Moraes, and Mr. Gordon Bryan, a highly-accomplished pianist who has been residing in this town for some months past, was enthusiastically received for his interpretation of Liszt's E flat Concerto, wherein his excellent technical attainments were disclosed to exceptional advantage.

## BRISTOL.

Music-makings are now few and far between. The popularity of competitions is increasing, for, besides the big Bristol event, one or two of the districts in the neighbourhood now organize these Festivals, and with open classes, as well as local ones, attract a considerable number of entries. One was held at Shirehampton during the past month, and another takes place on the other side of the River Avon, at Pill, early in August.

In the absence of concerts the musical public owes a debt of gratitude to some of the organists of the city for arranging public recitals which are invariably well patronised. In particular the recitals at St. Mary Redcliff Church, about twice monthly, are regarded with favour. Among the recent executants was Mr. John Pullein, organist of St. Mary's Cathedral, Glasgow, who happened to be on a visit to the west of England. Mr. Hubert Hunt, as solo violinist, and Mr. Montague Hook, as vocalist, assisted at another recital at St. Mary Redcliff, when, with Private Ralph T. Morgan, R.A.M.C., organist of the church, at his accustomed post, a number of selections from the works of Gounod were included. Mr. Rowland Shiles, organist of another ancient city church, St. Stephen's, arranged two musical recitals, one at his own church and another at St. Matthias-on-the-Weir, in aid of the Church Army Huts Fund. He was assisted by Miss A. Milward (organist of St. Matthias), Messrs. F. P. Hitchins and E. J. Mundy, in solos and a duet, Master Ralph Stephens, and the choirs of the two churches. Also in aid of the Church Army Huts Fund an organ and vocal recital was given at Christ Church, Broad Street. Mr. Escombe H. Baber was the organist, and sacred solos were contributed by Miss Amy Perry, Miss Madge Thomas, and Mr. Frank Baber.

There has recently passed into the possession of the city a large and valuable collection of manuscripts relative to the family history of Robert Lucas Pearsall, the famous madrigal composer, who was born at Bristol in 1795, and who was one of the original members of the Bristol Madrigal Society. The manuscripts include family records started by Pearsall and completed by his daughter, Mrs. Hughes, who passed away last year. Mrs. Hughes had the assistance of a friend, Dr. Vernon, in compiling the genealogies, and the MSS. came into the possession of Dr. Vernon. It was at the suggestion of Mr. Hubert Hunt, conductor of the Bristol Madrigal Society, and a great authority on Pearsall associations, that Dr. Vernon made a gift of the collection to the Bristol Central Library, and the MSS. are to be found in the Bristol Room. They are illustrated with water-colour drawings by Mr. Henry Pearsall, cousin of the composer, including one of the latter's house at Willsbridge, and among other treasures in the collection is a 16th-century piece of music in manuscript by Bishop Still, an ancestor of Pearsall's grandmother. A number of the original manuscripts of Pearsall are in the possession of the Bristol Madrigal Society, which a short time ago presented to the Museum and Art Gallery Pearsall's pen, and a specimen of his musical manuscript.

## DEVON AND CORNWALL.

### DEVON.

Madame Clara Butt toured Cornwall and Devon in June, visiting Truro, Camborne, Ilfracombe, Exeter, and Barnstaple, thus including towns where she had not previously been heard and at a season when they were the resorts of visitors. In her party were Lady Tree and M. Melsa, and the tour was highly successful, every concert attracting a large audience.

Plymouth Royal Garrison Artillery band (Mr. R. G. Evans) gave a series of concerts in Torquay Pavilion on three consecutive days from June 27. A symphony programme included Mozart in E flat, and music by Grieg and Tchaikovsky. Newton Abbot was also visited. This band has received orders to prepare for a six months' visit to France, and expects to leave early in September.

At Walkhampton Mr. R. R. Kimbell and his Royal Naval Accountants' Glee Party gave a concert as chief feature of an open-air fête by which £38 was raised for the Prisoners of War Fund. Beautiful interpretations of Oliver King's 'Soldier, rest,' and of pieces by Walford Davies, Granville Bantock, Elgar, and Rutland Boughton, were given. The quartet sang concerted music artistically, and several members contributed solos.

On July 10, Ilfracombe Orchestral Society, by a well-arranged concert, raised £12 16s. for Red Cross funds; and at Lynton, on the same date, a glee-party sang excellently, the best numbers being Parry's 'There rolls the deep' and Stanford's 'Diaphenia,' Señor Edgardo Guerra (violin) played music by Martini, Wieniawski, Tartini, Massenet, and Corelli, and songs were sung by Madame Peyre, Mr. Keverne Battens and Mrs. Foster, the concert being a rare artistic event for this small village of romantic situation.

The fine weather in June allowed success to attend an open-air musical event at Plymouth College on June 19 in aid of the funds of the local Volunteer Regiment Cadet Company. The contributors to the programme were the R.N.A. Glee Party, Miss E. Allen (violin), Mr. A. Martin and Lieut. A. R. H. Aleaster (songs).

A display of folk-songs and dances arranged by Miss Olive Adams, at Plymouth, on July 3, proved interesting and comprehensive. The performers were 140 girls and boys from Regent Street School and teachers from all parts of the borough. Five Morris dances were 'Longborough,' 'Bobby and Joan,' 'Step Back,' 'Beaux of London City,'

and the second version of 'Trunkles.' Three Morris jigs, nine country dances, six Scandinavian dances, and two sword dances provided picturesque variety. The folk-songs were taken from the collections of Baring Gould and Cecil Sharp, and included 'I'm seventeen come Sunday,' 'William Taylor,' 'The Crystal Spring,' and 'Strawberry Fair,' sung with clear tone and good intonation. A party of bare-footed Brownies played a musical game, 'The Fog,' and danced a rhythmic dance, 'The enchanted pool,' accompaniments being supplied by Misses Lodder and Hilda Mitchell.

Plymouth Orpheus Male Choir has given several concerts recently, to the public and to Service men, and under Mr. David Parkes has contributed excellent performances of pieces from its extensive repertoire, to which has been added 'Know'st thou the land' (Roland Rogers) and an arrangement for male voices of Elgar's 'As torrents in summer.'

CORNWALL.

Welsh songs sung in Welsh were the principal feature of a concert given by Welsh miners at Cargreen on July 19, and in addition several sacred English pieces were sung. At Redruth, on July 4, Mrs. Hancock's string band gave a programme of orchestral music, and supplied incidental and accompanying music to a musical play performed by teachers and pupils of the Library School. At Polapit Tamar, on July 4, Werrington Church choir and other vocalists raised £13 for the local war hospital by a concert.

OXFORD.

On July 6 a very interesting lecture on 'English Folk-song' was given in Balliol College Hall by Mr. Frederick Keel, secretary of the London Folk-Song Society. The lecturer began by saying that the elusive character of the melodies of much of our modern music sometimes made us crave—perhaps almost unconsciously—for themes conceived in a more substantial mould, and he knew of no antidote more effective than our English folk-songs. By way of parenthesis, he said that he had recently come home from camp at Ruhleben, where he was allowed to introduce folk-songs into his music-makings, and they had proved the greatest solace to his compatriots there. Curious indeed seemed the ring, united with the old flavour, of these tunes in a strange land, and in *that* particular spot of land especially. The best way to proceed with folk-song was, he thought, to divide it into four groups, and to study these from the point of view respectively of the historian, the antiquary, and the folk-lorist. The first group should consist of simple melodies with rarely more than one note to a syllable; the second group might perhaps be designated 'communal,' while the third would be tinged by 'modal' influence. The last group might be called a 'rhythmical group,' and include several varieties of notes sometimes set to one syllable. The lecturer sang some illustrations from each of these suggested groups, and afterwards explained the peculiarities and probable origins of these songs. Among the most noteworthy were 'Hunting the wren,' 'The little turtle dove,' 'Dabbling in the dew,' and 'O Waly, Waly,' two of which had been discovered by Mr. Cecil Sharp. In different counties the same song was often found to vary in its melodic figure or turn. The old-time Druids did not practise writing, but taught their pupils by word of mouth only.

Mr. Keel's lecture was not only enjoyable but exceedingly instructive. We hope to hear him again on this delightful subject, which he handles so well.

Dunfermline.—At a concert given on July 10 in aid of the Red Cross in Pittencrieff Park, Elgar's 'The Spirit of England' was performed under the conductorship of Mr. David Stephen, director of music to the Carnegie Dunfermline Trust. The orchestral parts, specially arranged for military band by permission of the composer and publishers, by Mr. Stephen, were played by the Carnegie Trust Band.

Manchester.—The orchestral concert given by the Manchester School of Music (principal Mr. Albert J. Cross) on June 27 brought forward an excellent programme. It included the Overtures to 'Così fan Tutte,' 'Judex,' from 'Mors et Vita' (Gounod), 'Symphonic variations on an African air' (Coleridge-Taylor), Two Songs without Words, for orchestra (Gustav von Holst), two pieces for 'cello and orchestra (Jane Richardson), and Three Character Dances (Joseph Speaight). But the most notable item was Sir Charles Stanford's new Pianoforte Concerto in C minor (Op. 126), which was played by Madame Ethel M. Chapman. The programme claimed that this was the first performance in England, but that is not correct, for in our July number, p. 331, we recorded the performance of the Concerto by Moiseiwitsch on June 16 at Oxford, under the direction of the composer. Yet this historical fact does not lessen the credit due to Mr. Albert Cross's School for introducing the Concerto to Manchester. From the foregoing it will be evident to all that the School is doing first-rate work. The programme stated that 850 students had attended the School during the past three terms. Six musical afternoons (private), two chamber concerts, and two orchestral concerts have been given in the same period.

Stonehaven.—The Stonehaven Select Choir gave its last concerts of the season on May 15 and June 23, performing among other pieces 'Hiawatha's Wedding-Feast,' Brahms's 'How lovely are Thy dwellings fair,' and Wesley's 'The Wilderness.' Mr. J. M. Cooper led the orchestra, and Mr. J. Alan McGill conducted.

## Miscellaneous.

The Church-Music Society Hymn Festival at the People's Palace on July 20 was a pronounced success. There was a good attendance, despite the unfavourable weather. The interest and enthusiasm of the gathering was proved not only by the singing, but by the fact that although the proceedings lasted just over two hours, very few left before the finish. Major Walford Davies was in charge, and showed his usual skill in evoking music from the crowd. His running commentary and tabloid lectures were full of valuable and suggestive hints. There was a large and capable choir, organized by the Rev. J. Beresford, and a semi-chorus that provided fauxbourdons. Private Harold Darke supplied admirable organ accompaniments, his free treatment, especially in the unison verses, being a stimulating feature. The Festival gave convincing proof that a crowd consisting chiefly of untrained voices, dealing with simple, strong material, and its efforts guided and organized by a sympathetic conductor, is capable of producing fine and even moving effects. We hope the occasion is only the first of a series of such gatherings.

The coming of age of the Ealing Philharmonic Society was recently made the occasion of a well-earned tribute to the Society's able and enthusiastic conductor, Mr. Victor Williams. Even in these times it was found possible for the members of the Society to show their esteem for their chief by presenting him with a silver tea and coffee set on a silver tray, and an illuminated address, and a pearl and peridot pendant to Mrs. Victor Williams. Another presentation was also made, this time to Mr. J. W. Guy, the popular hon. treasurer, who has to retire on the ground of ill-health. A handsome souvenir programme issued in connection with the event gives a list of the works done during the twenty-one years of the existence of the Society. It is a fine record of work. British music figures prominently.

The Performing Right Society, Limited, has recently completed four years of its existence, and in that period has distributed upwards of £19,000 amongst its members. The committee's report recently issued states that the receipts for the past year show a substantial increase on those of the previous years, despite the greatly increased cost of all working expenses owing to the continuance of the War. The Society numbers upwards of 400 members, including most of the leading composers, authors, arrangers, music publishers and theatrical proprietors.

Mr. William Holmes is able to keep a choir and orchestra going at Whitefield's Institute, Tottenham Court Road. The organization is doing useful work. On June 29 it gave a successful concert at Harrow.

At a meeting of the Senate of Dublin University on June 29, the degree of Mus. Bac., *in absentia*, was conferred on Mr. J. Dawson Hands, *nondum graduatus in artibus*.

The Rev. Sir John Pentland Mahaffy, Mus. Doc., the versatile Provost of Trinity College, Dublin, has been knighted. Sir John is still active in his eightieth year.

# CONTENTS.


| | Page |
|---|---|
| The Development of Debussy (III. & IV.) By Ernest Newman | 343 |
| Principles of Modern Composition (*continued*). By G. H. Clutsam | 346 |
| Debussy as Critic | 348 |
| The 'Londonderry Air.' By Henry Coleman | 349 |
| The Oxford Chair of Music | 351 |
| Occasional Notes | 351 |
| Church and Organ Music | 352 |
| Programme Music for the Organ (*concluded*). By Harvey Grace | 352 |
| Obituary | 356 |
| Arrigo Boito | 357 |
| Letters to the Editor | 358 |
| Reviews | 360 |
| A Notable Naval Concert | 360 |
| Mr. Ernest Newman on the Bust | 368 |
| The Genevan Psalter of 1562 | 368 |
| Resonance. By Agnes J. Larkcom | 369 |
| Mozart, Handel, and Johann Adam Hiller. By J. S. Shedlock | 370 |
| Mr. Edwin Evans on Modern Italian Music | 372 |
| Choir-Trainers' League | 372 |
| The Associated Board | 373 |
| The Guildhall School of Music | 373 |
| Y.M.C.A. Appeal to Musicians | 373 |
| Royal Albert Hall: Belgian Commemoration Concert | 373 |
| Trinity College of Music | 373 |
| British Music Convention | 373 |
| Royal Academy of Music | 374 |
| Beecham Opera Season | 374 |
| Civil List Pensions | 374 |
| London Concerts | 375 |
| Musical Notes from Abroad | 375 |
| Music in the Provinces | 377 |
| Miscellaneous | 379 |
| MUSIC: | |
| 'How happy the Lover.' Part-Song for Mixed Voices By John E. West | 361 |


*EXTRA SUPPLEMENT given with this number:—*
*'Hymn before Action.' Part-Song for Mixed Voices (unaccompanied). By H. Walford Davies.*

## *DURING THE LAST MONTH.*
## Published by NOVELLO & CO., Limited.

BROWNING, S.—"His Star for Thee." Song. For Soprano or Tenor. 2s.

CHRISTY, V. M.—"Hear us, Heavenly Father." Hymn in time of War. 2d.

DAVIES, H. WALFORD.—Hymn before Action. Arranged as a Part-Song for Mixed Voices. (No. 1326. Novello's Part-Song Book.) 3d. (4d.).

FORRESTER, J. CLIFFE.—Trio. Folk-Song Phantasy for Pianoforte, Violin, and Violoncello. 3s. 6d.

HALL, G. J.—Pater Noster, in D flat. (No. 950, Novello's Parish Choir Book.) 1½d. (2d.).

LLOYD, CHARLES H.—A Thirteenth Century Prayer. (No. 951, Novello's Parish Choir Book.) 1d. (1½d.).

PARRY, C. H. H.—English Lyrics (Tenth Set). 2s. 6d. (3s. 6d.). For contents, see page 342.

RATCLIFFE, W.—"Light's glittering morn." Easter Processional Hymn. 2d.

SCHOOL MUSIC REVIEW (No. 314), contains the followirg music in both Notations: "Children, pray this love to cherish." Two-part Song arranged for S.A. Composed by Spohr. 1½d. (2d.).

SHORE, S. ROYLE.—Plain-Chant for Holy Communion from the Sarum Gradual, with Ambrosian Credo. (No 4, Diocesan Music.) 2d.

SMITH, J. S.—A Hymn for War time ("God is our Strength"). The melody of the American National Hymn. Arranged by Francis Burgess. 1d.; 7s. 6d. per 100.

DURING THE LAST MONTH—(*Continued*).

SMITH, RUSSELL.—"God bless our Soldiers." Hymn. 2d.

TOMKINS, THOMAS, "Weep no more." Madrigal for Four Voices. Transcribed by H. Elliot Button. (No. 905, *The Musical Times*.) 1½d. (2d.).

TONIC SOL-FA SERIES.—Edited by W. G. McNaught:—
No. 2277. "The Frog." Humorous Part-Song for Mixed Voices. Ernest Newton 2d. (3d.)

TROWELL, ARNOLD.—Trio (Op. 32). On Ancient Irish Folk-Tunes. For Pianoforte, Violin, and Violoncello. 7s. 6d.

WEST, JOHN E.—"How happy the Lover." Part-Song for Mixed Voices. (No. 906, *The Musical Times*.) 1½d. (2d.).

## PUBLISHED FOR
## THE H. W. GRAY CO., NEW YORK.

CANDLYN, T. F. H.—"Save me, O God," Anthem. 15 cents (6d.).

DELAMARTER, E.—Vesper Hymn ("Abide with me"). 12 cents (6d.).
—— "The four winds." Part-song for Mixed Voices 25 cents (1s.).
—— "A June moonrise." Part-song for Eight Voices. 12 cents (6d.).

DICKINSON, C. (Edited by).—"When peaceful night." Evening Hymn for T.T.B.B. 10 cents (4d.).

GORE-SELLON, A. C.—Magnificat and Nunc Dimittis in D. 12 cents (6d.).

HAGUE, ELEANOR.—"O Fonte que estas chevando" (Ye springs that are rippling). Brazilian Folk-Song. 60 cents (2s. 6d.).

LAMBORD, B.—"To Daffodils." Part-Song for Women's Voices. 15 cents (6d.).

LESTER, WILLIAM.—"Thyre the Fair." A Choral Ballad. Arranged for Baritone Solo and Chorus of Mixed Voices. 25 cents (1s.).

PARISH, F. WILSON.—"Sister, awake." For Two Voices or Female Choir. 12 cents (6d.).

PARKER, HORATIO.—"The Red-Cross Spirit speaks." Song, in two Keys. Each 60 cents (2s. 6d.).

SCHWARZ, MORITZ E.—"Hear me, O Lord." Anthem. 12 cents (6d.).

TARGETT, A. B.—"Now the day is over." Anthem. 12 cents (6d.).

FOR SALE, PATENT-PNEUMATIC PEDAL ATTACHMENT for Piano. Norman & Beard, Norwich, latest pattern Concave and Radiating Pedal Board and Organ Stool. £12. Free on rail. Bean & Halliday, 17, Boar Lane, Leeds.

## SPECIAL NOTICE.

*To ensure insertion in their proper positions, Advertisements for the next issue should reach the Office, 160, Wardour Street, London, W.1, not later than*

*THURSDAY, AUGUST 22* (First Post.)


## THE MUSICAL TIMES.
### SCALE OF TERMS FOR ADVERTISEMENTS.

| | £ | d. |
|---|---|---|
| Two Lines | 0 | 3 0 |
| Three Lines | 0 | 3 4 |
| For every additional Line | 0 | 0 10 |
| One inch (displayed) | 0 | 10 0 |
| Half a Column | 2 | 0 0 |
| A Column | 4 | 0 0 |
| A Page | 7 | 10 0 |

Special Pages (Cover, &c.) by arrangement.
A remittance should be sent with every Advertisement.

# ANTHEMS FOR TRINITYTIDE.

## COMPLETE LIST.

| | | |
|---|---|---|
| *Almighty and everlasting God | | Gibbons 1½d. |
| Angel spirits ever blessed (Hymn to the Trinity, No. 3) | | P. Tchaikovsky 2d. |
| As cribe unto the Lord | | S. S. Wesley 4d. |
| Behold, God is great | | E. W. Naylor 4d. |
| Beloved, if God so loved us | | J. Barnby 1½d. |
| Beloved, let us love one another | | Gerard F. Cobb 1½d. |
| *Be ye all of one mind | | Arthur E. Godfrey 3d. |
| *Blessed angel spirits (Hymn to the Trinity) | | P. Tchaikovsky 1½d. |
| *Blessed is the man | | John Goss 4d. |
| Blessing and glory | | Boyce 1½d. |
| *Blessing, glory | | Bach 6d. |
| Come, ye children | | Josiah Booth 3d. |
| *God came from Teman | | C. Steggall 4d. |
| *God so loved the world | | Matthew Kingston 1½d. |
| Grant, O Lord | | Mozart 1½d. |
| *Hail, gladdening Light | | J. T. Field 2d. |
| *Hail, gladdening Light | | G. C. Martin 4d. |
| He in tears that soweth (S.S.A.), in Key of A | | F. Hiller 1½d. |
| *He in tears that soweth (S.S.A.), in Key of A flat | | F. Hiller 1½d. |
| *Holy, holy, holy | | Crotch 3d. |
| Holy, Lord God Almighty | | Thomas Bateson 4d. |
| *How goodly are Thy tents | | F. Ouseley 1½d. |
| *How lovely are Thy dwellings | | Spohr 1½d. |
| *Hymn to the Trinity (Blessed angel spirits) | | P. Tchaikovsky 1½d. |
| Hymn to the Trinity, No. 3 (Angel spirits, ever blessed) | | P. Tchaikovsky 2d. |
| I am Alpha and Omega | | Ch. Gounod 3d. |
| *I am Alpha and Omega | | J. Stainer 1½d. |
| I am Alpha and Omega | | J. Varley Roberts 3d. |
| I beheld, and lo! | | Blow 6d. |
| I know hat the Lord is great | | F. Ouseley 1½d. |
| I saw the Lord | | Cuthbert Harris 3d. |
| I saw the Lord | | J. Stainer 6d. |
| I will magnify | | J. Shaw 3 l. |
| I will sing of Thy power | | Greene 4d. |
| *I will sing of Thy power | | A. Sullivan 1½d. |
| I will sing unto the Lord | | H. Wareing 3d. |
| *In humble faith | | G. Garrett 1½d. |
| *In Jewry is God known | | J. Clarke-Whitfeld 1½d. |
| In sweet consent | | E. H. Thorne 3d. |
| In the fear of the Lord | | J. Varley Roberts 3d. |
| Let the peace of God | | J. Stainer 4d. |
| *Light of the world | | E. Elgar 3d. |
| *Lord of all power and might | | William Mason 1½d. |
| Lord of all power and might (Men's Voices) | | J. Barnby 2d. |
| Lord, we pray Thee | | H. A. Chambers 1½d. |
| *Lord, we pray Thee | | J. Varley Roberts 1½d. |
| O Father blest | | J. Barnby 3d. |
| O joyful Light | | B. Tours 4d. |
| *O Lord, my trust | | King Hall 1½d. |
| *O taste and see | | John Goss 3d. |
| *O taste and see | | A. Sullivan 1½d. |
| O taste and see | | A. H. Mann 3d. |
| O where shall wisdom be found? | | Boyce 6d. |
| Ponder my words, O Lord | | Arnold D. Culley 1½d |
| *Praise His awful Name | | Spohr 2d. |
| Rejoice in the Lord | | G. C. Martin 6d. |
| *See what love hath the Father | | Mendelssohn 1½d. |
| Sing to the Lord | | Mendelssohn 8d. |
| *Stand up and bless | | John Goss 4d. |
| Teach me Thy way | | W. H. Gladstone 1½d. |
| *The Lord hath been mindful | | S. S. Wesley 3d. |
| *The Lord is my Shepherd | | G. A. Macfarren 1½d. |
| The Lord is my Shepherd | | J. Shaw 3d. |
| The Lord will comfort Zion | | H. Hiles 6d. |
| Thou shalt shew me the path of life | | Alan Gray 1½d. |
| *We give Thee thanks | | G. A. Macfarren 3d. |
| We have heard with our ears | | H. Aldrich 1s. |
| Whatsoever is born of God | | H. Oakeley 3d. |
| Who can comprehend Thee | | Mozart 3d. |

# THE "LUTE" SERIES

| | | |
|---|---|---|
| 124a | Almighty God, Who hast promised | H. Elliot Button 1d. |
| 124b | Grant to us, Lord | H. Elliot Button 1d. |
| *7b | Let Thy merciful ears | A. R. Gaul 1½d. |
| 22 | O God, Who hast prepared | A. R. Gaul 2d. |
| 69 | Teach me Thy way | Frank L. Moir 3d. |
| 124c | We humbly beseech Thee | H. Elliot Button 1d. |

*Anthems marked thus (*) may be had in Tonic Sol-fa, 1d. or 2d. each.*

LONDON: NOVELLO AND COMPANY, LIMITED.

"Such settings as these cannot do otherwise than tend to popularise the Church Service."—*Musical Standard*, June 6, 1891.

Good, effective, easy, and dignified."—*Musical Times*, April 1, 1891.

"Admirably adapted to meet the requirements of the majority of choirs and congregations." "Deserve extensive recognition and use."—*Musical News*, September 4 and 25, 1891.

Also recommended by the *Guardian*, *Church Times*, &c., &c.

# POPULAR CHURCH MUSIC BY J. H. MAUNDER.

| | Staff Notation. | Tonic Sol-fa. |
|---|---|---|
| **HARVEST ANTHEMS.** | | |
| Sing to the Lord of Harvest | 3d. | 2d. |
| While the earth remaineth | 3d. | 2d. |
| Blessed be the Name of the Lord | 3d. | 2d. |
| **SERVICES.** | | |
| SERVICE IN G | 1/6 | 1s. |
| Or separately:— | | |
| Te Deum | 3d. | 2d. |
| Benedicite, omnia Opera | 2d. | 2d. |
| Benedictus | 2d. | 2d. |
| Jubilate | 3d. | 2d. |
| Office for the Holy Communion | 8d. | 6d. |
| Pater Noster from the above | 2d. | 2d. |
| Amen ditto | 1d. | 1d. |
| Magnificat and Nunc dimittis | 3d. | 2d. |
| SERVICE IN CHANT FORM (No. 1) | 1s. | 8d. |
| Or, separately:— | | |
| Te Deum, &c., with Kyrie | 3d. | 2d. |
| Office for the Holy Communion | 6d. | 4d. |
| Magnificat and Nunc dimittis | 3d. | 2d. |
| Te Deum in B flat | 3d. | 2d. |
| Magnificat and Nunc dimittis in C (partly Unison) | 3d. | 1½d. |
| Magnificat and Nunc dimittis in D | 3d. | 2d. |
| **ORGAN.** | | |
| Voix Seraphique (for Recitals) | 2s. | |
| **CHURCH CANTATA.** | | |
| Penitence, Pardon, and Peace (for General use) | 1/6 | 1s. |

London: NOVELLO AND COMPANY, Limited.

# COMPOSITIONS BY EDWARD BUNNETT, MUS. D. CANTAB.

## SERVICES.

| | |
|---|---|
| Venite Setting, in G. Chant form | 2d. |
| Te Deum, in F. Chant form | 3d. |
| Benedicite, in F. Chant form | 2d. |
| Benedictus and Jubilate, in F | 3d. |
| Cantate and Deus, in F | 3d. |
| Communion Service, in E | 6d. |

## ANTHEMS.

| | |
|---|---|
| "Blessed be Thou," Harvest | 3d. |
| ,, ,, in Tonic Sol-fa | 1½d. |
| "Thine, O Lord" (Short) Harvest | 2d |
| "O clap your hands," ,, | 4d. |
| ,, ,, ,, Tonic Sol-fa | 2d. |
| Harvest Hymn, "Sing to the Lord" | 1d. |
| Amen. Card | 1d. |

London: NOVELLO AND COMPANY, Limited.

WILL BE PUBLISHED AUGUST 9.

# LET US NOW FEAR THE LORD.

HARVEST ANTHEM.

BY ARTHUR M. GOODHART.

Price Threepence.

London: NOVELLO AND COMPANY, Limited.

Just Published.

DEAR GOLDEN DAYS

SONG

The Words by

P. J. O'REILLY

The Music by

FRANK JEPHSON.

Price Two Shillings.

London: Novello and Company, Limited.

Just Published.

CHARMING CHLOE

THE WORDS BY

ROBERT BURNS.

THE MUSIC BY

EDWARD GERMAN.

In three Keys, D flat, E flat, and F.

Price Two Shillings Each.

"A delightful song . . . treated as only Mr. German knows how.—*Queen.*

London: Novello and Company, Limited.

Just Published.

ALANNAH

SONG

THE WORDS BY

COUNTESS BARCYNSKA.

THE MUSIC BY

EATON FANING.

IN TWO KEYS.

Price Two Shillings Each.

"Is one of the best love songs come across of late."—*Queen.*

London: Novello and Company, Limited.

Just Published.

HEART'S BLOSSOM

SONG

The Words by

ETHEL M. De FONBLANQUE

The Music by

EATON FANING.

Price Two Shillings.

London: Novello and Company, Limited.

TWO

SOUTHERN SLAV SONGS

1. SHEPHERD ON THE HILL SIDE.
2. THOUGHTS OF MINE.

The Words and Melodies Collected by

SRGJAN TUCIĆ.

The Words translated from the Serbian by

FANNY COPELAND.

The Melodies arranged by

PERCIVAL GARRATT.

Price Two Shillings.

London: Novello and Company, Limited.

Just Published.

REFLECTIONS

FOR

PIANOFORTE SOLO

(AFTER VERSES FROM LONGFELLOW)

BY

PERCY E. FLETCHER.

Price Two Shillings.

London: Novello and Company, Limited.

Just Published.

VALSE IMPROMPTU

FOR

PIANOFORTE SOLO

COMPOSED BY

ALFRED HOLLINS.

Price Two Shillings.

London: Novello and Company, Limited.

Just Published.

FOR BARITONE VOICE.

ONAWAY, AWAKE, BELOVED

SONG

FROM THE CANTATA

HIAWATHA'S WEDDING-FEAST

THE VERSE WRITTEN BY

LONGFELLOW

THE MUSIC COMPOSED BY

S. COLERIDGE-TAYLOR.

(Op. 30).

Price Two Shillings.

London: Novello and Company, Limited.

Just Published.

PLAYED BY W. H. SQUIRE.

ANDANTINO

(Song of the Soul)

COMPOSED BY

EDWIN H. LEMARE.

ARRANGED FOR

VIOLONCELLO AND PIANOFORTE

BY

W. H. SQUIRE.

Price Two Shillings.

London: Novello and Company, Limited.

# FOUR CHARACTERISTIC WALTZES

1. VALSE BOHÉMIENNE.
2. VALSE RUSTIQUE.
3. VALSE DE LA REINE.
4. VALSE MAURESQUE.

COMPOSED BY

## S. COLERIDGE-TAYLOR.

(Op. 22).

PIANOFORTE SOLO:

Price, Complete, Two Shillings and Sixpence; Separately, 1s. 6d. each.

| | | | |
|---|---|---|---|
| Violin and Pianoforte ... ... | complete | 3s. od. | |
| Violin and Pianoforte ... | separately, each | 1s. 6d. | |
| String Parts for Full or Small Orchestra ... | | 6s. od. | |
| Wind Parts for Small Orchestra... ... ... | | 7s. od. | |
| Ditto, for Full Orchestra... ... ... ... | | 12s. od. | |
| Full Score (Full Orchestra) ... ... ... | | 5s. od. | |
| Full Score (Small Orchestra), MS. | | | |
| Arrangements, as Quintets, for Pianoforte and Strings, each Number ... ... ... | | 2s. od. | |
| Separate String Parts, 6d. each. | | | |
| Military Band Arrangement ... ... ... | | 15s. od. | |

London: NOVELLO AND COMPANY, Limited.

# THE MONTHS

## TWELVE SKETCHES FOR THE PIANOFORTE

BY

## FREDERIC H. COWEN

IN FOUR BOOKS.

Price Two Shillings each.

CONTENTS:—

| | | | |
|---|---|---|---|
| Book 1. | | Book 3. | |
| January. | Lullaby for the New Year. | July. | Butterflies. |
| February. | (St. Valentine) Flirtations. | August. | Mid-day Rêverie. |
| March. | Boreas. | September. | Harvest Hymn. |
| Book 2. | | Book 4. | |
| April. | In Springtime. | October. | Autumn Evening Song. |
| May. | Italian Serenade. | November. | Civic Procession in the Olden Time. |
| June. | Birds. | December. | Christmas Morn. |

ARRANGEMENTS FOR SMALL ORCHESTRA BY THE COMPOSER.

| | | | | | |
|---|---|---|---|---|---|
| No. 2. | February. | String Parts (5) ... | 4s. od. | Wind Parts, &c. ... ... ... | 2s. 9d. |
| No. 5. | May. | String Parts (5) ... | 1s. 6d. | Wind Parts, &c. ... ... ... | 1s. 6d. |
| No. 6. | June. | String Parts (4) ... | 1s. od. | Wind Parts, &c. ... ... ... | 2s. 6d. |
| No. 9. | September. | String Parts (5) ... | 2s. 6d. | Wind Parts, &c. ... ... ... | 5s. od. |
| No. 12. | December. | String Parts (5) ... | 2s. 3d. | Wind Parts, &c. ... ... ... | 4s. 6d. |

London: NOVELLO AND COMPANY, Limited.

# A PERFECT DAY

By CARRIE JACOBS-BOND.

Now published in the following Arrangements.

## MIXED VOICES.

| | s. | d. |
|---|---|---|
| S.A.T.B. (Old Notation) .. .. .. .. .. .. | 0 | 3 |
| S.A.T.B. (Sol-fa) .. .. .. .. .. .. .. | 0 | 2 |

## MALE VOICES

| | | |
|---|---|---|
| T.T.B.B. (Old Notation) .. .. .. .. .. .. | 0 | 3 |
| T.T.B.B. (Sol-fa) .. .. .. .. .. .. .. | 0 | 2 |
| A.T.T.B. (Old Notation) .. .. .. .. .. .. | 0 | 3 |
| A.T.T.B. (Sol-fa) .. .. .. .. .. .. .. | 0 | 2 |

## FEMALE VOICES.

| | | |
|---|---|---|
| S.S.A.A. (Old Notation) .. .. .. .. .. .. | 0 | 3 |
| S.S.A. (Old Notation) .. .. .. .. .. .. | 0 | 3 |

A PERFECT DAY (Organ Solo) ... ... net 2 0

# POPULAR WORKS FOR ORGAN

ARRANGED BY W. J. WESTBROOK.

| | | | |
|---|---|---|---|
| Cuckoo and Nightingale Concerto (*Handel*) .. .. | net | 2 | 0 |
| Gloria in Excelsis (*Rossini*) .. .. .. .. .. | ,, | 2 | 0 |
| Wedding March (*Mendelssohn*) .. .. .. .. | ,, | 2 | 0 |
| Moses in Egypt (*Rossini*) .. .. .. .. .. | ,, | 2 | 0 |

# RECENT ORGAN WORKS

| | | | |
|---|---|---|---|
| Processional Entry for Festival Occasions (*Richard Strauss*). Arranged by Max Reger .. .. .. .. | net | 2 | 0 |
| Toccata. Arranged by H. Reimann .. .. .. | ,, | 1 | 6 |

# O CANADA

ARRANGED BY EMERSON JAMES.

| | s. | d. |
|---|---|---|
| S.A.T.B (Old Notation) .. .. .. .. .. .. | 0 | 4 |
| T.T.B.B. (Old Notation) .. .. .. .. .. .. | 0 | 4 |

# JEAN SIBELIUS.

| | | | |
|---|---|---|---|
| Reminiscences of a Land of a Thousand Seas (Album for Piano) .. .. .. .. .. .. .. | net | 3 | 0 |
| Pan and Echo Dance, Intermezzo No. 3, Op. 53 A .. | ,, | 2 | 0 |
| Pélleas and Mélisande, Book No. 1, Op. 46 .. .. | ,, | 2 | 6 |
| ,, ,, Book No. 2, Op. 46 .. .. | ,, | 2 | 6 |
| Belsazar (Suite), Op. 51 .. .. .. .. .. | ,, | 2 | 6 |

# ALBERT MALLINSON.

Song Albums .. .. .. .. .. .. each, net 6 0

No 1. For High Voice.
,, 2. ,, ,, ,,
,, 3. ,, Low ,,
,, 4. ,, ,, ,,
,, 5. Christina Rossetti's Songs.
,, 6. Lyrics from other Lands.
,, 7. The Songs of Sappho.
,, 8 My Garden (Song-Cycle).

# CARRIE JACOBS-BOND.

Recent Songs .. .. .. .. .. .. each, net 2 0

A Cottage in God's Garden.
The Soul of You.
Robin Adair.

THE FREDERICK HARRIS COMPANY,

40, BERNERS STREET, W.-1, LONDON.

# A SELECTION
OF
# COLLECTED FOLK-SONGS

ARRANGED BY

CECIL J. SHARP AND R. VAUGHAN WILLIAMS.

PRICE TWO SHILLINGS.

VOCAL PARTS (BOTH NOTATIONS), 1s.

CONTENTS.

A Farmer's Son so sweet.
Admiral Benbow.
As I walked through the meadows.
Brennan on the Moor.
Bingo.
Come, all you worthy Christian men
Dashing away with the Smoothing Iron.
Down by the Riverside.
Farmyard Song.
Green Broom.
Heave away, my Johnny.
I will give my Love an Apple.
I'm seventeen come Sunday.
King Herod and the Cock.
My Boy Billy.
My Man John.
O No, John.
O Waly, Waly.
One man shall mow my meadow.
Spanish Ladies.
The Briery Bush.
The Carter.
The Coasts of High Barbary.
The Crystal Spring
The Female Highwayman.
The Fox.
The Holly and the Ivy.
The Keeper.
The Keys of Canterbury.
The Lark in the Morn.
The Painful Plough.
The Red-Herring.
The Sheep Shearing.
The Tree in the Wood.
Wassail Song
William Taylor.

*Each of the above Songs with Pianoforte Accompaniment may be had separately, price 1½d.*

LONDON: NOVELLO AND COMPANY, LIMITED.


London:—Printed by NOVELLO AND COMPANY, Limited, at Novello Works, Soho, and published at 160, Wardour Street, Soho, W. 1. Sold also by SIMPKIN, MARSHALL, HAMILTON, KENT AND CO., Ltd., Paternoster Row, E.C.-4.—Thursday, August 1, 1918.

*No.* 1326. HYMN BEFORE ACTION.—H. Walford Davies. *Price*~~3d~~ 4d.

# NOVELLO'S PART-SONG BOOK.

## A COLLECTION OF PART-SONGS, GLEES, AND MADRIGALS.

| No. | | | |
|---|---|---|---|
| 1 | Our Native Land .. | Reichardt | 2d. |
| 2 | Cricketers' Song (T.T.B.) | Macfarren | 2d. |
| 3 | Boating Song ... ... ... | Monk | 2d. |
| 4 | Song of the Railroads | Macfarren | 3d. |
| 5 | Good-morrow, fair ladies | Morley | 2d. |
| 6 | Home Fairy (T.T.B.B.) ... | Winter | 2d. |
| 7 | The Wreath ... .. ... | Benedict | 2d. |
| 8 | Countryman's Song ... | Rimbault | 3d. |
| 9 | Student's Greeting (T.T.B.B.) | Berner | 2d. |
| 10 | Magdalen College Song ... | Monk | 2d. |
| 11 | Integer Vitæ (T.T.B.B.) | Flemming | 4d. |
| 12 | Orpheus with his lute | Macfarren | |
| 13 | Harvest Song .. ... | Macfarren | 2d. |
| 14 | Come, heavy sleep ... | Douland | 2d. |
| 15 | Fisherman's Song ... | Rimbault | 2d. |
| 16 | In all thy need ... ... | Douland | 2d. |
| 17 | All among the barley ... | Stirling | 2d. |
| 18 | When icicles hang ... | Macfarren | 2d. |
| 19 | Jolly Cricket Ball ... ... | Monk | 2d. |
| 20 | Emigrant's Song ... | Macfarren | 2d. |
| 21 | Shepherd's Song ... ... | Brewer | 3d. |
| 22 | Pedlar's Song ... ... | Douland | 2d. |
| 23 | Fairies' Song (S.S.S.S.) ... | Bishop | 6d. |
| 24 | June (S.S.A.) ... ... ... | F. Dun | 2d. |
| 25 | Awake! the starry | Mendelssohn | 2d. |
| 26 | Fair Flower ... ... ... | Rimbault | 2d. |
| 27 | O happy he who ... ... | Gastoldi | 2d. |
| 28 | Green Leaves ... ... ... | Taylor | 2d. |
| 29 | Dirge ... ... ... ... | S. Wesley | 2d. |
| 30 | Angler's Trysting Tree ... | Corfe | 3d. |
| 31 | The Dream ... ... ... | Stewart | 2d. |
| 32 | God speed the Plough ... | Richter | 2d. |
| 33 | There is a ladie sweete ... | Ford | |
| 34 | Football Song ... ... ... | Monk | 3d. |
| 35 | Haymakers' Song ... ... | Stewart | 3d. |
| 36 | Come away, Death ... | Macfarren | 3d. |
| 37 | Old May-day, in A ... | Benedict | 1½d. |
| 38 | Invocation to Sleep ... | ,, | 3d. |
| 39 | A Night Song ... ... | ,, | 3d. |
| 40 | Dirge for the faithful lover | ,, | 1½d. |
| 41 | A Drinking Song (T.T.B.B.) | ,, | 3d. |
| 42 | Sylvan pleasures ... ... | ,, | 4d. |
| 43 | Consolation ... ... ... | H. Smart | 1½d. |
| 44 | Good-night, thou glorious Sun | ,, | 1½d. |
| 45 | Hunting Song ... ... | ,, | 1½d. |
| 46 | Lady, rise, sweet Morn's ... | ,, | 1½d. |
| 47 | Summer Morning ... ... | ,, | 1½d. |
| 48 | The Sea King ... ... ... | ,, | 1½d. |
| 49 | Orpheus with his lute | Macfarren | 1½d. |
| 50 | When Icicles hang ... ... | ,, | 1½d. |
| 51 | Come away, Death (S.A.T.T.B.) | ,, | 3d. |
| 52 | When Daisies pied ... | ,, | 3d. |
| 53 | Who is Sylvia ... ... | ,, | 1½d. |
| 54 | Fear no more the heat ... | ,, | 3d. |
| 55 | Blow, blow, thou winter wind | ,, | 1½d. |
| 56 | The Belfry Tower ... | J. L. Hatton | 1½d. |
| 57 | England ... ... ... | ,, | 1½d. |
| 58 | Come, celebrate the May ... | ,, | 1½d. |
| 59 | Song to Pan ... ... ... | ,, | 1½d. |
| 60 | The Indian Maid... ... | ,, | 1½d. |
| 61 | The Pearl Divers ... ... | ,, | 4d. |
| 62 | Robin Goodfellow | G. A. Macfarren | 3d. |
| 63 | Break, break on thy cold grey | ,, | 1½d. |
| 64 | Echoes (The Splendour falls) | ,, | 1½d. |
| 65 | Song of the Railroads ... | ,, | 1½d. |
| 66 | Christmas ... ... ... | ,, | 1½d. |
| 67 | Adieu, Love, Adieu ... | ,, | 3d. |
| 68 | Sir Knight, Sir Knight | Macirone | 1½d. |
| 69 | The Wounded Cupid ... | ,, | 1½d. |
| 70 | Woman's smile ... ... | ,, | 3d. |
| 71 | Autolycus' Song ... ... | ,, | 1½d. |
| 72 | Footsteps of Angels ... | ,, | 3d. |
| 73 | The Sun shines fair ... | ,, | 1½d. |
| 74 | The Pilgrims ... ... | H. Leslie | 1½d. |
| 75 | My soul to God ... ... | ,, | 3d. |
| 76 | Awake, the flow'rs unfold | ,, | 1½d. |
| 77 | How sweet the moonlight ... | ,, | 1½d. |
| 78 | Land, Ho! ... ... ... | ,, | 1½d. |
| 79 | Up, up, ye Dames ... ... | ,, | 1½d. |
| 80 | Fine eyes so bright ... ... | ,, | 4d. |
| 81 | All is not gold ... ... | Westbrook | 3d. |
| 82 | Hark how the birds ... | H. Lahee | 3d. |
| 83 | All ye woods (S.S.A.T.B.) | ,, | 1½d. |
| 84 | My love is fair (S.A.T.B.B.) | H. Leslie | 1½d. |
| 85 | Charm me asleep (S.S.A.T.B.B.).. | | 3d. |
| 86 | When twilight dews ... | H. Hiles | 1½d. |
| 87 | A Finland love song... | H. Hiles | 1½d. |
| 88 | Evening ... ... ... | ,, | 1½d. |
| 89 | To the Morning Wind ... | ,, | 3d. |
| 90 | To Daffodils ... ... | ,, | 3d. |
| 91 | Summer longings ... ... | ,, | 3d. |
| 92 | Night, lovely Night ... | F. Berger | 1½d. |
| 93 | Essay, my Heart ... ... | ,, | 3d. |
| 94 | Childhood's melody ... | ,, | 1½d. |
| 95 | Now ... ... ... ... | ,, | 3d. |
| 96 | Sunset ... ... ... ... | ,, | 1½d. |
| 97 | Arise, the sunbeams hail ... | ,, | 3d. |
| 98 | Night winds that ... | J. B. Calkin | 1½d. |
| 99 | Breathe soft, ye Winds ... | ,, | 1½d. |
| 100 | My lady is so wondrous fair ... | ,, | 1½d. |
| 101 | Chivalry of Labour (S.S.A.T.B.) | ,, | 4d. |
| 102 | Come, fill, my boys (A.T.T.B.) | ,, | 3d. |
| 103 | Echoes ... ... ... ... | ,, | 1½d. |
| 104 | Phœbus ... ... ... ... | J. Barnby | 1½d. |
| 105 | Luna ... ... ... ... | ,, | 1½d. |
| 106 | A Wife's Song ... ... ... | ,, | 1½d. |
| 107 | Home they brought... ... | ,, | 1½d. |
| 108 | Annie Lee ... ... ... | ,, | 1½d. |
| 109 | Starry Crowns of Heaven ... | ,, | 1½d. |
| 110 | The Wind ... ... ... | ,, | 3d. |
| 111 | The Skylark ... ... ... | ,, | 1½d. |
| 112 | The Sands of Dee | G. A. Macfarren | 1½d. |
| 113 | Alton Locke's Song ... ... | ,, | 1½d. |
| 114 | The Starlings ... ... ... | ,, | 1½d. |
| 115 | The Three Fishers ... ... | ,, | 1½d. |
| 116 | The World's Age ... ... | ,, | 1½d. |
| 117 | Sing heigh ho! ... ... ... | ,, | 1½d. |
| 118 | Fairy Song... ... | A. Zimmermann | 1½d. |
| 119 | Good-Night ... ... ... | ,, | 1½d. |
| 120 | Gone for ever ... ... ... | ,, | 3d. |
| 121 | Flowers ... ... ... ... | ,, | 3d. |
| 122 | To Daffodils ... ... ... | ,, | 1½d. |
| 123 | Good Morrow ... ... ... | ,, | 3d. |
| 124 | Sigh no more, ladies | Macfarren | 1½d. |
| 125 | You spotted snakes (S.S.A.A.) | ,, | 3d. |
| 126 | Take, oh take those lips away ... | ,, | 1½d. |
| 127 | It was a lover and his lass ... | ,, | 4d. |
| 128 | O mistress mine ... ... | ,, | 1½d. |
| 129 | Under the greenwood tree ... | ,, | 1½d. |
| 130 | Hark, the lark ... ... ... | ,, | 3d. |
| 131 | Tell me where is fancy bred ... | ,, | 1½d. |
| 132 | The Violet ... ... ... | H. Leslie | 3d. |
| 133 | One morning sweet in May ... | ,, | 3d. |
| 134 | Daylight is fading ... ... | ,, | 1½d. |
| 135 | Down in a pretty valley ... | ,, | 1½d. |
| 136 | The Primrose ... ... ... | ,, | 1½d. |
| 137 | Arise, sweet love ... ... | ,, | 1½d. |
| 138 | 'Tis break of day ... | H. Smart | 2d. |
| 139 | My true love hath my heart ... | ,, | 2d. |
| 140 | Doth not my lady come ... | ,, | 1½d. |
| 141 | Spring Song ... ... ... | ,, | 1½d. |
| 142 | The Curfew ... ... ... | ,, | 1½d. |
| 143 | Hear, sweet spirit ... ... | ,, | 1½d. |
| 144 | Spring Voices ... ... | S. Reay | 3d. |
| 145 | Waken, lords and ladies gay ... | ,, | 3d. |
| 146 | As it fell upon a day... ... | ,, | 3d. |
| 147 | Huntsman, rest ... ... | ,, | 3d. |
| 148 | 'Tis May upon the mountain ... | ,, | 3d. |
| 149 | Take, oh take those lips away ... | ,, | 1½d. |
| 150 | The Rainy Day... ... | A. Sullivan | 1½d. |
| 151 | Oh, hush thee, my babie ... | ,, | 3d. |
| 152 | Evening ... ... ... ... | ,, | 1½d. |
| 153 | Ivy to the Victors ... ... | ,, | 2d. |
| 154 | Parting gleams ... ... ... | ,, | 1½d. |
| 155 | Echoes ... ... ... ... | ,, | 1½d. |
| 156 | Spring ... ... ... | W. Macfarren | 1½d. |
| 157 | Summer ... ... ... ... | ,, | 1½d. |
| 158 | Autumn ... ... ... ... | ,, | 3d. |
| 159 | Winter ... ... ... ... | ,, | 3d. |
| 160 | You stole my love ... ... | ,, | 1½d. |
| 161 | Dainty love... ... ... ... | ,, | 1½d. |
| 162 | Drops of Rain ... | J. Lemmens | 1½d. |
| 163 | The Fairy Ring... ... | ,, | 3d. |
| 164 | The Light of Life ... ... | ,, | 3d. |
| 165 | Oh, welcome him ... ... | ,, | 3d. |
| 166 | Sunshine through the ... ... | ,, | 3d. |
| 167 | The Corn Field... ... ... | ,, | 3d. |
| 168 | Wake! to the hunting | H. Smart | 1½d. |
| 169 | Dost thou idly ask ... ... | ,, | 3d. |
| 170 | A Psalm of Life ... ... | ,, | 1½d. |
| 171 | Only Thou ... ... ... | ,, | 1½d. |
| 172 | I prithee send me back ... | ,, | 1½d. |
| 173 | The Moon ... ... ... | H. Smart | 3d |
| 174 | A Spring Song ... ... | Ciro Pinsuti | 3d. |
| 175 | An Autumn Song ... ... | ,, | 3d. |
| 176 | The Two Spirits ... ... | ,, | 3d. |
| 177 | The Crusaders... ... ... | ,, | 1½d |
| 178 | The Caravan ... ... ... | ,, | 1½d |
| 179 | Stradella ... ... ... | ,, | 3d. |
| 180 | When evening's twilight | Hatton | 1½d. |
| 181 | Absence ... ... ... ... | ,, | 1½d. |
| 182 | April showers ... ... ... | ,, | 1½d. |
| 183 | The red, red rose ... ... | ,, | 1½d. |
| 184 | Beware, beware ... ... | ,, | 1½d. |
| 185 | The Sailor's Song ... ... | ,, | 1½d. |
| 186 | Good-Night ... ... ... | ,, | 1½d. |
| 187 | Blythe is the bird ... ... | ,, | 2d. |
| 188 | Stars of the summer night ... | ,, | 1½d. |
| 189 | The hemlock-tree ... ... | ,, | 4d. |
| 190 | Jack Frost ... ... ... ... | ,, | 1½d |
| 191 | I loved her ... ... ... ... | ,, | 3d. |
| 192 | The Village Blacksmith ... | ,, | 1½d |
| 193 | Bait, The (Come live with me) ... | ,, | 1½d. |
| 194 | Softly fall the shades of ... | ,, | 3d. |
| 195 | Auburn (Sweet village) ... | ,, | 3d. |
| 196 | Bird of the wilderness ... | ,, | 3d. |
| 197 | The Summer gale ... ... | ,, | 2d. |
| 198 | I met her in the quiet lane ... | ,, | 2d. |
| 199 | If thou art sleeping ... ... | ,, | 3d. |
| 200 | Spring Song ... ... ... | ,, | 3d. |
| 201 | Good wishes ... ... ... | ,, | 3d. |
| 202 | Parting and Meeting ... | ,, | 2d. |
| 203 | Whether kissed by sunbeams ... | ,, | 3d. |
| 204 | The roses are blushing ... | ,, | 1½d |
| 205 | The Rivals ... ... ... ... | ,, | 3d. |
| 206 | The village dance ... ... | ,, | 3d. |
| 207 | Song of the Gipsy maidens ... | ,, | 1½d |
| 208 | The Waterfall ... ... ... | ,, | 3d. |
| 209 | Over hill, over dale ... ... | ,, | 3d. |
| 210 | Love me little, love me long ... | ,, | 3d. |
| 211 | Going a-maying ... ... | ,, | 3d. |
| 212 | See, the rooks are homeward ... | ,, | 3d. |
| 213 | Sweet Lady Moon ... ... | ,, | 3d. |
| 214 | Hark, the Convent bells are ... | ,, | 3d. |
| 215 | When evening's (male voices)... | ,, | 1½d. |
| 216 | Warrior's Song ... ... ... | ,, | 3d. |
| 217 | Absence ... ... ... ... | ,, | 2d. |
| 218 | April showers ... ... ... | ,, | 1½d. |
| 219 | The red, red rose ... ... | ,, | 3d. |
| 220 | Beware, beware ... ... | ,, | 1½d |
| 221 | The happiest land ... ... | ,, | 1½d. |
| 222 | The Sailor's Song ... ... | ,, | 3d. |
| 223 | Busy, curious fly ... ... | ,, | 2d. |
| 224 | Good-night, beloved ... ... | ,, | 2d. |
| 225 | Bacchanalian Song ... ... | ,, | 3d. |
| 226 | Stars of the summer ... ... | ,, | 1½d |
| 227 | King Wilfal's Song ... ... | ,, | 3d. |
| 228 | Tars' Song ... ... ... ... | ,, | 3d |
| 229 | The hemlock-tree ... ... | ,, | 4d. |
| 230 | Jack Frost ... ... ... ... | ,, | 3d. |
| 231 | The Lye ... ... ... ... | ,, | 3d. |
| 232 | I loved her ... ... ... ... | ,, | 3d. |
| 233 | Village Blacksmith ... ... | ,, | 3d. |
| 234 | The Letter ... ... ... ... | ,, | 3d. |
| 235 | Shall I wasting in ... ... | ,, | 3d. |
| 236 | Way to build a boat ... ... | ,, | 4d. |
| 237 | I loved a lass ... ... ... | ,, | 4d. |
| 238 | The Lifeboat ... ... ... | ,, | 3d. |
| 239 | Shepherd's farewell... | H. Smart | 1½d. |
| 240 | The waves' reproof ... ... | ,, | 3d. |
| 241 | Ave Maria ... ... ... ... | ,, | 1½d. |
| 242 | Spring ... ... ... ... | ,, | 2d. |
| 243 | Morning ... ... ... ... | ,, | 3d. |
| 244 | Hymn to Cynthia ... ... | ,, | 1½d. |
| 245 | Cradle Song ... ... ... | ,, | 1½d. |
| 246 | The joys of Spring ... ... | ,, | 3d. |
| 247 | Dream, baby, dream ... ... | ,, | 1½d |
| 248 | A song for the Seasons ... | ,, | 3d. |
| 249 | O say not that my heart ... | ,, | 2d. |
| 250 | Love and mirth ... ... ... | ,, | 3d |
| 251 | Sweet Vesper hymn ... ... | ,, | 3d. |
| 252 | Crocuses and Snowdrops ... | ,, | 1½d. |
| 253 | Stars of the summer night ... | ,, | 1½d. |
| 254 | Wind thy horn... ... ... | ,, | 3d. |
| 255 | The land of wonders ... ... | ,, | 3d. |
| 256 | Ye little birds that sit and sing ... | ,, | 2d. |
| 257 | How soft the shades of ... | ,, | 1½d. |
| 258 | How sweet is summer ... | ,, | 2d. |

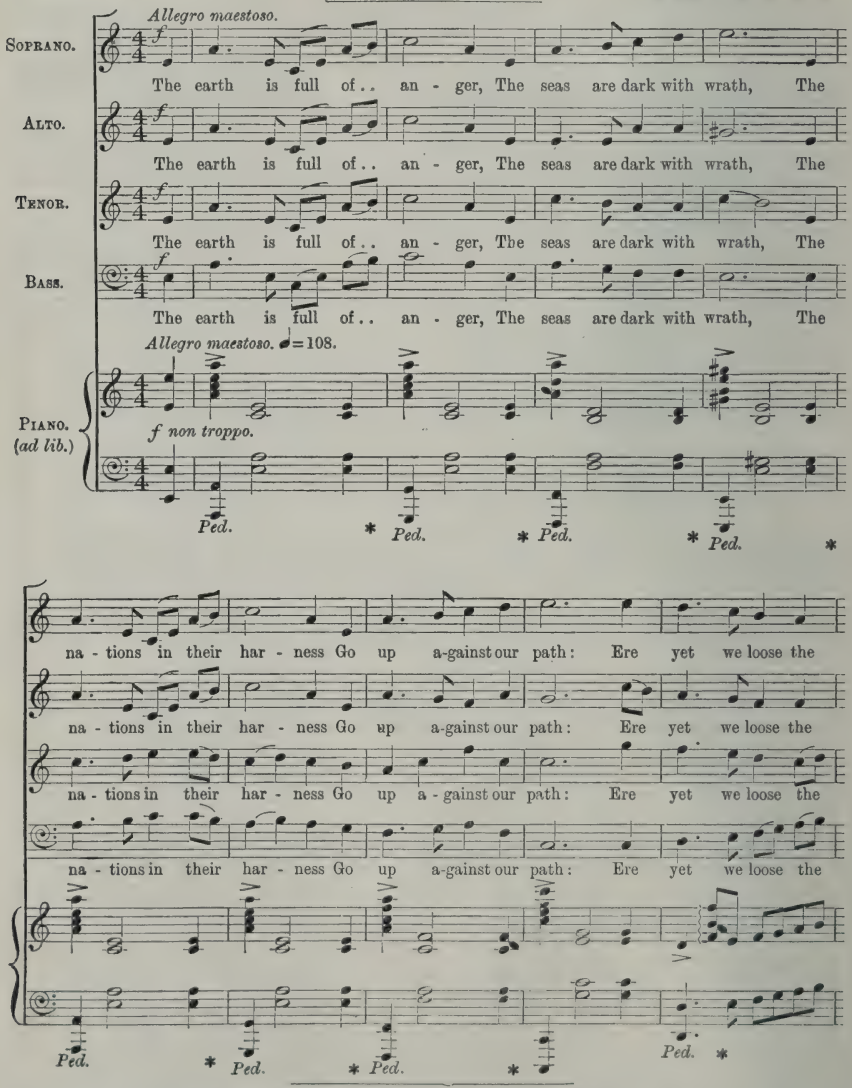


MADE IN ENGLAND.

# HYMN BEFORE ACTION

A PART-SONG FOR MIXED VOICES (*UNACCOMPANIED*)
ARRANGED FROM THE SONG BY
RUDYARD KIPLING*
AND
H. WALFORD DAVIES.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

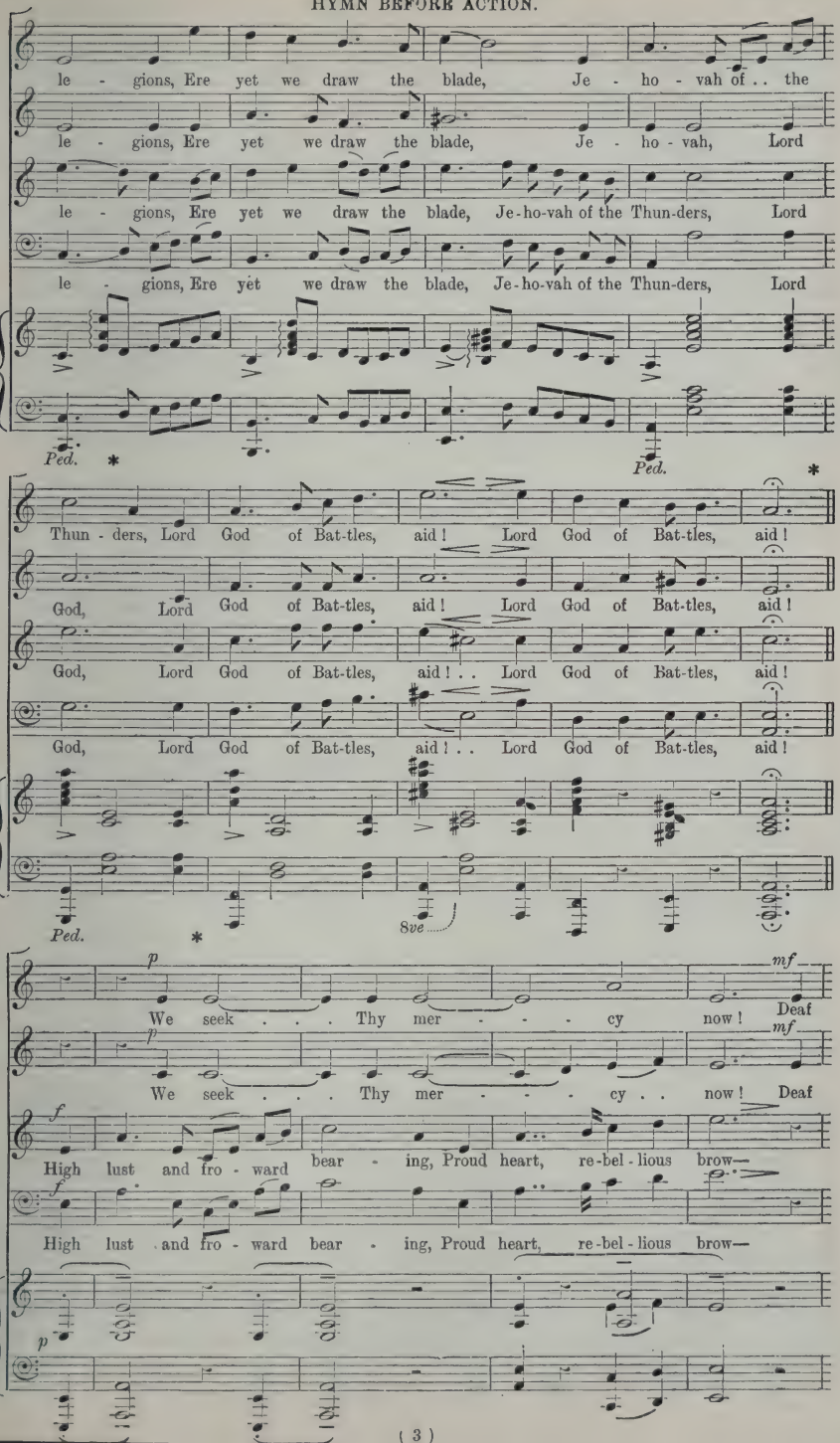

Allegro maestoso.
Soprano.
The earth is full of .. an - ger, The seas are dark with wrath, The
Alto.
The earth is full of .. an - ger, The seas are dark with wrath, The
Tenor.
The earth is full of .. an - ger, The seas are dark with wrath, The
Bass.
The earth is full of .. an - ger, The seas are dark with wrath, The
Allegro maestoso. ♩=108.
Piano. (ad lib.)
f non troppo.
Ped. * Ped. * Ped. * Ped. *
na - tions in their har - ness Go up a-gainst our path: Ere yet we loose the
na - tions in their har - ness Go up a-gainst our path: Ere yet we loose the
na - tions in their har - ness Go up a - gainst our path: Ere yet we loose the
na - tions in their har - ness Go up a-gainst our path: Ere yet we loose the
Ped. * Ped. * Ped. * Ped. *

* From "The Seven Seas," by permission of Messrs. Methuen and Co.

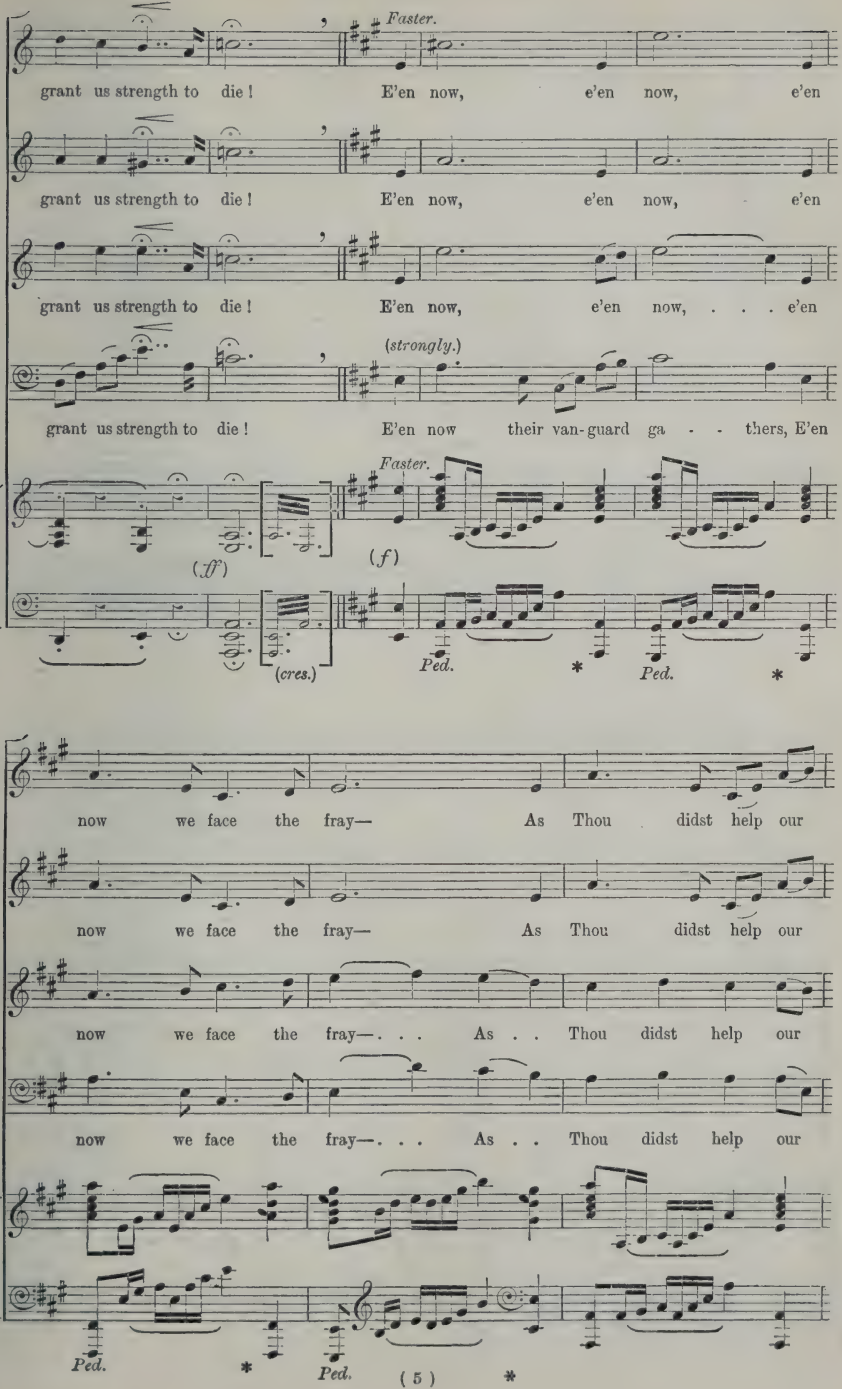
Also published for T.T.B.B. in THE ORPHEUS, No. 329, and in NOVELLO'S TONIC SOL-FA SERIES, No. 1689; an *ad lib.* accompaniment (T.T.B.B.) for the song is published in THE ORPHEUS, No. 357.

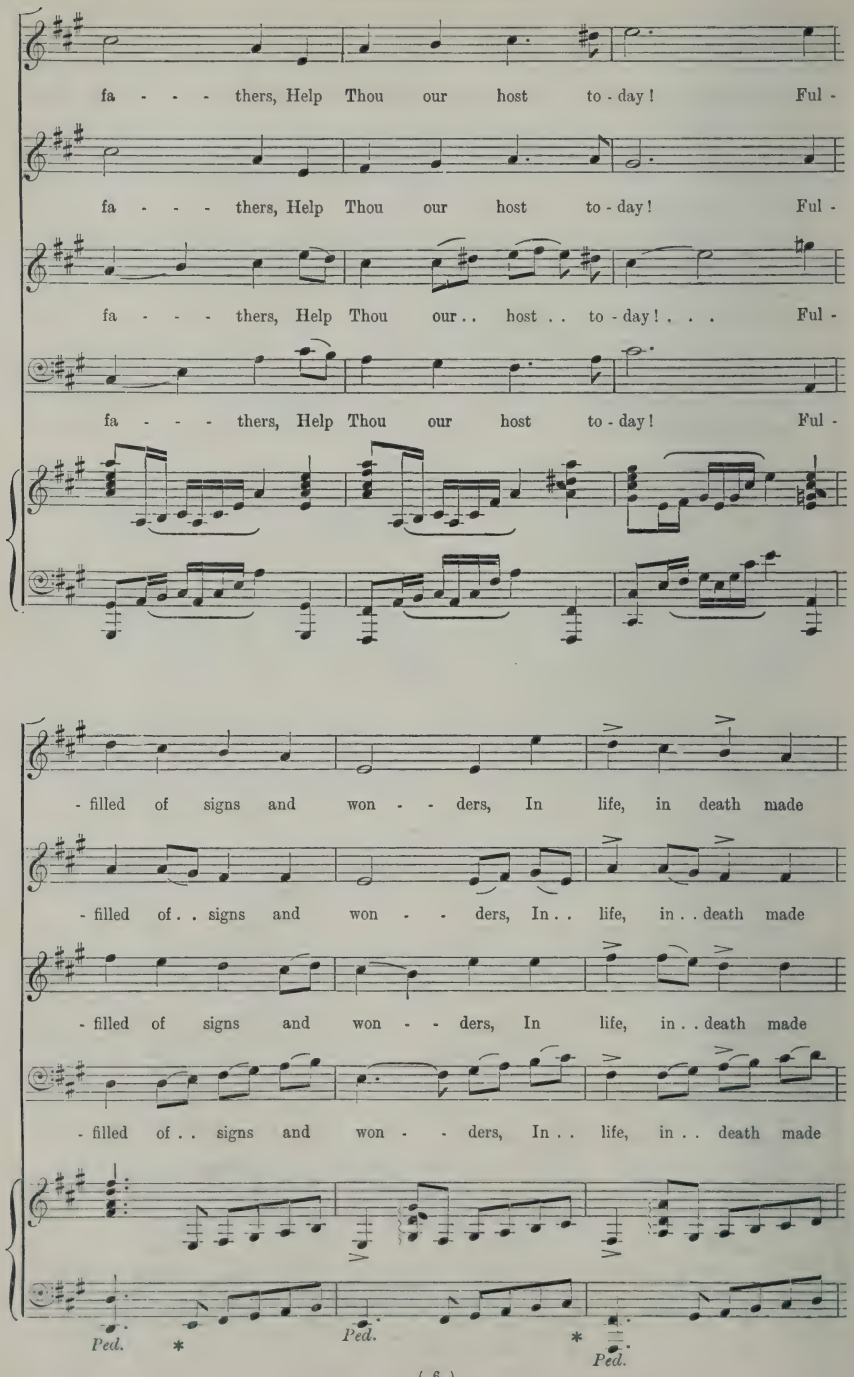

*Copyright*, 1918, *by Novello and Company, Limited.*

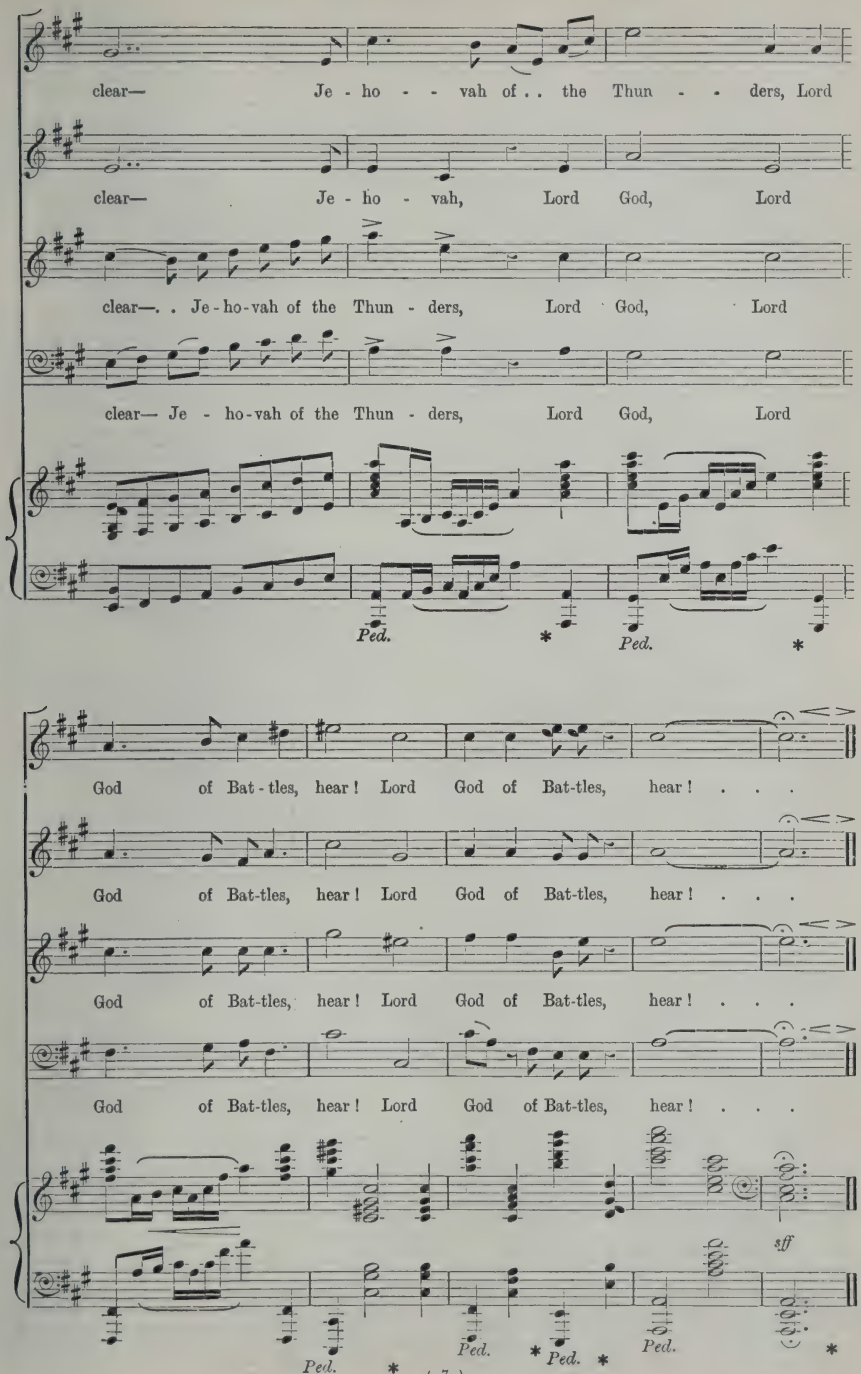
## HYMN BEFORE ACTION.


le - gions, Ere yet we draw the blade, Je - ho - vah of . . the
le - gions, Ere yet we draw the blade, Je - ho - vah, Lord
le - gions, Ere yet we draw the blade, Je-ho-vah of the Thun-ders, Lord
le - gions, Ere yet we draw the blade, Je-ho-vah of the Thun-ders, Lord
Ped. * Ped. *
Thun - ders, Lord God of Bat-tles, aid! Lord God of Bat-tles, aid!
God, Lord God of Bat-tles, aid! Lord God of Bat-tles, aid!
God, Lord God of Bat-tles, aid! . . Lord God of Bat-tles, aid!
God, Lord God of Bat-tles, aid! . . Lord God of Bat-tles, aid!
Ped. * 8ve
p mf
We seek . . . Thy mer - - - cy now! Deaf
p mf
We seek . . . Thy mer - - - cy . . now! Deaf
f
High lust and fro - ward bear - ing, Proud heart, re-bel - lious brow—
f
High lust and fro - ward bear - ing, Proud heart, re-bel - lious brow—
p
p

ear and soul un - car - ing, We seek Thy mer - cy now! The
ear and soul un - car - ing, We seek Thy mer - cy now! The
We seek Thy mer - cy, we seek Thy mer - cy now! The
We seek Thy mer - cy, we seek Thy mer - cy now! The
sin - ner that for - swore Thee, The fool that passed Thee by, Our
sin-ner that for - swore Thee, The fool that passed Thee by, . . . Lord,
sin-ner that for - swore Thee, The fool that passed Thee by, . . . Lord,
sin - ner that for - swore Thee, The fool that passed Thee by, . . . Lord,
times are known be - fore Thee—Lord, grant us strength to die! Lord,
grant us strength, grant us strength to die! Lord,
grant us strength, . . . grant us strength to die! Lord,
grant us strength, . . grant us strength to die! . . . Lord,


Faster.
grant us strength to die! E'en now, e'en now, e'en
grant us strength to die! E'en now, e'en now, e'en
grant us strength to die! E'en now, e'en now, . . . e'en
(strongly.)
grant us strength to die! E'en now their van-guard ga - - thers, E'en
Faster.
(ff)
(f)
(cres.)
Ped.
*
Ped.
*
now we face the fray— As Thou didst help our
now we face the fray— As Thou didst help our
now we face the fray—. . . As . . Thou didst help our
now we face the fray—. . . As . . Thou didst help our
Ped.
*
Ped.
*


fa - - - thers, Help Thou our host to - day! Ful -
fa - - - thers, Help Thou our host to - day! Ful -
fa - - - thers, Help Thou our . . host . . to - day! . . . Ful -
fa - - - thers, Help Thou our host to - day! Ful -
- filled of signs and won - - ders, In life, in death made
- filled of . . signs and won - - ders, In . . life, in . . death made
- filled of signs and won - - ders, In life, in . . death made
- filled of . . signs and won - - ders, In . . life, in . . death made
Ped. * Ped. * Ped.


clear— Je - ho - - vah of . . the Thun - - ders, Lord
clear— Je - ho - vah, Lord God, Lord
clear—. . Je-ho-vah of the Thun - ders, Lord God, Lord
clear— Je - ho-vah of the Thun - ders, Lord God, Lord
Ped. * Ped. *
God of Bat - tles, hear! Lord God of Bat-tles, hear! . . .
God of Bat-tles, hear! Lord God of Bat-tles, hear! . . .
God of Bat-tles, hear! Lord God of Bat-tles, hear! . . .
God of Bat-tles, hear! Lord God of Bat-tles, hear! . . .
sff
Ped. * Ped. * Ped. * Ped. *

| No | | | |
|---|---|---|---|
| 569 | O'er the meadows | Boyton Smith | 3d. |
| 570 | When golden Autumn's Marschner | | 3d. |
| 571 | The four jolly smiths | R. T. Leslie | 1½d. |
| 572 | Bells across the snow | Ch. Gounod | 3d. |
| 573 | Simple flowers ... ... | Franz Abt | 2d. |
| 574 | When the day is dying | ,, | 2d. |
| 575 | We'll go gleaning ... | ,, | 2d. |
| 576 | Cynthia ... ... | W. A. Barrett | 3d. |
| 577 | Kathleen Mavourneen | F. N. Crouch | 1½d. |
| 578 | A Battle Song ... | E. A. Sydenham | 3d. |
| 579 | To a brother artist ... | Mackenzie | 2d. |
| 580 | Upon a bank of roses | John Ward | 3d. |
| 581 | Home, sweet home | Edward Land | 1½d. |
| 582 | Auld Lang syne | ,, | 1½d. |
| 583 | Cherry Ripe ... | ,, | 1½d. |
| 584 | Bright moon ... | John E. West | 2d |
| 585 | My love dwelt in a Northern | Elgar | 3d. |
| 586 | To Morning ... | Ch. H. Lloyd | 6d. |
| 587 | To Mary in Heaven | G. J. Bennett | 3d. |
| 588 | Phillis ... ... | Walter Hay | 3d |
| 589 | Rest ... ... | Ricardo Mähllig | 2d. |
| 590 | Hope ... ... | Ch. H. Lloyd | 3d. |
| 591 | Contentment ... | F. R. Müller | 3d. |
| 592 | Sunshine on the sea | C. Vincent | 4d. |
| 593 | Shall I compare thee | J. H. Parry | 3d. |
| 594 | Hie upon Hielands | V. Caillard | 3d |
| 595 | Maiden fair ... ... | J. Haydn | 3d. |
| 596 | Strike the lyre (S.A.T.B.) | T. Cooke | 3d. |
| 597 | Water-Lilies ... | F. H. Cowen | 3d. |
| 598 | Resting ... ... | ,, | 3d. |
| 599 | Rowing ... ... | ,, | 3d. |
| 600 | The dawn of spring ... | M. Watson | 3d. |
| 601 | The broken flower ... | O. King | 2d. |
| 602 | The hunt is up (S.A.T.B.) | J. L. Hatton | 1½d. |
| 603 | When golden day | A. C. Fisher | 2d. |
| 604 | Full fathom five | C. Wood | 2d. |
| 605 | The Hemlock tree ... | ,, | 2d. |
| 606 | Cupid's lottery | Siegfried Jacoby | 3d. |
| 607 | The Cavalier ... ... | C. Goodall | 3d |
| 608 | Wind that softly | E. A. Sydenham | 2d. |
| 609 | 'Tis here ... ... | Hermann Goetz | 2d. |
| 610 | Longing ... ... | ,, | 2d. |
| 611 | Good advice ... | ,, | 3d. |
| 612 | Persevere ... | ,, | 2d. |
| 613 | Faithfulness ... | ,, | 3d. |
| 614 | Absence ... ... | | 2d. |
| 615 | Comfort ... ... | ,, | 2d. |
| 616 | The little bird ... | E. A. Sydenham | 3d. |
| 617 | Merrily fly the hours | ,, | 3d. |
| 618 | Ring the joy-bells | ,, | 3d. |
| 619 | As the ripples flow | ,, | 2d. |
| 620 | The milkmaids ... | ,, | 3d. |
| 621 | Winter ... ... | E. Duncan | 3d. |
| 622 | Hunting song ... | ,, | 3d. |
| 623 | Song and summer | A. H. Brewer | 3d. |
| 624 | "Wassail" ... | A. M. Goodhart | 3d. |
| 625 | The day that saw thy | F. Corder | 3d. |
| 626 | What though I have still | ,, | 3d. |
| 627 | If I love will you doom me | ,, | 3d. |
| 628 | Hail to the swallow ... | Goodhart | 6d. |
| 629 | Serenade—Come forth | Macirone | 2d. |
| 630 | The fairy lover ... | A. W. Batson | 2d. |
| 631 | Love's adieu ... | ,, | 2d. |
| 632 | Love wakes ... | W. Noel Johnson | 2d. |
| 633 | The despairing lover | A. W. Batson | 2d. |
| 634 | Love's inconstancy | ,, | 3d. |
| 635 | Cephalus and Procris | ,, | 3d. |
| 636 | Ladye fair, thou | Ed. by H. Leslie | 2d. |
| 637 | Love me little ... ... | King Hall | 4d. |
| 638 | Echoes ... ... ... | O. King | 2d. |
| 639 | Bright be thy dreams ... | ,, | 2d. |
| 640 | Three children sliding | A. W. Batson | 2d. |
| 641 | The Light of Love | ,, | 2d. |
| 642 | From White's and Will's | J. D. Davis | 2d. |
| 643 | Give place, you ladies | Wm. Stephens | 2d. |
| 644 | Spanish Serenade | Edward Elgar | 3d. |
| 645 | Go, happy rose ... ... | F Iliffe | 3d. |
| 646 | Soft, soft wind ... | C. V. Stanford | 2d. |
| 647 | Sing heigh ho ... | ,, | 2d. |
| 648 | Airly Beacon ... | ,, | 2d. |
| 649 | The Knight's Tomb | ,, | 2d. |
| 650 | To his flocks ... | ,, | 3d. |
| 651 | Corydon, arise ... | ,, | 3d. |

| No | | | |
|---|---|---|---|
| 652 | Diaphenia ... | C. V. Stanford | 2d. |
| 653 | Sweet love for me | ,, | 3d. |
| 654 | Damon's passion | ,, | 3d. |
| 655 | Phœbe ... ... | ,, | 3d. |
| 656 | This morning, at the dawn | H. Leslie | 2d. |
| 657 | Sad hearts | A. Herbert Brewer | 3d. |
| 658 | Advice to lovers | P. W. Pilcher | 2d. |
| 659 | Peace; come away | C. V. Stanford | 2d. |
| 660 | Waiting for father | R. Bartholomew | 3d |
| 661 | The blue-bottle's fate | A. H. Ashworth | 3d |
| 662 | March like the Victors | R. Rogers | 3d. |
| 663 | Hark! the Vesper Hymn is stealing | | 1½d |
| 664 | Ye banks and braes ... ... | ... | 1d. |
| 665 | The trysting tree | G. J. Bennett | 2d. |
| 666 | Jean (Of a' the airts) | Oliver King | 3d |
| 667 | Cupid is a wayward boy | C. H. Lloyd | 4d. |
| 668 | Come, fairies, trip it ... | F. Iliffe | 3d. |
| 669 | Song of the Silent land | John E. West | 3d. |
| 670 | The time of youth ... ... | ... | 2d. |
| 671 | Come o'er the burn, Bessie (S.A.B.) | | 2d. |
| 672 | Enforce yourself as ... | E. Turges | 3d. |
| 673 | Thus musing (S.A.T) | Wm. Newark | 3d. |
| 674 | Ah, my dear son (S.S.A.) | ... Anon. | 3d. |
| 675 | Pastime with good Company ... | | 3d. |
| 676 | Hope ... ... | J. Rheinberger | 2d. |
| 677 | The clouds ... | ,, | 3d. |
| 678 | The fountain ... | ,, | 3d. |
| 679 | Evening Rest ... | ,, | 2d. |
| 680 | The Nightingale | ,, | 3d. |
| 681 | Good Advice ... | ,, | 3d. |
| 682 | The Storm ... | ,, | 3d. |
| 683 | Autumn Song... | ,, | 2d. |
| 684 | The oak tree ... | G. J. Bennett | 3d. |
| 685 | When Flora decks | Noel Johnson | 2d. |
| 686 | I think on thee in the night | E. Fédarb | 3d. |
| 687 | The evening wind | Fred. J. Harper | 3d. |
| 688 | To daisies, not to shut so | Davis | 2d. |
| 689 | Beauty arise ... ... | K. J. Pye | 3d. |
| 690 | It was a lover ... | Charles Wood | 3d. |
| 691 | Sweet thrush ... ... | J. Danby | 3d. |
| 692 | Sunshine ... ... | L. Spohr | 2d. |
| 693 | Evening ... ... | ,, | 2d. |
| 694 | Let me wander ... | ,, | 2d. |
| 695 | To the stars ... ... | ,, | 2d. |
| 696 | Resignation ... ... | ,, | 3d. |
| 697 | Thoughts of Spring... | ,, | 2d. |
| 698 | When evening casts... | C. Bayley | 3d. |
| 699 | Magdalen at Michael's Gate | Boyce | 2d. |
| 700 | Queen of fresh flowers | King Hall | 3d. |
| 701 | Gentle sleep ... | H. W. Schartau | 3d. |
| 702 | So sweet a kiss | George Sampson | 3d. |
| 703 | A wet sheet and a ... | Gladstone | 6d. |
| 704 | On a hill there grows | Stanford | 2d. |
| 705 | Like desert woods ... | ,, | 2d. |
| 706 | Praised be Diana ... | ,, | 2d |
| 707 | Cupid and Rosalind ... | ,, | 3d. |
| 708 | O shady vales... ... | ,, | 2d. |
| 709 | The Shepherd Doron's Jig | ,, | 2d. |
| 710 | The merry month ... | T. Rogers | 4d. |
| 711 | O mistress mine ... | J. F. Bridge | 2d. |
| 712 | The shepherd's choice | A. Thomson | 3d. |
| 713 | Come, tuneful friends | C. H. Lloyd | 3d. |
| 714 | O sing unto my roundelay | S. Wesley | 4d. |
| 715 | Go, lovely rose! | Arthur Berridge | 3d. |
| 716 | A lament ... | Robin H. Legge | 2d. |
| 717 | The Watchman ... | ,, | 2d. |
| 718 | The Starlings... | ,, | 2d. |
| 719 | Hunting Song ... | ,, | 2d. |
| 720 | The Shepherd's Elegy | A. Thompson | 3d. |
| 721 | Holiday in Arcadia | ,, | 3d. |
| 722 | The Haven ... | Joseph Barnby | 2d. |
| 723 | The Harvest-feast ... | A. R. Gaul | 3d. |
| 724 | The last load ... | Hamilton Clarke | 3d. |
| 725 | Song of night ... | ...Mendelssohn | 2d. |
| 726 | O lovely May ... | Edward German | 3d. |
| 727 | The Hag ... | B. Luard-Selby | 4d. |
| 728 | Stay, sweet day | G. Garrett | 2d. |
| 729 | Who is Sylvia? ... | E. German | 3d. |
| 730 | The Shepherd's waking | E. Faning | 3d. |
| 731 | Cherry ripe ... | S. P. Waddington | 3d. |
| 732 | Mary Morison ... ... | G. H. Ely | 3d. |
| 733 | Vivre Sempre | Baldassare Donato | 2d. |
| 734 | Chi la gagliarda | ,, ,, | 3d. |

| No | | | |
|---|---|---|---|
| 735 | Soft, soft wind ... | J. R. Dear | 2d. |
| 736 | Lie down, poor heart | F. C. Woods | 3d. |
| 737 | How sweet the moonlight | Evans | 1½d |
| 738 | A red, red rose | J. Varley Roberts | 2d. |
| 739 | I prithee send back my | ,, | 3d. |
| 740 | Evening Hymn | Jacques Blumenthal | 3d. |
| 741 | Gather ye rosebuds | ,, | 4d. |
| 742 | The loyal Lover | ,, ,, | 3d. |
| 743 | The Butterfly | ,, ,, | 4d. |
| 744 | Good-night ... | R. O. Morgan | 3d. |
| 745 | The Song of Victory | H. Purcell | 4d |
| 746 | Song of the Silent Land | E. Faning | 6d |
| 747 | Upon my lap my ... | Peerson | 2d. |
| 748 | The Widow Bird | Charles Wood | 2d |
| 749 | Evening Breezes | ...G. R. Vicars | 2d |
| 750 | There rolls the deep | C. H. H. Parry | 2d |
| 751 | Shall I, wasting in despair | G. J. Elvey | 2d. |
| 752 | Onaway ... ... | Godfrey Pringle | 3d. |
| 753 | God prosper him—our King | J. Barnby | 3d. |
| 754 | Invitation to mirth | Frank Adlam | 3d. |
| 755 | The Fortune-teller's song | E. Faning | 3d. |
| 756 | Is not that my fancy's | C. H. Lloyd | 2d. |
| 757 | Cherry ripe ... | A. H. Brewer | 2d. |
| 758 | Waken, lords and ladies gay | ,, | 3d. |
| 759 | Songs of our land | A. A. Needham | 3d. |
| 760 | West winds, ho! | W. McKendrick | 3d. |
| 761 | When daffodils begin | Wareing | 3d. |
| 762 | Hurrah! hurrah for England | Bridge | 2d. |
| 763 | Hymn to Music | Dudley Buck | 3d. |
| 764 | Coronation Song | Eaton Faning | 4d. |
| 765 | Since thou, O fondest | C. H. H. Parry | 2d. |
| 766 | Music, when soft voices die | ,, | 2d. |
| 767 | How sweet the answer | ,, | 2d. |
| 768 | What voice of gladness | ,, | 3d. |
| 769 | Whether men do laugh | , | 3d |
| 770 | Tell me, O love ... | ,, | 3d. |
| 771 | Follow your saint ... | ,, | 2d. |
| 772 | Love is a sickness ... | ,, | 2d. |
| 773 | His Majesty the King | F. H. Cowen | 4d. |
| 774 | Rest thee, my little one | T. Facer | 3d. |
| 775 | The sea hath many | C. H. H. Parry | 2d. |
| 776 | Turn all thy thoughts | ,, | 2d. |
| 777 | Every sweet with sour is | Berridge | 3d. |
| 778 | God save the King ... | J. F. Bridge | 2d. |
| 779 | Huntsmen's Chorus... | Weber | 2d. |
| 780 | Mark, when she smiles | C. H. Lloyd | 2d. |
| 781 | Thomalin, why sytten | ,, | 2d. |
| 782 | Sweet day so cool | E. C. Bairstow | 3d. |
| 783 | The Daisy ... ... | H. Clarke | 2d. |
| 784 | When love and beauty | Sullivan | 6d. |
| 785 | Wreaths for our graves | ,, | 6d. |
| 786 | Hunting Song... ... | Benedict | 3d. |
| 787 | O love, they wrong thee | ... Parry | 2d. |
| 788 | At her fair hands ... | ... ,, | 3d. |
| 789 | Home of my heart ... | ... ,, | 3d. |
| 790 | You gentle nymphs ... | ... ,, | 2d. |
| 791 | Come, pretty wag, and sing | ,, | 2d. |
| 792 | Ye thrilled me once | ,, | 2d. |
| 793 | Better music ne'er was | ... ,, | 3d. |
| 794 | Victoria! ... ... | P Armes | 4d. |
| 795 | Hope ... ... ... | Ed. Sachs | 2d. |
| 796 | As torrents in summer | E. Elgar | 2d. |
| 797 | Silent, O Moyle! ... | J. Seymour | 2d. |
| 798 | A Birthday Serenade | G. J. Elvey | 3d. |
| 799 | The Union Jack ... | A. R. Gaul | 4d. |
| 800 | The countryman ... | C. Wood | 3d. |
| 801 | Love is enough ... | G. von Holst | 3d. |
| 802 | All Souls' day | J. Rheinberger | 3d. |
| 803 | Sunday Morning | ,, | 3d. |
| 804 | St. Mary's Chapel | ,, | 2d |
| 805 | Messengers of Spring | ,, | 3d |
| 806 | Rhapsody ... ... | ,, | 3d. |
| 807 | Rhineland ... ... | , | 2d |
| 808 | The Peace of God ... | ,, | 2d. |
| 809 | The Last Prayer ... | ,, | 2d. |
| 810 | The flower that smiles | H. E. Button | 2d. |
| 811 | Let Erin remember ... | L. Dix | 2d. |
| 812 | To Sylvia ... | Gustav von Holst | 3d. |
| 813 | The merry bells of Yule | Naylor | 4d. |
| 814 | Song of the Zetland fishermen | Elvey | 4d. |
| 815 | Let the hills resound | B. Richards | 4d. |
| 816 | A fortunate island | ...B. Johnson | 4d. |

# THE MUSICAL TIMES

*AND SINGING-CLASS CIRCULAR.*

FOUNDED IN 1844.

PUBLISHED ON THE FIRST OF EVERY MONTH.

*No.* 907.—*Vol.* 59. *Registered at the General Post Office for Canadian Postage.*

SEPTEMBER 1, 1918.

*Price* 4*d.*; *Postage* 1½*d.* *Annual Subscription, Post-free,* 5*s.*



## ROYAL CHORAL SOCIETY.

Patron: HIS MAJESTY THE KING.
Conductor: SIR FREDERICK BRIDGE, C.V.O.

(Season 1918—1919.)

There are now VACANCIES in the CHOIR for SOPRANOS, CONTRALTOS, TENORS, and BASSES. Applicants should have STRONG VOICES OF GOOD QUALITY, and should be prepared to pass an examination in SIGHT-READING. Address, The Secretary, Royal Choral Society, Royal Albert Hall, S.W.-7

## ROYAL ACADEMY OF MUSIC.

YORK GATE, MARYLEBONE ROAD, LONDON, N.W.-1

Instituted 1822. Incorporated by Royal Charter, 1830.

Patron: HIS MAJESTY THE KING.

President: H.R.H. THE DUKE OF CONNAUGHT, K.G.

Principal: Sir A. C. MACKENZIE, Mus. Doc., LL.D., F.R.A.M.

MICHAELMAS TERM begins September 23rd, Entrance Examination, September 19th.

Scholarships for Soprano Singing. Mezzo-Soprano or Contralto Singing, Pianoforte, Violin, Violoncello, Organ, and Operatic Composition will be offered for Competition in September. Last day for entry, September 2nd.

Prospectus can be obtained on application.

P. QUARRY, Acting-Secretary.

## THE ROYAL COLLEGE OF MUSIC.

PRINCE CONSORT ROAD, SOUTH KENSINGTON, S.W.-7

(Incorporated by Royal Charter, 1883.)

Telegrams—"Initiative, Southkens, London." Telephone—"1160, Western."

Patron: HIS MAJESTY THE KING.

Director:

Sir C. HUBERT H. PARRY, Bart., C.V.O., D.C.L., M.A., Mus. Doc.

Honorary Secretary: M. MUIR MACKENZIE, Esq.

The CHRISTMAS TERM will commence on Monday, September 23rd, 1918.

Entrance Examination, Thursday, September 19th, 1918.

A Junior Department is established for Pupils under 16 years of age.

Syllabus and Official Entry Forms may be obtained from The Registrar.

THE ROYAL COLLEGE OF MUSIC PATRON'S FUND (Founded by Sir S. Ernest Palmer, Bart.). For the encouragement of British Composers and Executive Artists.

Particulars may be obtained from the Registrar of the College.

CLAUDE AVELING, Registrar.

## ROYAL MANCHESTER COLLEGE OF MUSIC.

Patroness: HER MAJESTY QUEEN ALEXANDRA.

President: Sir THOMAS BEECHAM, Bart.

Principal: Dr. ADOLPH BRODSKY.

Special Houses of Residence recommended for Students.

Students are required to enter upon a complete course of Musical Instruction, and are not admitted for a shorter period than one year.

Fee for the year, £30. Special fee for Organ Course, £20, and for Wind Instrument Course, £15.

Systematic Course for the Training of Teachers included in the curriculum.

The Prospectus, with Scholarship information, Diploma Regulations, and Entry Forms, on application.

Opera Class—Miss MARIE BREMA.

STANLEY WITHERS, Registrar.

## THE ROYAL COLLEGE OF ORGANISTS.

Examination Regulations, List of College Publications, Lectures, &c., may be had on application.

H. A. HARDING, Hon. Sec.

Kensington Gore, S.W.-7

## GUILDHALL SCHOOL OF MUSIC.

PRINCIPAL .. .. .. LANDON RONALD.

PRIVATE LESSONS in all musical subjects. STAGE TRAINING, in Elocution, Gesture, Stage Dancing, Fencing.

Complete Musical Education at inclusive fees, £7 17*s.* 6*d.* and £10 10*s.*, comprising principal and secondary Subjects, Harmony, Sight-Singing, and / or Orchestra.

AUTUMN TERM begins Monday, September 16th.

Prospectus and Syllabus of Local Centres and Local Schools Examinations (open to general public), free.

H. SAXE WYNDHAM, Secretary.

Victoria Embankment, E.C.-4.

## BIRMINGHAM & MIDLAND INSTITUTE.

SCHOOL OF MUSIC.

Visitor.. .. .. Sir EDWARD ELGAR, O.M., Mus. Doc., LL.D.
Director .. .. GRANVILLE BANTOCK, M.A.

SESSION 1917-1918.

The Session consists of AUTUMN TERM (September 24 to December 22); WINTER TERM (January 21 to April 13); SUMMER TERM (April 15 to June 29).

Instruction in all branches of Music, Students' Choir and Orchestra, Chamber Music, Students' Rehearsals, and Concerts.

Prospectus and further information may be obtained from—

H. M. FRANCIS, *Secretary.*

## UNIVERSITY OF DURHAM.

Examinations for degrees in Music are held as follows: Matriculation, January, July, and October; First Mus. B., March and September; Mus. B. and Mus. D., September only.

For particulars, apply Secretary of Examinations, University Offices, Durham. Copies of former Examination Papers, 1*s.* 6*d.* per set.

## THE BRITISH MUSIC SOCIETY.

Offices: 19, Berners Street, W.-1.

FOR THE FOSTERING OF BRITISH MUSIC.

Membership open to all music-lovers.

Patron: The Rt. Hon. A. J. BALFOUR.
President: THE LORD HOWARD DE WALDEN.

*Committee of Management:*

Mr. Adrian C. Boult
Mr. W. W. Cobbett
Mr. Alvin Langdon Coburn
Sir Edward E. Cooper
Mr. W. R. Davies
Mr. Edward J. Dent
Rev. E. H. Fellowes, Mus. Doc.
Col. W. Johnson Galloway
Mr. H. Cart de Lafontaine
Mrs. W. Lee Mathews
Mr. G. Bernard Shaw
Major Geoffrey Toye

W. R. DAVIES, Treasurer.

Particulars from the Director (and Secretary *pro tem.*), A. Eaglefield Hull, Mus. Doc., Oxon. 19, Berners Street, W.-1.

## MANCHESTER SCHOOL OF MUSIC.

FOUNDED 1892.

Principal: ALBERT J. CROSS, A.R.A.M.

The Twenty-seventh year begins on October 7th.

All Branches of Music taught. Day and Evening Lessons.

Full Orchestral Class, Intermediate and Elementary String Orchestras, Opera, Ensemble, Elocution, Choral, and Harmony, &c., Classes. Single Subjects taught. Prospectus from 16, Albert Square.


## ADVANCE IN PRICES.

With the exception of folio songs, all the Novello publications were increased in price on January 1, but the charges quoted in the advertisement columns have not been altered.

## UNIVERSITY OF MANCHESTER.

FACULTY OF MUSIC.

The Prospectus containing information as to the courses of study for the Mus. B. and Mus. D. Degrees will be forwarded on application to the Registrar. Under the new regulations graduates of other approved Universities who fulfil the requirements of the Syllabus may qualify for the Degree of Mus. D.

The HARGREAVES SCHOLARSHIP, of the value of £30 per annum and tenable for two years, is awarded on the results of the First Mus. B. Examination.

## BATTERSEA POLYTECHNIC, S.W.

Principal: F. H. NEWMAN, M.A., Ph. D.
Head of Music Department: H. DAVAN WETTON.

Day and Evening Classes are given by Competent Teachers, in Pianoforte, Violin, Viola, 'Cello, Solo, Sight and Class Singing, Theory of Music, Harmony, Counterpoint, Fugue, and Instrumentation.

Preparation for all recognized Diplomas and for Degrees in Music; Special Classes for School Teachers; Private Lessons by arrangement. New term commences September 30 For particulars, apply to the SECRETARY.

## SOUTH LONDON SOCIETY OF ORGANISTS.

President 1918:
E. STANLEY ROPER, B.A., Mus. B., F.R.C.O.

Two Prizes £5 5s. each for best settings of the "Te Deum" and Evening Canticles.

Forms of application for Membership and Regulations for Competition on receipt of stamped addressed envelope.

De Crespigny House, Denmark Hill, S.E.5. J. WARRINER, Mus. D., Hon. Sec.

## ORIANA MADRIGAL SOCIETY.

(Season 1918-19.)

Efficient singers (S.A.T.B.) invited to join this well-known choir.

Practices—Leighton House, Mondays, 5.15 (Ladies); 5.45 (Men). Sub. £1 1s. per annum.

Expenses to a few professionals. Apply Ch. Kennedy Scott (Hon. Conductor), 57, Addison Road, W. 14.

## INCORPORATED GUILD OF CHURCH MUSICIANS.

Founded 1888.

Incorporated pursuant to Act of Parliament XXX. and XXXI. Victoria, Cap. CXXXI., § 23.

*President:* THE RT. REV. BISHOP J. E. C. WELLDON, D.D., DEAN OF DURHAM.

ASSOCIATE (A.I.G.C.M.), LICENTIATE (L.I.G.C.M.), FELLOWSHIP (F.I.G.C.M.) EXAMINATIONS in London and at approved Provincial Centres in April, July, and December.

COMPETITIONS, 1918.

SILVER MEDALS are awarded for the best ANDANTE for the ORGAN, and a SHORT ANTHEM with Bass Solo.

BRONZE MEDALS for the best VESPER HYMN, DOUBLE CHANT, and KYRIE.

Organists (Members) have the FREE use of the Register of Vacant Appointments.

Calendar (*gratis*) and further information of DR. LEWIS, Warden, 18, Berners Street, London, W.-1

## THE LONDON COLLEGE FOR CHORISTERS.

6 and 7, BLOMFIELD CRESCENT, PADDINGTON, W.-2
Founder and Director: MR. JAMES BATES.

Solo Boys and Chorus Boys supplied at short notice for Church Services, Concerts, &c. Telephone Paddington, 5990. Sec., E. B. GOLDING.

# THE TECHNIQUER

(THE MASTER KEY TO TECHNIQUE.)
Patented in Great Britain and U.S.A.
For all instrumentalists.

A Lecture-Demonstration will be given by the inventor, Mr. R. J. PITCHER, Mus. Bac., at the London Academy of Music, Princes Street, Cavendish Square, W.-1., on Monday, September 30, at 8 p.m.

Chair to be taken by VICTOR BENHAM, Esq.

The Pianoforte Illustrations will include a Sonata composed by the lecturer's pupil, Miss Florence J. Fitch, A.R.C.M. (Admission free.)

Send for particulars and list of testimonials. "Hand Development," 7d. post free.

Secretary, Miss Cooper, 33, Orchard Street, W.-1.

## LONDON COLLEGE OF MUSIC.

GREAT MARLBOROUGH STREET, LONDON, W.-1

Patron: HIS GRACE THE DUKE OF LEEDS.

BOARD OF EXAMINATION.
DR. HORTON ALLISON, Mus. D. Dublin; Mus. B. Cantab.; F.R.A.M.
DR. ARTHUR S. HOLLOWAY, Mus. Doc. Oxon.; F.R.C.O.
DR. F. J. KARN, Mus. Bac. Cantab., Principal.
G. AUGUSTUS HOLMES, Esq., Director of Examinations.

EXAMINATIONS—LOCAL AND HIGHER.

The NEXT EXAMINATION for Certificates in Pianoforte, Violin, Singing, Elocution, Organ, Theory of Music, &c., will be held in London and at over 400 Local Centres throughout the United Kingdom in DECEMBER. Last day of entry, November 15.

SYLLABUS, and Forms of Entry, may be had on application to the Secretary.

The HIGHER EXAMINATIONS for the Diplomas of Associate (A.L.C.M.) and Licentiate (L.L.C.M.) take place in April, June, July, and December, and for the Diplomas of Associate in Music (A. Mus. L.C.M.), Licentiate in Music (L. Mus. L.C.M.), and Fellowship (F.L.C.M.), in June, July, and December.

LOCAL CENTRES may be formed in districts unrepresented, either in the United Kingdom or abroad; particulars on application. SCHOOL CENTRES may also be arranged.

In the Educational Department students are received and thoroughly trained under the best Professors at moderate fees. Lessons may commence from any date. For full information apply,

A. GAMBIER HOLMES, Secretary.

Telegrams: "Supertonic, Reg. London." Telephone: 3870 Central.

## VICTORIA COLLEGE OF MUSIC,

LONDON
(Under the direction of the Victoria College Corporation, Ltd.).
INCORPORATED 1891.
18, BERNERS STREET, OXFORD STREET, LONDON, W.-1
President: THE MOST HON. THE MARQUIS OF ANGLESEY.
Board of Examination:
Principal: J. H. LEWIS, D.C.L., F.E.I.S., Mus. Doc.
Chairman: J. M. BENTLEY, Mus. Doc., Cantab., Hon. F.R.A.M.
Hon. Director of Studies: CHURCHILL SIBLEY, Mus. Doc., F.I.G.C.M.
Registrar: J. G. COOPER, Mus. Doc., Dunelm., F.R.C.O.
ROBERT FOX FREW, Mus. Doc. Dunelm.
Rev. NOEL BONAVIA-HUNT, M.A. Oxon.
Secretary: H. PORTMAN LEWIS.

Metropolitan Examinations in all subjects, including the Diplomas of A.V.C.M., L.V.C.M., F.V.C.M., also for the Teachers' Professional Diploma in the Art of Teaching, April, July, and December.

Local Theoretical Examinations, July and December.
Practical Examinations are now being held at the various Centres
Gold, Silver, and Bronze Medals are offered for Competition.
Local Secretaries required for towns not represented.
Dr. Churchill Sibley gives personal lessons at the College.

All communications to be addressed to The Secretary, Registered Office, 11, Burleigh Street, Strand, W.C.-2

## NATIONAL CONSERVATOIRE

INST., 1895. OF MUSIC, LTD. INCOR., 1900.
London: 149, Oxford Street, W.; Liverpool: 44 Princess Road.
Warden: Professor ALEXANDER PHIPPS, Mus. Bac.
LOCAL MUSICAL EXAMINATIONS, DECEMBER.
DIPLOMAS, ASSOCIATE, LICENTIATE, and FELLOW.
Thorough training all Subjects, for professional and amateur students.

# VOCALISTS

Subject to sore, relaxed, ulcerated or inflamed throat, also those with unsteady tonal vibration (tremulous and shaky, with indecisive intonation) should send at once for the remedy, which acts immediately by dispelling any inflammation and bracing up the whole vocal apparatus, giving a healthy, flexible tonicity which insures steady and firm intonation. This great remedy, which renders any person immune to sore throat, will be sent on receipt of 5s. and 2d. postage (registered). Describe exact condition of throat when writing to O. E. Fox-Adams, 4, Well Road, Hampstead, London, N.W.-3.

## MUSIC AND THE FIGHTING MAN.

Musicians with Choir Training and Orchestral experience, and Organizing ability, needed for work amongst the troops at Home and Abroad. Also Class Singing Teachers (Men and Women) for France, for the Educational Scheme directed by Sir Henry Hadow. Honorarium to meet home liabilities, &c., according to individual needs. Apply, Percy A. Scholes, B. Mus., Music Section of the Y.M.C.A., 25, Bloomsbury Square, W.C.-1.

# Become a Good Pianist without constant "practising"

All necessity for "Keyboard Drudgery" has been abolished by my "From Brain to Keyboard" System. Instead of spending years in wearisome "practising" for several hours daily, you need give only a few minutes for a few months twice daily.

The mastery of the piano which my System will give you is unattainable by the slow and laborious "practice" methods, even though you spend years in diligent drudgery.

This is possible only by the aid of the well-known System.

## "From Brain to Keyboard"

### Macdonald Smith's System of Touch and Technique.

Improvement starts with the very first lesson and success is certain whatever your age or proficiency. The lessons are given by post and will be carefully adapted to your individual requirements, my personal attention being given to each student. No apparatus or special notation is used.

Sir Frederick Bridge, C.V.O., has strongly recommended my System, the advantages of which, he stated, he could cordially endorse from his own personal experience. Over 10,000 successful students testify to its wonderful value.

*SEND FOR MY ILLUSTRATED BOOK:*
*"Light on Pianoforte Playing."*

This book fully explains the principles and advantages of the methods used in my Postal Course, and should be read by pianists of all grades of proficiency. When replying, please send 3d. for part war-time cost and postage, and state whether average or advanced pianist.

**M. MACDONALD SMITH,**
19, BLOOMSBURY SQUARE, LONDON, W.C. 1

## MR. CHARLES TREE

Regrets that, owing to war conditions, Messrs. Joseph Williams, Ltd., are obliged to Raise the Price of "HOW TO ACQUIRE EASE OF VOICE PRODUCTION" to 5s.

Vocal Teacher writes, Aug. 9, 1918: "I am writing to tell you I have recently studied your book, and the difference it has made to my voice is astonishing. My pupils, too, have improved tremendously."

Vocalist, Aug. 11, 1918: "For ten years I have studied the voice, but have always experienced some physical difficulty. Since your Lecture on Voice at Kettering in April last I have studied your book and method. The change to ease and resonance came about in less than two months."

Mr. Tree is anxious to make known as widely as possible the simple method of obtaining that ease of singing which has kept his own voice fresh for over 25 years of public singing.

Hints to Vocal Teachers are given in strictest confidence.
Concerts, Lectures, Recitals, &c. 29, King's Road, Chelsea.

## MR. W. H. BREARE

VOCAL ADVISER AND TEACHER OF SINGING

TO STUDENTS AND THE PROFESSION.

Author of "Vocalism," "Elocution: Its First Principles," "Vocal Faults and their Remedies." Now Published; "Vocal Technique: How it feels to Sing." 3s. 6d. each, post 3s. 10d.

"The most complete guide to singing in English."—"Lancelot," in the *Referee*.

"One of the sanest of sane expositions."—*Musical Courier, N.Y.*

"Is a reliable expert in all branches."—*Gentlewoman*.

"A magnificent guide to both teachers and students."—*Eastern Morning News*.

"Do not hesitate to commend."—*Glasgow Herald*.

"His technical knowledge is minute, wide and accurate: what he has to say is well worthy of consideration by public singers and music teachers."—*Aberdeen Free Press*.

"Common-sense in all he utters."—*Leeds Mercury*.

"Is an acknowledged authority. . . ."—*Western Morning News*.

"I have not the slightest fear of contradiction when I say that no one knows more about the voice and vocal production than Mr. W. H. Breare."—"Counterpoint," in the *Newcastle Journal*.

Address: "HERALD" BUILDINGS, HARROGATE.

**£100** SINGING; £50 PIANO SCHOLARSHIPS, and CASH PRIZES. MR. CLIFTON COOKE'S COMPETITION, November 2nd and 9th. Prospectus, Secretary, 26M, Guilford Street, W.C.1.


## PROFESSIONAL NOTICES.


MISS JEAN CARRINGTON (CONTRALTO).
13, Airedale Road, Wandsworth Common, S.W.12.

MR. ERNEST A. FLAMBE (BASS).
Oratorio, Concerts, Receptions, &c. For vacant dates, address 67, Ashbourne Avenue, Mitcham, Surrey.

MR. SAMUEL MASTERS
(TENOR).
Address—164, Bank Buildings, Ewell Road, Surbiton.

MUSICAL REVISER TO MESSRS. NOVELLO FOR THIRTY-THREE YEARS.

COMPOSERS' MSS.
REVISED AND PREPARED FOR PRINTING.
H. ELLIOT BUTTON, "Harewood," Ardwick Road, N.W.2
Reference to the following composers kindly permitted:—
Sir C. HUBERT PARRY, Bt., C.V.O., Sir EDWARD ELGAR, O.M.
Sir FREDERICK BRIDGE, C.V.O., Dr. WALFORD DAVIES.

DR. ALLISON instructed by Post Candidates who OBTAINED DEGREES OF MUS.D. and MUS.B. at Oxford, Cambridge, Dublin, London, and Durham Universities, Diplomas of F.L.C.M., L.Mus.L.C.M., A.R.C.M., F.R.C.O. (1916), and L.R.A.M. Gold Medals, Silver Medals, Scholarships, Prizes, "Honours," and Pass Certificates (of the College of Music) to the number of *eight hundred and eighty*. Dr. Allison is willing to teach those who neither require nor desire to pass examinations. Harmony, Counterpoint, Orchestration, and Analysis of Composition by Post, to correspondents anywhere. Personal instruction in Theory, Singing, Organ, and Piano. 24, Park Range, Victoria Park, Manchester.

REVISION OF MUSICAL COMPOSITIONS.
Dr. Horton Allison, 24, Park Range, Victoria Park, Manchester.

SPECIAL CORRESPONDENCE COURSES:—
(1.) L.R.A.M. Paper Work.
(2.) A.R.C.M. Paper Work.
(3.) Interesting Courses of Study in Rudiments, Harmony, Form, &c.

L.R.A.M. Exams. 1910-17 .. 121 Correspondence Pupils successful.
A.R.C.M. " 1914-18 .. 27 " " "

MR. E. H. BIBBY, Mus. Bac., L.R.A.M., A.R.C.M.,
c/o FORSYTH BROS., Deansgate, Manchester.

DR. CUTHBERT HARRIS, Mus. Doc., Dunelm., F.R.C.O. SPECIALIST IN CORRESPONDENCE TUITION. 362 Successes in Mus. D., Mus. B., F.R.C.O., and A.R.C.O., &c. 3, De Burgh Park, Banstead, Surrey. 'Phone, Burgh Heath, 346.

DR. HARRIS REVISES and PREPARES MSS. FOR PUBLICATION. Accompaniments to Songs written and Works Scored for Orchestra. Address as above.

MISS H. HEALE COACHES for all EXAMINATIONS in MUSIC (at private residence or at West-End studio), in Pianoforte, Harmony, Counterpoint, Fugue, Form, Orchestration, "Teaching," Modulation, Transposition, &c. For Terms, &c., apply Dunraven House, 41, Albert Bridge Road, S.W.11

DR. ARTHUR S. HOLLOWAY, Mus. D. Oxon., 13, Roseleigh Avenue, Highbury, N.5, continues to PREPARE CANDIDATES for the various Theoretical Examinations. Music of any description revised o arranged. LESSONS in COMPOSITION, by post if desired.

ENGAGEMENTS ACCEPTED AND POSTAL LESSONS given by Mr. C. T. HEAVISIDE, SOLO PIANIST, Cellist, &c., 27, Torwood Street, Torquay.

DR. F. J. KARN (Mus. Bac. Cantab.; Mus. Doc. Toronto) continues to give lessons in Harmony and other Theoretical subjects, and prepares for all Musical Examinations. Compositions revised and Analyses written. Candidates prepared by Dr. Karn have gained the Mus. Bac. and Mus. Doc. degrees at the Universities and diplomas from the Musical Colleges.
Address 106, Haverstock Hill, London, N.W.3

MADAME LARKCOM, F.R.A.M., Professor of Singing, R. A. Music. Private Pupils received at the Wigmore Hall Studios, 40, Wigmore Street, W.1

ARTHUR MANGELSDORFF, L.R.A.M., A.R.C.M., Pianist (Specialist), coaches for Pianoforte Diplomas. Paper Work by Correspondence. 497, Coventry Road, Birmingham.

L.R.A.M.—ARTHUR MANGELSDORFF has had September, 1917, Successes. He begs to state that he is a British-born subject. Address as in other advertisement.

DR. LEWIS, Mus. Doc., F.E.I.S., Warden, Incorporated Guild of Church Musicians, gives LESSONS, Personally or by Post, in HARMONY and COUNTERPOINT. 18, Berners Street, Oxford Street, W.-1

DR. LEWIS' TEXT-BOOKS:

HARMONY. (2 vols.) 5s. each, net.
COUNTERPOINT. 5s. net.
DOUBLE COUNTERPOINT AND CANON. 5s. net.
FUGUE. 1s. 6d. net.
ELEMENTS OF MUSIC. 2s. 6d. net.
DEVELOPMENT OF ANGLICAN CHURCH MUSIC. 2s. net.
PRONOUNCING VOCABULARY OF MUSICAL TERMS. 6d. net.
DICTIONARY OF MUSICAL TERMS. 6d. net.
MATERIAL OF MELODY. 3d. net.
IMPROVISATION. 1s. 6d. net.
The above, complete, will be orwarded (carriage paid) or £1.

MISS F. HELENA MARKS PREPARES for L.R.A.M. and other Examinations. Pianoforte, Harmony, "Form and Teaching," &c. Lessons (oral or by correspondence). Pupils received and visited for the Pianoforte. Many recent successes, L.R.A.M., &c. Pianoforte Classes, 10, Matheson Rd., West Kensington.

DR. H. H. L. MIDDLETON, Mus. Doc., F.R.C.O., L.R.A.M., A.R.C.M. Twenty-five years' experience in Private Tuition and Coaching for Degrees. More than 500 of Dr. Middleton's Pupils have obtained Degrees at the Universities, R.A.M., R.C.M., and R.C.O. Address, 60, Berners Street, W.-1

MISS MARGARET YOUNG, L.R.A.M., A.R.C.M. (Pianoforte Teacher), A.T.C.L. (Pianoforte and Vocal Teacher). Correspondence Lessons, Theory, Harmony, Form, Art of Teaching. Successes at R.A.M. and T.C.L. Metropolitan Examinations. Compiler, Musical Terms (English first), Novello, 4d. Bawburgh Vicarage, Norwich.

WESTMINSTER ABBEY CHOIR SCHOOL,
DEAN'S YARD, S.W.-1.

The Headmaster, assisted by a resident and visiting Staff of University men, receives *Non-Singing Day Boys and Boarders* as well as Choristers, of the ages of 8—14, for preparation for the Public Schools and Navy.

The *Morning Class* for Boys of six or seven is taught by a Lady.

A *Probationer Choristership* will be vacant shortly.

Apply, Rev. The Headmaster.

ST. MARY ABCHURCH, E.C.—BOYS REQUIRED for the Choir in September. Applicants may call on the Organist at the Church, on Thursdays, September 5 or 12, at 6.30. Further particulars by The Rector.

ALTO SOLOIST WANTED for St. Mary's, Stoke Newington. Used to Quartet work. £25. App'y, Dr. Henry T. Pringuer, 4, East Bank, Stamford Hill, N.-16.

TENOR LEADER and SOLOIST WANTED for Nonconformist Choir in North London. Must be experienced and good reader. Top A essential. £25. Apply Colin Baker, A.R.C.O., 26, Cecile Park, N.-8.

KING'S COLLEGE, CAMBRIDGE.—There is a VACANCY in the Choir for a Bass, either a Choral Scholar or Lay-Clerk. Choral Scholarships are tenable by those who intend to take a University Degree. The value of the Scholarship is £80 a-year, with certain allowances. The stipend offered to a Lay-Clerk is £90. The Competition will be held early in October. Applications to be sent in not later than September 24. Candidates must be exempt or discharged from military service. For further information, apply to The Dean, King's College, Cambridge.

ST. ANDREW'S CHURCH, Wells Street, W.-1. There is a VACANCY for a BASS SINGER in the Choir. Experience in church work and good sight-reader essential. Stipend £30 to £40. Apply, Dr. M. P. Conway, St. Andrew's Vestry, Wells Street, W.-1.

THE ROYAL PARISH CHURCH OF
ST. MARTIN-IN-THE-FIELDS,
TRAFALGAR SQUARE, W.C.-2.
CHOIR.

There will be VACANCIES for Twelve Choirmen (not over 40 years of age, and ineligible for service), for a period of three months, commencing October 1st next. Applications, stating age, voice, and qualifications, and accompanied by three recent testimonials, should reach the Organist at the above address not later than September 17.

Ability and experience are essential. The Vicar and Churchwardens reserve the right of terminating the engagement at the end of the stated period, with or without notice.

Unisonal singing only. Scarlet cassocks. Salary at the rate of £30 per annum.

SOPRANO (SOLOIST).—Lady Desires ENGAGEMENT in Choir. Experienced. Good reader. Willing also to help in church entertainments, &c. Pianist and excellent accompanist. c o Novello & Co., Ltd., 160, Wardour Street, London, W.-1.

TENOR, open to accept CHURCH APPOINTMENT in S.E. London. Long experience. Mass, Anthem, Recital, and Concert. Communicant. A. Hart, 24, Birkbeck Road, Beckenham, Kent.

DURHAM CATHEDRAL.

ASSISTANT-ORGANIST WANTED. Salary not exceeding £150 a year. Applications, stating age and experience, and accompanied by Testimonials, must be sent on or before Saturday, September 14th, to The Rev. The Precentor, The College, Durham.

ORGANIST AND CHOIRMASTER WANTED for Barry Road Wesleyan Church, East Dulwich. Salary 50 Guineas per annum. Book of Common Prayer used in morning service, which is fully choral. Proficiency in choir training most essential. Applications with References may be addressed to Mr. J. G. Gare, 28, Friern Road, East Dulwich, S.E.-22.

WANTED, Temporary Cathedral ORGANIST during War. Write terms fully to The Dean, St. David's Deanery, Pembrokeshire.

F. R. C. O. desires Post as ORGANIST in London. Temporary or permanent, or would deputise. Miss E. Priday, 242, Tottenham Court Road, W.-1.

CORK CATHEDRAL.—The Organist has a VACANCY for an ARTICLED PUPIL. Preparation for University Degree and College of Organists. Salary to one capable of taking single services. Apply to Dr. W. G. Eveleigh, Fernhurst Avenue, Cork.

WANTED, FIRST-CLASS VIOLINIST, for Picture House. Lady, or ineligible Gent. One Matinée, Rehearsal and Evenings (no Sundays). Much classical and other high-class music played. Tavan arrangements. Pars. and salary to Walter C. Gibbs, Manager, Playhouse, Cambridge.

ORGANS (New and Second-hand) for SALE.—Electric and pneumatic action up-to-date. Built or reconstructed. Bedwell & Son, The Cambridge Organ Works, Cambridge.

FOR SALE, STEINWAY CONCERT GRAND PIANO.—Dark Rosewood case, three legs; in good condition. Suitable for cinema hall. Owner must sell—100 guineas or near offer. Apply, Howcroft, Riccall, Yorks.

FOR SALE. BROADWOOD SEMI-GRAND, Rosewood case. Excellent condition. Exchange for Upright. H., 8, Fitzwarren Gardens, Highgate.

FOR SALE, PNEUMATIC PEDAL ATTACHMENT. NORMAN & BEARD. Lat-st. Concave and Radiating, with Stool. £12. Castle, "Dunkeld," Mill Hill, N.W.-7.

FULL SET OF ORGAN PEDALS, suitable for piano attachment, complete with foot rest and organ stool, £8. Apply H. D. C. Horwood, 32, Walsingham Road, Bristol.

NORMAN & BEARD'S PNEUMATIC PEDAL ATTACHMENT FOR PIANO, in perfect condition, nearly new. Full particulars upon application. Arthur Spencer, Chippenham.

MUSICAL INSTRUMENTS WANTED.—SECOND-HAND (OR NEW).—(1.) Oboe (French make, Triebert preferable), and English Horn; (2.) Alto (E flat) or Baritone (E flat) Saxophone; (3.) Double-Bass Sarrusophone in C. Apply, 'W. F.,' c/o Novello & Co., Ltd., 160, Wardour Street, London, W.-1.

PIANO. — Magnificent Horizontal GRAND, by Mott & Co. Rich antique Buhl work case, Rosewood. Also Two HARMONIUMS. Henry Speechly & Sons, Organ Works, Saint Marks Road, Dalston, E.-8.

TE DEUM IN F. MAGNIFICAT AND NUNC DIMITTIS IN F. 3d. each. By A. Toase, Novello & Co., Ltd.

CHURCH MUSIC by B. Luard-Selby, published by Winthrop Rogers, Limited, 18, Berners Street, London, W.-1. Magnificat No. 1, 3d. Anthem, "The Lord hear thee," 2d.

ANTHEM, "GOD BE MERCIFUL." By W. R. ALPE. Price 3d. "Thoroughly well written."—*Musical News.*
London: NOVELLO AND COMPANY, Limited.

WANTED, Copy of REUBKE'S 94TH PSALM for ORGAN. Write "H. G. O.", c/o Novello & Co., Ltd., 160, Wardour Street, W.-1.

BARITONES should buy descriptive scena THE BULL FIGHT (Oakley). Compass A to E. Price 1s. 6d. Weekes & Co., 14, Hanover Street, W.-1.

By C. CARR MOSELEY.
EDITED BY SIR FREDERICK BRIDGE, C.V.O.

HYMN FOR CHRISTIAN SOLDIERS. Very suitable for Time of War. Price 1½d. Words 1s. 6d. per 100.

GENTLY TOUCH THE WARBLING LYRE. Part-Song for A. or CONTR. (or T.) T.B. Price 2d.
London: NOVELLO AND COMPANY, Limited.

# PIANO PEDALS with Octave Coupler

This wonderful invention supersedes all Piano Pedals, and is a Master Patent.

THE CATHEDRAL, MANCHESTER,
Nov 8, 1910.

DEAR MR. MALKIN,

I think your Patent Pedal Attachment, which you have fitted to my Steinway, is simply splendid. I find the action absolutely silent and its touch beautiful.—Yours truly,

R. H. P. COLEMAN, F.R.C.O., Sub-Organist.

Terms: Cash, or instalments of 20s. per month.

*Write for Lists, Prices, and Clients' Opinions, and References to*

THE MALKIN PATENT PEDAL CO., LTD.,
Works—Hanley, Staffs. NEWCASTLE-UNDER-LYME.

# COMPOSITIONS
BY
# ALFRED ALLEN.

| | s. | d. |
|---|---|---|
| SONATA IN D MINOR FOR ORGAN .. .. | 2 | 6 |
| MOTET, BLESSED ARE THEY THAT MOURN | 0 | 4 |
| THREE SACRED SONGS. Complete .. .. | 1 | 6 |

London: STAINER AND BELL, Limited.

JUST PUBLISHED.

No. 90. NOVELLO'S MUSIC PRIMERS.

# COMBINED COUNTERPOINT
IN THREE PARTS,
AND
# FLORID AND IMITATIONAL COUNTERPOINT
IN THREE AND FOUR PARTS
WITH EXAMPLES,
BY
GEORGE J. BENNETT,
MUS. DOC. CANTAB.

Price Three Shillings.

London: NOVELLO AND COMPANY, Limited.

# THE ELEMENTS OF PIANO TECHNIQUE ON A RHYTHMIC BASIS.
BY
# R. H. BELLAIRS.

Strongly recommended by the highest authorities.
More work can be done with Dr. Bellairs' Method than with any other.
Eliminates Mechanical Drudgery.
Interests the pupil from the very beginning.
List of companion works and testimonials on receipt of a post-card.

*Price 2s. 6d. net. Of all Musicsellers.*

ENOCH & SONS, LONDON.
58, Great Marlborough Street, W.1.

JUST PUBLISHED.

# LOVE WAKES AND WEEPS
Four-Part Chorus for Ladies' Voices (S.S.A.A.)
BY DENIS S. WRIGHT. Price 3d.

BY THE SAME COMPOSER.
IN ABSENCE.
Song for Tenor or Soprano. Price 2s. net.
STAINER & BELL, LTD., 58, BERNERS STREET, W.1.


# TRINITY COLLEGE OF MUSIC
(INSTITUTED 1872.)

President:
THE RT. HON. THE EARL OF SHAFTESBURY, K.P.,
Chairman of Board:
SIR FREDERICK BRIDGE, C.V.O., M.A., MUS. D.
Director of Studies: C. W. PEARCE, MUS. D.
Director of Examinations: E. F. HORNER, MUS. D.

The following CANDIDATES were SUCCESSFUL at the HIGHER EXAMINATIONS held at the College and certain Centres in April and July last.

LICENTIATES (L.T.C.L.).

THEORY and PRACTICE of COMPOSITION.—Alfred R. H. Abbott, F.R.C.O. (London), Harold E. Mackinlay, F.R.C.O. (London), Charles S. Watson, LL.D., Tallis Gold Medal (London)

PIANOFORTE.—Edward Bailey (Nottingham), Violet Bulman (Gillingham), Margaret M. Coffey (London), Adelaide E. T. Croad (Sheerness), Beatrice M. Eady (London), Maggie Edge (Tyldesley), Winifred F. Edghill (Glastonbury), Dorothy Fowler (Oldham), Edith M. Giller (Southampton), Susanna S. F. I. Hallett (London), Dorothy M. Holbrook (Peterboro'), Nellie Howard (London), Hilda R. Merrett (London), Mrs. Dora E. Moore (Cowes), Blanche M. Nicholls (Folkestone), Agnes Sakoshansky (Nottingham), Alice M. Smith (Worksop), Irene A. Ward (Leyton).

ORGAN.—Harold E. Mackinlay, F.R.C.O. (London).

SINGING.—Cyril V. Jenkin (Sutton), Ethel Snape (London).

VIOLIN.—Antoinette A. Pauer (Trentham).

ASSOCIATES (A.T.C.L.).

THEORY and PRACTICE of COMPOSITION.—Florrie Bearcroft (Eston), Lily S. Betts (London), Bessie K. Boxall (Gosport), Hugh B. Franklin (Luton), Jenny Idle (London), Margaret E. Judd (Brackley), Ethel Roberts (London), Stella G. Sawyer (Kingston).

PIANOFORTE.—Ethel Abrams (Runcorn), Winifred M. Acklam (London), Evelyn E. Anthony (Hatfield), Leah Armon (Lowestoft), Beulah L. M. Austin (Ashford), Ethel Barnett (Swindon), Elsie M. Beale (London), Mabel E. Best (Worthing), May E. Bobby (Soham), George A Bone (Luton), Ena K. Browne (London), May Butterfield (Oldham). Elaine Charlton (Keswick), Elizabeth Cooke (Runcorn), Emily P. Dyer (Birmingham), Ivy A. Etches (Chesterfield), Annie J. Fraser (Aberdeen), Vera G. Greenway (Bristol), Martha Greenwood (Keighley), Hilda C. Gunton (Maidstone), Aileen M. Guy (Portsmouth). Winifred Hasseck (Burne), Ethel Hedley (Bromley), Dorothy Herbert (Glasgow), Dorothy M. Hersey (London), Vera Holt (Bristol), Ellen E. L. Hope (London), Winifred M. Hope (Ashford), Olive J. Horsfield (London), Winifred D. Jones (Rochester), Blodwen Kelly (Wrexham), Bertha E. M. Keyte (Stoke-on-Trent), Beatrice Kidgell (Boscombe), Kathleen I. King (London), Doris C. Leadbetter (Radstock), Evelyn O. Lee (Windsor), Mabel Lee (Huddersfield), Winifred M. Linington (London), Winifred C. Luckhurst (Ashford), Nivena G. Macduff (Glasgow), Ethel J. Marquis (Nelson), Wilhelmina J. Minty (Ipswich), Edna M. Munday (Dover), Frederick Nicholas (Wrexham), Genevieve M. Nolan (London), Alice O'Grady (Driffield), Florence Parsons (Birmingham), Amy Pask (Grimsby), Florence D. Pile (London), Fannie E. H. Price (London), Ethel Revis (London), Doris M. Riminton (Wallington), Mary G. Sanders (Worcester), Isabella Savage (Lazonby), Ida Smith (Birch), Ethel M. Snelling (Watford), Ruby W. Stebbings (Wellingboro'), Marie E. Stewart (Westcliff), Hilda M. Stradling (Bristol), Emily M. Taylor (Morecambe), Gwendolen M. L. Trevor (London), Olive H. Trew (Haverfordwest), Beatrice C Turner (London), Hilda Wakefield (Torquay), James S. Wallace (Belfast), Evangeline Watts (Dowlais), Constance E. Weatherell (Colchester), Mayna Wells (London). Irene E. Whitehouse (Hove), Clarice Wileman (Ashby-de-la-Zouch), Frances J. Williams (Marazion).

ORGAN.—Nellie Carr (Grangetown), Allan E. Medd-Hall (London)· Charles G. Pickard (Keyworth).

SINGING.—Edith M. Fielding (Spalding), Elsie R. Lancaster (Snaresbrook).

VIOLIN.—Marjorie M. Garry (London).

CERTIFICATES.

PIANOFORTE.—Annie Bulman (Gillingham), Dorothy M. Cooper (Uxbridge), Clara F. Eady (Strood), Ella Fairall (London), Marjorie Folkes (Kempston), Beatrice Hale (Bristol), William J. Reed (London), Lilian V. Rogers (Bristol), Constance E. Squires (Luton), Annie McG. Watt (Glasgow).

SINGING.—Mary P. Lymburn (Glasgow).

VIOLONCELLO.—Walter Nunn (London).

The following SCHOLARSHIPS, tenable at the College for one year, with a possible renewal, were awarded in July:—Elsie M. Brown, Dorothy M. Dollin, Mabel A. M. Farthing, James W. Gower, Eva Kiss, Olive McInnes, Gilbert V. Sutton, and Doris E Wheeler.

The following SUCCESSFUL CANDIDATES were examined in the Dominions and India in 1917-18.

LICENTIATES (L.T.C.L.)

PIANOFORTE.—Ethel Adam, Vera André, Helen Arakie, Winsome E. M. Ash, Florence E. Beaver, Lizzie V. Benjamin, Vera D. Bennell, Rhoda A. G. Binge, Mary Bolton, Margaret M. P. Brand, Stella M. Braund, Emma C. Bridges, Margaret E. Browne, Maude M. Burne, Ada M. Burvill, Lillian M. Carthew, Sheila M. Comrie, Aileen Connolly, Sabina Craies, Ada L. Crossley, Kate R. Douglas, Ivy H. Dowsett, Doris H. Ellis, Kathleen V. Enright, Katharine A. Fairley, Sophie Fridjohn, Florence Friedland, Doris E. Green, Ida Gurney, Doris K. Hadfield, Violet G. Haigh, Violet Halliday, Louisa Harris, Lillian A. Henrey, Evelyn Hoare, Dorothea Holdsworth, Madeline Horrigan,

*(Continued on page 390.)*

## Trinity College of Music—continued.

LICENTIATES (L.T.C.L.)—*continued.*

Cora L. Hosking, Martha M. Hugo, Kathleen M. Indge, Minnie Joffe, Doris M. Johnson, Mary Johnstone, Ethel M. Kelly, Helen B. Leisk, Mary Lipschitz, Bessie L. Little, Hazel Lucas, Theresa M. Ludgate, Camilla Maclean, Blanche Mahony, Vera G. Maindonald, Rose Mandelbaum, Myrtle T. Morrison, Sylvia F. Moylan, May A. Muller, Hilda Myers, Ruby Nelson, Koa E. M. Oliver, Kathleen O'Shea, Doreen O'Sullivan, Dora E. B. Perie, Muriel Pettinger, John Platt, Kathleen A. Plowman, Gertrude L. Potter, Marguerite MacM. Purdie, Ethel M. Quayle, Phyllis D. Rankin, Doris M. Rees, Nellie Richardson, Freda B. Roberts, Muriel O. Rogerson, Mavis Scott-Riddell, Ethel Sharp, Ivy D. Shordon, Dora Silber, Myra W. Spite, Violet E. Stolle, Ilma F. Summers, Grace Thompson, Sydney O. Thrower, Lorna Timbrell, Adelaide R. Touzeau, Gladys B. Vear, Hilda Vincent, Aphra M. C. Walker, Florence K. Walker, Winifred Wall, Helen B. Walls, Janet M. Ward, Kathleen G. Warren, Ethel E. C. White, Jessie Woods, Maud Wright.

ORGAN.—Bernice W. Thomas.

SINGING.—Nora C. Crabb, Sarah A. Lafferty, Evelyn Lynch, Florence A. McDonnell, Edith D. Morgan, Robert W. Plant, Mary X. Read.

VIOLIN.—E. May Hutchins.

FLUTE.—Arthur J. Le Lant.

ASSOCIATES (A.T.C.L.).

PIANOFORTE.—Gladys Albiez, Emma D. Allan, Greba E. Allen, Beatrice Apter, Mildred R. Armitage, Nellie Atkinson, Ivy P. Bachell, Helen V. W. Bagley, May I.E. Bagley, Mabel S. Baker, Geoffrey Beavan, Mabel A. Bedingfield, Grace V. Beldan, Myrtle M. Bengson, Mary Bennet, Harriet Bothwell, Winifred C. Bourn, Shirley Bremer, Beatrice V. Briant, Edith M. Brosnan, Dorothy E. Brown, Esther J. Brown, Agnes Caldwell, Mary K. Cameron, Mary F. Carney, Mary Carrington, Rosalia Chiaroni, Constance I. Coad, Reeves L. Colles, Gladys Colville, Gladys M. Cordingly, Marian Coutts, Irene Crowe, Gladys G. Cumming, Phyllis K. Cumming, Irene M. Da Costa, Fjorence A. Dalton, Mary M. Das, Florence M. Davey, Emse Dawson, Ivy M. Dee, Martha J. De Jong, Eleanore de Neufville, Yvonne Deschamps, Mary Devaney, Katherine M. Donovan, Mary L. Dowrie, Margaret M. Duff, Christina M. Duggan, Alice G. Edwards, Edith English, Nana B. Field, Margaret Fitzgerald, Mona N. F. Forsyth, Lena E. Fredericks, Laura H. Fyfe, Alfred S. Geddes, Lena M. Geddes, Adela Gerard, Violet Glückmann, Lilian Goldin, Evelyn M. Good, Marion G. Goulter, Daisy I. Grant, Lily Grant, Lizzie Gray, Amy S. Groom, Amy E. Hamard, Blanche C. Hammond, Olive R. Harris, Bessie Hastings, Grace M. Haughey, Eva Haworth, Elsie I. Hohenhouse, Marjorie Hopkins, Daisy Hoskin, Hilda E. Howard. Clare M. Hunter, Elsie M. Husband, Pauline A. Indge, Eveline G. Ireland, Elizabeth G. Johnson, Irene E. Johnstone, Jessie N. Jones, Doris Kattie, Helena Kayser, Nellie Kelleher, Margaret D. Kelly, Shelagh E. Kelly, Bede C. Kenny, Norah P. Keogh, Constance Kerlin, Hilda King, Norah E. Kraal, Dora M. Langley, Mary Langley, Eileen D. Leech, Millicent Leishman, Jeannie Leslie, Thelma Lindup, Nellie Littleton, Kathleen McConville, Agnes McDonald, Dorothy V. McDonald, Ivy McKenzie, Elsie Mackintosh, Kathleen P. McIntosh, Doris MacJohn, Eileen M. McKeeran, Elsie McMahon, Irenee Mahon, Beryl Master, Jeanie N. Mathew, May Mikkelsen, Emily Mitchell, Ina Mitchell, Kathleen L. Mitchell, May H. Moffat, Howard L. Moody, Ivy A. L. Morriss, Jennie C. Munro, Phyllis C. Nalder, Dorothy Naumann, May J. Neilson, Hermina Notten, Helen Oates, May O'Byrne, Madeline O'Connor, Norah O'Connor, Agnese O'Donovan, May O'Shaughnessy, Mollie O'Shea, Elvie Osborne, Vera Parker, S. Ellen Pedersen, Una C. Pickhaven, Roderick Potter, Kathleen M. Power, Beryl Pryde, Hildred M. Purnell, Freda Rabinowitz, Madge Reekie, Madeline N. Robbins, Kathleen B. Robertson, Stella Royston, Doris B. Ryburn, Marion L. Saunders, Susan N. Scobbie, Jessie I. Scott, Ruby Searell, Grace Secretan, Lily N. Shelverton, Myrtle M. B. Sheppard, Arrundel M. Shugg, Alice B. Sibley, Isobel Sim, Nancy Sinclair, Lilian F. Skerwing, Charlotte A. Smith, Ella Smith, Emily H. Smith, Frances Smith, Mary Sokolich, Doris Stelling, Maude Stephens, Marjorie G. Stoneham, Alice Stopforth, Edith E. Stratton, Alicia A. Struter, Madge Swan, Vera Frederica Taylor, Ethel Theel, Annie G. Thomas, Lily M. Thomas, Catherine M. Tod, Eva Tongue, Phyllis M. Tookey, Lily E. Treglown, Johanna S. Trundling, Elsie E. Turner, Rose A. Voigt, Alma Ward, Linda M. M. Warner, Effie Watson, Helen H. Weir, Ida Wilts, Divinia M. Young.

SINGING.—Vera I. Kloepper, Henry McCleary, Lavinia A. Morgan, Jean Paull, Honora Roche.

VIOLIN.—Marjory P. Flint, Nena T. Monk, Ruth I. V. Moreland, Enid F. Parker, Mary E. Quigley, Lazarus S. Rajah, Charles E. Tomlinson.

CERTIFICATES.

PIANOFORTE.—Dewy E. Bornshin, Vera M. Boughen, Jean Boyne, Henry L. Budge, Mary Coelho, Iris Crawford, Marion E. Craggs (Hons.), Ursula Crocker, Olive Davies (Hons.), Dorothy Deane, Florence de Netto, Margaret E. Edie, Edith M. Elliott, Eileen M. Forsaith, Rita Foster (Hons.), Gladys E. Galbraith, Gwenellyn Good (Hons.), Dorothy Hamilton, Ellen Hanrahan, Kathleen Hazard, Faith J. Holyman, George H. Humphreys (Hons.), Evelyn Jeffery, Mary H. King, Catherine C. Leach, Margaret V. Leary, Violet E. Leunig (Hons.), Maud Gabriel, Delia C. Kilderry, Hilda Lancaster, Grace S. Lane (Hons.), Inez M. McCallum, Olive Martin (Hons.), Gertrude Metcalfe, Ethel K. Moosman, Mary E. Mulcahy (Hons.), Annie Murray, Ella Neyman, Eileen C. O'Connell, Maude Parker (Hons.), Ella B. Petering, Elsie Pomfrey, Eva Port (Hons.), Kate C. Refeld, Cecilia M. E. Robinson, Agnes Ryan (Hons.), Jessie O. Saunders, Lillian M. See, Daisy Shaw, Kathleen Sheil (Hons.), Thelma M. Shambler, Alice M. D. Soliaque (Hons.), Olive Steans, Amy L. W. Symonds, Ina I. Tandy, Vivienne Wallace (Hons.), Elsie M. Wellington, Bessie Williams, Ivy P. Wilson, Gertrude A. Whiting, Mona Willsteed, Una G. Woon.

*(Continued on next column.)*


# BROADWOOD PIANOS

## New BOSWORTH & CO. New

"A DAINTY MORSEL."

### Byford, F. G.: For Remembrance.

For Piano Solo, Violin and Piano, 'Cello and Piano, Small Orchestra. Byford's latest piece will find favour with the Million; will rival in popularity his "Vision d'Amour," "Tender Appeal," "Lisette," &c.

### Ison, A. J.: Napoli.

Melodie Italienne. Piano Solo. Small Orchestra.

An enchanting piece with spontaneous melody by the composer of "Joy Minuet," the music of which, *vide* "The Times," is an embodiment of irresponsible gaiety.

### Lewis, A.: Valse Nebula.

Piano Solo. Small Orchestra.

A beautiful dance with a taking refrain.

☞ SEND FOR NEW BOOKLET OF WORKS OF MERIT FOR PIANO, ORCHESTRA, ETC.

BOSWORTH & CO.,

8, HEDDON STREET, REGENT STREET, LONDON, W.1.

*Publishers of the Five Great Piano Methods:*

BERINGER'S TUTOR. WARD'S PROGRESSIVE TUTOR. HEMY'S TUTOR. WICKINS'S RAPID TUTOR. GRAHAM P. MOORE'S FIRST PRINCIPLES.

Publishers of Sevcik's Violin Method, Beringer's Daily Technical Studies. Macfarren's The Child's First Music Lesson.

TO THE TRADE.—When collectors answer works as Out of Stock, this does not necessarily mean that they are out of stock at the publishers.

JUST PUBLISHED.

### LET US NOW FEAR THE LORD.

HARVEST ANTHEM.

BY

ARTHUR M. GOODHART.

Price Threepence.

London: NOVELLO AND COMPANY, Limited.


## TRINITY COLLEGE OF MUSIC—*continued.*

SINGING.—Bride Doyle (Hons.), Mithoo S. Batliwala (Hons.), Nessie Bower (Hons.), Nellie Dwyer, Myrtle L. Jones (Hons.), Marie J. Lynch, Ella Neyman, Gladys J. C. Simpson, Mary B. Underwood (Hons.).

VIOLIN.—Francis C. Heraghty (Hons.).

EXAMINERS.—Sir Frederick Bridge, C.V.O.; Joseph C. Bridge, Mus. D.; Sir Frederic Cowen, Mus. D.; W. Creser, Mus. D.; Edward d'Evry; C. E. Ford, Mus. D.; Dawson Freer; H. A. Harding, Mus. D.; E. F. Horner, Mus. D.; Charlton Keith; L. Lebell; C. Egerton Lowe; Albert Mallinson; Alfred Mistowski, Mus. B.; S. Myerscough, Mus. B.; C. W. Pearce, Mus. D.; Emile Sauret; Charles Schilsky; J. E. Vernham; J. Warriner, Mus. D.

The next Examinations for Diplomas and Certificates will take place in January, 1919, at the College in London, and at certain Centres; last day of entry, December 4, 1918.

Particulars of the Teaching Department, with list of Professors, Fees, Scholarships regulations, &c., Admission Cards to Concerts, and the Syllabuses of the Higher and Local Examinations, free on application to the undersigned.

C. N. H. RODWELL, Secretary.

Mandeville Place, Manchester Square, London, W.1.

(*Photographed specially (in 1897) for* The Musical Times *by Messrs. Campbell-Gray.*)

SIR FREDERICK BRIDGE

SEATED AT THE ORGAN OF WESTMINSTER ABBEY.

*(From a recent photo by Lafayette (Manchester), by permission.)*

SYDNEY HUGO NICHOLSON

The Musical Times
AND SINGING-CLASS CIRCULAR.
SEPTEMBER 1, 1918.

## THE MUSIC OF THE CZECHO-SLOVAK RACES.

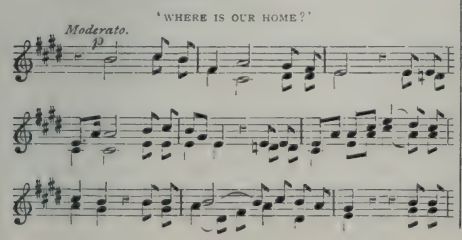
By Rosa Newmarch.

These studies of a racial music too little known in England were suggested to me by an incident which occurred on a grey and chilly Sunday late in the autumn of 1917. In the High Street of a Cathedral city, not half-a-day's journey from London, I noticed signs of unwonted excitement about 10.30 a.m. The kerb on either side of the road was lined with people evidently expectant of a sensation. A regimental band, I thought, playing a church-party down into the town from one of the outlying camps which whitened the distant hills. The crowd thickened, and a passing policeman volunteered the information that 'the Serbians were coming.' Thereupon, as a life-long devotee of the Slavonic cause, I took my place by the wayside, prepared to do honour to the most tragic of our Allies as they marched through the most British of cities, which treasures the Round Table of King Arthur and harbours in some unmarked spot the ashes of Alfred the Great.

The first intimation of something unusual reached me through the aural—not the visual—sense, when far away came sounds of grave and measured singing utterly unlike anything that accompanies our cheerful Tommy to the threshold of his church or chapel. Those moments brought me a new and pungent musical sensation, born of a strange tune heard in familiar surroundings. Presently the head of a long column of soldiers came in sight, and then it was the turn of my eyes to be filled with wonder. I could distinguish several kinds of Russian field uniforms: long grey overcoats; tunics buttoning aslant from shoulder to waist like those of our own airmen; flat, peaked caps, or here and there the conical lambskin headgear of a Caucasian horseman. No one seemed fully-equipped. All looked like men who had come straight off the field of battle. Was this England or Moscow? Was I dreaming? Were these grey, war-worn men, winding slowly down the drab-and-red street under the colourless autumn sky, wraiths of that first splendid Russian army who had had the good fortune to die before intrigue, misunderstanding, and mishandling had worked their dishonour?

The singing started again. I listened. These uniforms might be Russian, but these songs were not. Nor was this the Serbian language; nor these the songs of Serbia or Croatia. As the first company filed by me, headed by its choir, I caught the words, 'Kde domov muy?' and recognized the romantic tune of the Czech National Anthem:

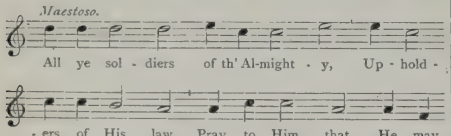
'WHERE IS OUR HOME?'



Immediately afterwards a tall young man wearing a pince-nez—a polished type of university student—passed me, carrying a black banner with a red chalice blazing in the centre: the banner of John Huss. The last vestige of mystery was then cleared away. These were neither the spirits of departed Russians nor a remnant of the harried folk of Serbia, but a portion of that Czecho-Slovak contingent which, as rumour had already whispered, was making its way from the Eastern to the Western Front, and resting in England before crossing the Channel. A remarkably fine body of men, and greatly admired by many of our soldiers standing to watch them march past. They are indeed volunteers of the very best type, having sacrificed all that makes life worth living—position, livelihood, all hope of communication with those near and dear to them, for the future freedom of Bohemia. Their case is even harder than that of the Serbians, who can still call a few roods of land their own; whereas not a foot of Czecho-Slovak soil is as yet free from Austro-Hungarian domination. Under such conditions the women, children, and old folk must live on, persecuted for the sake of these, their outlawed soldiers, until we have made the freedom of the smaller nations not a dream but a reality. Down the avenues leading to the Cathedral tramped these sad and weary men, soldierly and dignified in spite of their dilapidated uniforms, which had been supplied by the Russian Government earlier in the war, when the Czechs went over in numbers to the cause of the Allies. They did not always succeed in reaching the lines of the friendly foe in any considerable quantity, for they often had to run the risk of being caught in the rear by the Austro-Hungarian artillery, and decimated as deserters. One man was pointed out to me as one of seventeen, the only survivors of a regiment massacred in this way. But any fate was preferable to the ignominy of helping the Germans to fight their Slavonic brothers.

The choirs, of which they had several in their ranks, ceased singing as they approached the Cathedral. The men were visibly moved at the sight of the venerable pile. It was entirely their own idea to attend this service. The great doors of the western entrance were opened to receive them, and reverently they uncovered their heads and passed in, filling more than half the vast nave. The banner of Huss and the red and white flag of a free Bohemia, both wreathed with laurels, were carried in with them and rested for a while near the chantry of one of our greatest 14th-century Bishops and benefactors. At the close of the service the whole body of soldiers rose and sang with such fervour as may well have startled in their age-long slumbers the princes, prelates, soldiers, and scholars reposing around us, accustomed to be lulled in their tombs by centuries of decorous cathedral chanting. Many of the men may have been members of famous choral societies, although this form of musical recreation has been greatly curtailed in Bohemia for political reasons. In any case the tone was warm and round, the ensemble precise, the feeling touching without being exaggerated. Every one present felt it to be a thrilling experience. After leaving us breathless with a Czechish version of

'God save the King'—the least perfunctory performance imaginable—they sang a venerable Hussite War Hymn, said to date back about five hundred years :


Maestoso.
All ye sol - diers of th' Al-might - y, Up - hold -
- ers of His law, Pray to Him that He may
help you, And trust in His good - ness; For in
His strength He ma - keth you to tri - umph.

One of the oldest written versions of this Hymn appears in this form :

THE HUSSITE WAR HYMN.*

This was followed by the Pan-Slav National Anthem, which goes to a Polish tune. Finally, they repeated the Czech patriotic song, 'Kde domov muy?'

After the service, while they were falling in for their march back to camp, I was allowed to talk with some of these war-stained heroes. It was something gained that I knew their particular aspirations, and did not mix them up with the Serbians and Yougo-Slavs. They were gratified, as a Welsh battalion might be gratified to come across a French or Italian woman who realised that they did not hail from Essex. I heard many interesting details of the risks and hardships involved in a journey from the South to the extreme North of Russia in revolution. These men—the best Hun-haters in Europe—realising that there was no more fighting for them in Eastern Europe, resolved at all costs to reach the Western Front.† They may be relied upon to fight to the death; for they are a people at bay.

The chance meeting with them on that Sunday morning reminded me of the greatness of this race, and of all that it has suffered at the hands of its German and Magyar oppressors. It brought back to memory days spent with my friend Prof. W. R. Morfill in his library at Oxford, when we took down from his shelves the works of Jan Kollar, of the Dobrovskys, and of Palacky, as frequently as those of Poushkin, the Aksakovs, or Herzen. Above all, it awoke once again echoes of a fresh and delightful folk-music. Some day, when this people is free to determine its own destinies, it will be a great and prosperous people, for it is gifted both practically and artistically. How little we know of the Czecho-Slovak race! And yet, if the world in future is to build its peace more on brotherhood and less on paper treaties, we shall do well to learn something of the spirit which animates these smaller nations. There is nothing to equal music as a solvent of racial prejudice. Would our attitude to Russia be half so patient and forgiving if we had not the echo of her music in our ears to renew our faith in her future regeneration? The object of these papers is to waken an interest in those songs which, in the case of the Czechs, Slovaks, and Yougo-Slavs, have been like a kind of secret elixir keeping alive the patriotic aspirations of these nations through centuries of darkness and oppression.

[Since this was written, the British Government has acknowledged the Czecho-Slovaks as our allies, thus virtually recognizing them as an independent nation.]

*(To be continued.)*

* The old hymn (says a historian of Bohemian literature) is thought to have been written by a soldier in the Taborite army which fought under the famous warrior Ziska. That would put the date about 1419.

† I shall be revealing no military secrets if I say that this contingent has long since gone to France. Czechs are also fighting on the Italian Front, in Siberia, and East of Moscow.

## CONCERNING 'A SHROPSHIRE LAD' AND OTHER MATTERS.

By Ernest Newman.

I.

I am afraid this article is going to ramble a little; but no doubt the reader will be indulgent to me. The rambling is forced on me by the necessity for dodging up side-paths now and then to deal with snipers.

In his article on Dr. Vaughan Williams's 'On Wenlock Edge,' in the *Musical Times* for June last, Mr. Edwin Evans seemed to be really perturbed because I did not rank that work so highly as he does. With most of what Mr. Evans has to say about song-writing in the abstract I am in cordial agreement. It is only when we come to the practical realisation of these theories by Dr. Vaughan Williams and others that I have the misfortune to disagree with Mr. Evans. But before I deal, to the best of my poor powers, with the question of 'A Shropshire Lad' and its composers, I should like to set Mr. Evans right on one or two little personal matters. I know from past experiences that Mr. Evans is constitutionally and, I am afraid, incurably inaccurate where I am concerned. I have no hope, therefore, that my present correction of his inaccuracies will effect any more radical change in him than my previous ones have done. If I make these fresh corrections, it is purely and simply for my own pleasure, and for the information of the reader.

I seem to have said, somewhere or other, that I was 'not thrilled' by any of the existing settings of 'A Shropshire Lad.' Mr. Evans is not surprised. 'There is so much fine music that has failed to thrill him!' he says. 'He is not thrilled by Moussorgsky; he is not thrilled by Debussy. The scintillating *esprit* of Ravel finds him unresponsive.' I beg to assure Mr. Evans that he is mistaken. I have written appreciatively — often very warmly — of all these composers, especially Moussorgsky. I have been so 'thrilled' by Moussorgsky that I have lectured on him. If Mr. Evans had done me the honour to read all I have written on these people, he would not think me unresponsive to them; and if he has not read me, it is surely indiscreet of him to talk as if he had. What he really means—if he will permit a respectful attempt on my part to elucidate his meaning for him—is that I have never regarded all Mr. Evans's own geese as swans, and have declined to believe even that his veritable swans are invariably to be seen in ideally graceful attitudes. I take, I think, as much delight in the greater Debussy as Mr. Evans does; but I decline to admire the feebler Debussy, the mechanician, the dullard, the poseur. I admire the greater Moussorgsky at the same time that I recognise there is a smaller Moussorgsky,—that of 'Khovantchina,' for example—and I hold that it is time our critics and historians began to see Moussorgsky and his colleagues through the eyes of the twentieth century,—as they see Schumann or Chopin or Wagner, in fact—instead of complacently repeating, one after the other, the Russian and French *clichés* of fifty years ago, when this phase of Russian art was a new one. As for Ravel, when his *esprit* really does scintillate I hope I am as sensitive to it as I have been all my life to French wit in general. My offence is simply that I am critical of Ravel when he is not really witty, but only trying to be. I cannot, with Mr. Evans, sit in the obsequious chorus and laugh at every mere schoolboy sally as if it were the very flower of wit. The truth is that composers like Debussy and Ravel have been to some extent spoiled by uncritical admirers like Mr. Evans. They have only had to say 'Pass the salt' to set the whole admiring table in a roar. Mr. Evans has no critical standards whatever for the French music of his adoption. His palate for music is a restricted one; but he makes up for its lack of sensitiveness to many musical flavours by a quite undiscriminating ecstasy over the purveyors who provide him with the few special flavours he likes. I have a high admiration of the intelligence he always brings to bear upon music; but he is not my ideal of a critic. He is more of a banner-bearer. He deludes himself with the belief that the bit of embroidered French silk he carries is the standard of the army of the Lord. It is not. It is only the banner of a guild in a French procession—the banner of the Amalgamated Society of Cerebrals.

I am the more consoled at Mr. Evans's disagreement with me on the subject of 'On Wenlock Edge, when I see how completely he has misunderstood me on the subject of Hugo Wolf. Whether by design or by accident, he gives the reader the impression that I want English song-writers in general, and those who set the poems of 'A Shropshire Lad' in particular, to model themselves upon Hugo Wolf. I cannot imagine a more ludicrous perversion of the truth. Mr. Evans says he doubts 'whether even Mr. Ernest Newman would care to have these two lines—

The boy stood on the burning deck,

and

Er stand auf seines Daches Zinnen.

set to the same musical idiom.' I, for my part, doubt whether even Mr. Evans could really believe, or pretend to believe, that I would. I have said elsewhere that Mr. Housman's book of poems,—now a quarter of a century old,—is so purely English a thing that it is a pity our English composers have not found a real musical equivalent of it. Had we a Wolf among us, it would not have been a mere poem or two here and there from the collection that he would have set. He would have felt that here was something peculiarly English from first to last; and he would have set virtually the whole of the sixty-three poems, doing for Mr. Housman what Wolf did for Mörike, for Goethe, for Eichendorff, and others. We have, unfortunately, no song writer of the calibre of Wolf, none with anything like his ardour and depth and variety of imagination, none with anything like the elasticity of his technique. But I find it difficult to conceive anyone being so naive as to suppose that I wanted our English song-writers to imitate Wolf in any way. I want them, on the contrary, to be thoroughly themselves. They will only be worth listening to when they have something to say that no composer—not even Wolf—has ever said before, and can say it in a way that is unmistakably their own. I am against all imitation on the part of our literary men and composers,—against imitation, let me add, not merely of the Germans but of the French. That is where I part company from Mr. Evans. Even the bad example he has recently set me of writing 'Deux Proses Lyriques' in imitative French verse will not decoy me into setting 'The boy stood on the burning deck' (supposing me to be so weak as to want to set such a line!) to music imitated from the German,—though I am sorry to see Mr. Goossens was decoyed into setting the 'Proses Lyriques' to music that is too obviously imitated from the French.

II.

Let me now say a word on the subject of that 'English' quality of 'A Shropshire Lad' to which I

have already referred. Surprise was recently expressed in another quarter that I—I of all people—should be either so impudent or so illogical as to speak of any music or poetry being 'English,' after my horrible record in the matter of the 'nationalist' theory. The surprise could not have been greater or more pained had the late Dr. Crippen, after his domestic experiments with poison, burst into song on the subject of the happiness of married life. I am sure there is nothing consciously impudent in my speaking of 'A Shropshire Lad' being English, and asking for an English musical setting of it; and I hope there is nothing illogical in my doing so.

The little misunderstanding comes from my critics failing to perceive the difference between 'English' (or 'German' or 'French' as the case may be) and 'national.' I have often denied that any composer's music is or can be national, but I have never denied that it is German or French or Italian or Russian. The cockney coster, the Northumbrian miner, and the Warwickshire country gentleman are all English, but neither of them has the right to regard himself as 'national.' The nation—the 'national character,' if we like to use that term—contains each of them, it is true; but it also contains a thousand other types that are very different from them all, and not one of those types has the right to arrogate to itself the description of 'national.' A 'national' movement in art or literature is never a national movement in the sense that it either emanates from the whole nation or appeals to the whole nation. It emanates from a number of people of a certain way of thinking, who concentrate on this, for a time, to the exclusion of other ways of thinking which, though of no particular interest to them, are of the greatest interest to other people of the same nationality. The Irish dramatic movement of the last decade or so is a case in point. It deliberately set itself to study the peasant, his peculiar beliefs, his peculiar emotions, the peculiar tragedies and comedies of his daily life, to the exclusion of the study of the beliefs, the emotions, the tragedies and comedies of upper and middle class Irish life. Mr. W. B. Yeats, one of the leaders of the movement, is clear-eyed enough to recognise this. Another of the leaders, Mr. Edward Martyn, had said that it was time the Irish actors tried to train themselves for 'the modern drama of society.' 'The acting of plays of heroic life, or plays like "Cathleen ni Houlihan,"' says Mr. Yeats,* 'did not seem to him,' (*i.e.*, Mr. Martyn) 'a preparation. It is not; but that is as it should be. Our movement is a return to the people, like the Russian movement of the early 'seventies, and the drama of society would but magnify a condition of life which the countryman and the artizan could but copy to their hurt. The play that is to give them a quite natural pleasure should either tell them of their own life, or of the life of poetry where every man can see his own image. . . . Plays about drawing-rooms are written for the middle classes of great cities, for the class who live in drawing-rooms . . .' I am not sure that this is the wisest view that could be taken of drama. The middle classes take the liveliest interest in the plays of the peasant; and I cannot see that it would do the peasant any harm to take an interest in the plays of the middle classes, to learn what human nature is like outside his own narrow circle. But Mr. Yeats brings out very clearly the truth that the new 'national' Irish theatre is not in the least national, but consciously and intentionally sectional. That is to say, it is quite Irish,* in the sense that it deals with purely Irish things and purely Irish points of view; but it is not national. It is only local.

So it is with such works as 'A Shropshire Lad.' These poems are English, in the sense that only in England, perhaps only in Shropshire, would a lad look out upon the world with such eyes, and find such words in which to express himself; but the poems are not national, because English people of other heredities and in other environments would see life from quite another angle, and express what they saw in quite other ways. There would be no harm in our musical 'nationalists' confusing the two things if they confined themselves to theory. But they try, and want others to try, to turn the theory into practice. They isolate a certain genre of expression—the folk-music of centuries ago—and tell us that only by absorbing this genre into his tissues can an English composer hope to be English. That, I claim, is a monstrous fallacy. A modern novelist who sees the life around him imaginatively and clearly can make first-rate English art out of what he sees, even if he has never read a single old English legend or heard a single old English ballad. The composer has only to do what the novelist does. If he feels deeply and sincerely about life, and can find beautiful and convincing expression for what he and the rest of us living people feel, he will make great English art even though he may never have heard a folk-song and never have seen an agricultural labourer.

## III.

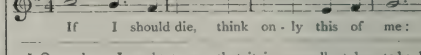
There is nothing inconsistent with the prisoner's previous record, therefore, in my plaintive request for a purely English setting of the poems of 'A Shropshire Lad,'—a setting that shall mate with them as happily as, for instance, Debussy's music does with Pierre Louys's words in the 'Chansons de Bilitis.'

Now my first complaint against the Vaughan Williams settings is that they do not mate happily with the prosody of the poems. Mr. Evans has a dissertation on the *phonetics* of English speech. This is a minor point for music. A much more important point is rhythm. We shall not get our great English song-writer until we get some one who can take up the rhythm of a poem into his music without distorting or mutilating it. Our composers as a rule have no ear for poetic rhythm; and as a consequence their settings of the finest English poetry are often intolerable to any one who has such an ear. A convenient recent instance is that of Rupert Brooke's famous sonnet 'The Soldier.' I have not seen a single setting of this that conveys the impression that the composer had any feeling for the flow of the words as poetry. No one with a sense of poetry would read the first lines

> If I should die, think only this of me:
> That there's some corner of a foreign field
> That is for ever England,

as they are set by the composers. Most of them degrade the poetry into some such square-toed sing-song as this:

Ex. 1.

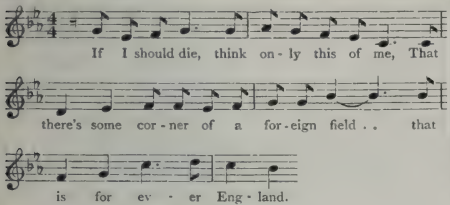



* 'The Irish Dramatic Movement,' in his Collected Works, IV., pp. 102-03.

* Or perhaps I ought to say that it is generally taken to be Irish. How little right any one expression in art has to be regarded as 'national' is piquantly shown by the furious attack of another Irishman — Mr. Frank Hugh O'Donnell—on Mr. Yeats and his colleagues, whom, in the name of Celtic legend and Irish thought, he roundly declares to be utterly un-Celtic and un-Irish. See his lively little book, 'The Stage Irishman of the Pseudo-Celtic Drama.' We need not mix ourselves up in these family quarrels, however. For us, Mr. Yeats's dramas are Irish in the sense that they have come out of Ireland, and that they describe a condition of affairs that are to be found nowhere but in Ireland.

Even Mr. John Ireland can do no better than this:

Ex. 2.




which is as far from suggesting the lithe grace, the subtle rhythmic articulation of the poem, as a man walking on stilts is from suggesting the natural easy gait of a healthy human body.

The truth is that our music has rarely been able to discover for itself either the right emotional expression for our best poetry or the real rhythmic pulse of it. It was one of the good fortunes of Germany that for a long time, while both her poetry and her music were in the making, each was about on the rhythmical and expressive level of the other. The German folk-poem had just the same simple metrical build as the German folk-song.

Du bist mein, ich bin dein,
Des sollst du gewiss sein.*

is a fair specimen of the type. Even in the art-poems of a much later day, the stanzas and the individual lines fell instinctively into that easy square mould that music has hitherto mostly loved. Take the following as an example, from Friedrich von Spee (1591-1635):

Die Zweiglein schwank
Zum Vogelsang
Sich auf und nieder neigen,
Auch höret man
Auf grünem Plan
Spazieren Laut' und Geigen.

Or this, from Hoffmann von Hoffmannswaldau (1617-1679):

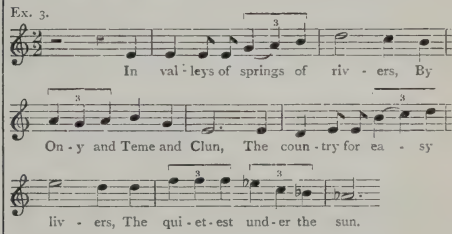
Wo sind die Stunden
Der süssen Zeit,
Da ich zuerst empfunden,
Wie deine Lieblichkeit
Mich dir verbunden?

Turn now to any selection of the best English poetry at the same or an earlier time—say the first thirty or forty pages of Palgrave's 'Golden Treasury'—and see how far beyond the German our own poetry is both in range of idea and in subtlety of rhythm. The German verses I have quoted, and thousands of others like them, fall naturally into familiar musical metres; but it is impossible to confine within such simple fixed metres a variable, fluid, organic thing like this lyric of Shakespeare's:

Come away, come away, Death,
And in sad cypress let me be laid;
Fly away, fly away, breath;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O prepare it! &c.†

or the infinitely changeful footfalls of the lines in Milton's 'Nativity Ode.' So it has come about that while German poetry and German song have developed hand in hand, English song has always been generations behind English poetry. Moreover, our vocal music has taken too much of its metrical structure from German music. The regular tread and the even lengths of the ordinary German musical phrase come in the first place from the traditional metrical regularity of German verse. The grip of the pattern was further strengthened by the chorale, that has played so large a part in both the religious and the musical life of Germany. Later, German music tended still more to become restricted on the rhythmical side* because short and well-defined phrases were necessary for the development of the symphonic forms. Now partly because the hymn has played something of the same part in our English life that the chorale has in the German, and many of our hymns are, indeed, adaptations of chorales, partly because we have had so little independent musical life of our own, and the strongest foreign influence has been the German, the rhythm of our vocal music has always tended to flow into the stereotyped German moulds. Our ordinary vocal rhythm has next to no connection with the native genius of our language. Now and then, it is true, a composer's music really fits the rhythm of the words, but it is generally because the poetic rhythm happens to be too obvious a one to be mistaken, and because one of the recognised musical rhythms fits it naturally, or, with a little manipulation, can be made to do so. This is the case with Dr. Vaughan Williams's setting of 'Clun,' in 'On Wenlock Edge':

Ex. 3.




Here a composer could hardly go wrong. But in most cases Dr. Vaughan Williams shows the minimum sense of the rhythm of English verse; and he particularly fails whenever the vocal line, instead of being in the foreground of the picture, with a simple accompaniment that follows it humbly as in 'Clun,' has to be worked into the tissue of an elaborate instrumental piece, as in the first of the songs, 'On Wenlock Edge.' I have never denied a certain interest and even impressiveness to this song. All I deny is that any one who understands the poem can regard the music as an adequate setting of it. Dr. Vaughan Williams's purely lyrical gift being a very small one, he is always glad when the poet offers him some pictorial suggestion. He fastens upon this, makes an instrumental picture of it, and builds the voice part in as best he can. The results are that in the first place the poem loses its purely lyrical quality and becomes a mere piece of declamation to accompany a piece of descriptive instrumental writing, and in the second place the rhythmic values of the lines are mutilated to fit the pre-determined rhythms of the instrumental picture. Thus it is with 'On Wenlock Edge.' It is a fundamental falsity to fill the whole song with the sense of the raging wind. It is true that the poet speaks frequently of the wind; but it is not that that occupies the centre of his thought. What he is thinking of is the turmoil in his own breast. And the thoughts that hurt him, an English

* A folk-poem of the 12th century.

† Even to this day no English composer has succeeded in finding the veritable rhythmical equivalent in music of these lines of Shakespeare.

* It is really astounding what little rhythmical variety there is, for instance, in Wagner's music as a whole.

yeoman, to-day, are those that hurt the Roman as he gazed at the Wrekin two thousand years ago:

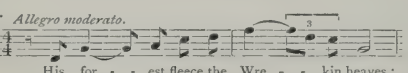
> There, like the wind through woods in riot,
> Through him the gale of life blew high;
> The tree of man was never quiet:
> Then 'twas the Roman, now 'tis I.

And soon he—the speaker,—will be at peace, even as

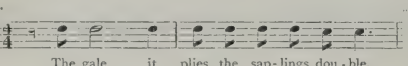
> To-day the Roman and his trouble
> Are ashes under Uricon.

To make the poem just a piece of declamation to accompany a storm-picture is merely to do the obvious and superficial thing. A composer of genius would have seen that his real concern was with the half-rebellious, half-contemplative mood of the speaker, to which the storm of nature should be only a background, conveyed by suggestion rather than by point-blank realism. And the rhythm, the prosody of the lines, fare no better in Dr. Vaughan Williams's hands than the central emotion of the poem does. He cannot make an interesting counterpoint of the vocal line; the bulk of it is mere padding in the worst Wagnerian style, just as the storm-picture itself is a derivative from Wagner and Strauss. The lyrism of the poem is stiffened into rhetoric. Lines like these are not the settings one asks of an English musician for English poetry—they are simply relics of German declamation:

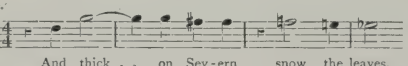
Ex. 4. *Allegro moderato.*




Ex. 5.




Ex. 6.




In this line:

Ex. 7.

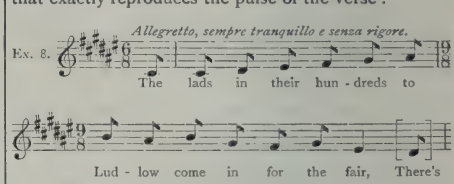
the German method, as misapplied to English verse, collapses ignominiously. There is neither rhyme nor reason in throwing the word 'city' into such prominence. The truth is that Dr. Vaughan Williams has had no definite idea in his head at this point: he has just done the best he can in the way of giving the singer something to do while the strings and pianoforte carry on the picture of the storm, and from sheer habit, from the impulse to follow the line of least resistance, he writes for the voice one of those facile instrumental phrases of which German music is so regrettably full.

Hardly anywhere has he hit upon a phrase that seems to well, as good lyrical music should do, from the heart of the poetic line. Sometimes, as in 'Bredon Hill,' he affects a folk-song style in the vocal part, but only succeeds in reminding us that our forefathers wrote a large number of dull folk-songs as well as a few good ones. In the two volumes of settings of Mr. Housman's poems by George Butterworth—whose death in the war has deprived us of one of our most promising young composers—we find evidences of a much finer sense of English poetic rhythm than Dr. Vaughan Williams anywhere shows. It would take up too much space to illustrate this in detail. I will give one instance only, and that, perhaps, the most obvious of all. For the poem:

> The lads in their hundreds to Ludlow come in for the fair;
> There's men from the barn and the forge and the mill and the ford, &c.

Butterworth has hit upon a combination of 6/8 and 9/8 that exactly reproduces the pulse of the verse:

Ex. 8. *Allegretto, sempre tranquillo e senza rigore.*




and he handles it very dexterously, breaking the regularity of it here and there and giving it little points of poise and fall and climax in the simplest yet most effective way.

Dr. Vaughan Williams's failure to find vital musical rhythms for Mr. Housman's lines is sometimes accompanied by a failure to understand the real nature of the poem he is setting. As in 'On Wenlock Edge,' so in 'Bredon Hill,' he gets the balance of his picture wrong, turning what should be background into foreground, and *vice versâ*. I said in an article elsewhere on the cycle that 'In "Bredon Hill" the main effect comes from the persistent imitation (and very well done it is) of the bells in the accompaniment; the vocal part is without poignancy. The frame is bigger than the picture; the background is more important than the foreground.' Mr. Evans denies this. 'Instead of realistic chiming,' he says, 'we have a background of the blurred sonority of bells that remains unobtrusive for the greater part of the song, and a vocal line which is not only purely lyrical, but derives great poignancy from its very simplicity.' As to the latter point, I am not so impressed by the vocal line as Mr. Evans is. To me its simplicity is a false simplicity; it is another of Dr. Vaughan Williams's disastrous attempts to imitate folk-song. In not a single phrase of it can I detect any of the poignancy there is in the heart of the Lad who is telling the story of his lost love. Dr. Vaughan Williams never shines in lyrism pure and simple. His is not the imagination of the true lyrist, in whom every phrase is born at white heat out of the central emotion of the poem. His method is to work in pedestrian fashion from point to point, trusting to the accompaniment to supply the needful unity. As for the place the bell-effects occupy in the scheme, Mr. Evans has rather misunderstood me. I did not mean that the bells are over-prominent in the mere matter of noise, though they are sometimes louder than Mr. Evans's description would suggest. What I meant was that it was a falsification of the spirit of the poem to concentrate so persistently upon the bells, and to give so poor an expression to the human psychology. In the mere sense of sonority the bells may be mostly only background, as Mr. Evans says; but in the intellectual sense they are emphatically the foreground of the song. We can never escape them. Dr. Vaughan Williams has, as usual, done the easy and obvious thing. A man of finer perceptions would have made the heart of the Lad the centre of all our interest, and the bells would have been a hint rather than a persistent over-statement. As it is, the Lad is too often merely dragged in as a commentary on or explanation of the bells. All the while there is no

suggestion anywhere of the illimitable, unappeasable grief of the Lad. The only attempt at it is in the final lines:

Oh, noisy bells, be dumb;
I hear you, I will come.

and there Dr. Vaughan Williams, as usual when he nerves himself for a bigger effort than the ordinary, achieves an artistic falsity through taking the words in their superficial instead of their subtler sense. He turns on the fortissimo sonority of strings and pianoforte, and makes the singer shout at the bells at the top of his voice. A musician of a finer imagination would have seen that the Lad addresses the bells not in anger but in utter weariness and hopelessness of soul. He does not roar at them to be dumb, as if by mere noise of his own he would beat down their noise. He is broken with the sorrow of his memories; he has no energy for a mere physical outburst of this kind. It is not his physical ear that the bells offend. There is no reason, indeed, for thinking, as Dr. Vaughan Williams would have us believe, that the bells have at this point become excessively noisy; the pain is in the thought that these inanimate things endure, and will call other generations of lovers to church, while *his* love lies dead; and in complete brokenness of spirit he looks forward to the death that shall unite him with her: 'I hear you, I will come'—the bell that he, like his love, will follow to church will be the funeral bell. A composer of fine imagination, as I have said, would suggest all this. Dr. Vaughan Williams turns it into mere pictorial melodrama.

I find Dr. Vaughan Williams's setting of 'Is my team ploughing' equally unsatisfactory. Here again he does the most obvious thing, which is bound to be the wrong one. The poem is an exceedingly difficult one to set. The problem of it is to differentiate the man who speaks from the realm of the dead and his living friend, who has married the dead man's sweetheart, and at the same time to keep the two speakers in the same atmosphere. Butterworth comes very near to solving the problem. Both men speak the same idiom, as two Shropshire Lads should do; but by the simple device of thinning out the inquiring voice in the higher register and giving the answering voice greater sonority in the lower, Butterworth suggests very well the ghostly remoteness of the one interlocutor and the flesh-and-blood quality of the other. But the poem will baffle a great many musicians yet. Butterworth has failed, as all but the one predestined genius will fail, to find the right musical equivalent for the poignant end of the poem. But he has at any rate approached the poem both in a lyrical mood and with a sense of its unity. Dr. Vaughan Williams has done neither. He suggests well enough the ghostliness of the dead man's voice (muted strings *pianissimo*, the pianoforte *pp* and *una corda*, and the voice *quasi da lontano*); but he falsifies the very essence of the poem by exaggerating the contrast between the dead man and the living. He turns the poem into a sort of long-distance telephone conversation, in which one voice sounds very thin and the other aggressively robust. The two are never in the same focus, as Butterworth makes them, and as they undoubtedly ought to be. A second falsity is that he makes the living man melodramatically agitated. The effect of the poem, however, is not of the raw theatrical kind—the false friend who has married a dead man's sweetheart, and who now, to his horror, is confronted by the accusing ghost of the dead. The effect on a poetic mind is much deeper and subtler than that—something of sternness and of pathos commingled; and in the final revelation of the living friend it is pathos that ought to be predominant. The friend feels so acutely for the dead man that he even answers him in a circumlocution:

I cheer a dead man's sweetheart,
Never ask me whose.

Dr. Vaughan Williams's setting flies in the very face of all that is most delicate, most artistic, most human in the poem. What is the use of the poet softening the final blow as he does if Dr. Vaughan Williams is to deal it afresh at the dead man with a sledge-hammer? What is the use of the friend saying 'Never ask me whose' in a *pianissimo* when he has just hurled the 'I cheer a dead man's sweetheart' at the ghost's head with a noise and an agitation that would let the most stupid ghost that ever returned to earth into the secret:

Ex. 10.

and when he follows up the 'Never ask me whose with a couple of bars of melodramatic instrumental music? His whole conception of the poem is a false one. By omitting the couple of stanzas beginning:

Is football playing
Along the river shore,

he destroys the poet's effect of the gradual, almost casual, transition from the ghost's questions about the common things of life to the questions about his sweetheart. He begins, again, his *agitato* in the friend's replies much too soon. A musician of real imagination would have seen that the dialogue between the ghost and the living man begins upon ordinary things and in an ordinary tone of voice. Dr. Vaughan Williams makes the living man go into a semi-hysterical fit at his reply:

Ay, the horses trample,
The harness jingles now, &c.,

to his friend's first inquiry:

Is my team ploughing,
That I was used to drive? &c.,

as if his conscience were already smiting him in the matter of the sweetheart, who has not yet been mentioned! Needless to say, this melodramatic *agitato* at the beginning of the song, where there is no reason whatever for it, imposes on the composer the necessity for piling up the agitation as he goes along, till he is finally landed in such an artistic monstrosity as I have quoted above. Nor is that monstrosity the only one. When the ghost asks:

Is my friend hearty,
Now I am thin and pine,
And has he found to sleep in
A better bed than mine?

Dr. Vaughan Williams, incredible as it may seem, makes him do so in an agitated way that can only suggest that *the ghost* already knows of the marriage. In short, I cannot imagine any composer indulging in a greater number of the most egregious artistic falsities in one song.

I have not said all I might say about 'On Wenlock Edge,' but I think I have said enough to make it clear why I cannot accept the cycle so obsequiously as Mr. Edwin Evans does. I contend that its frequent good qualities are mostly irrelevant to the subject; that Dr. Vaughan Williams is not by nature a lyrist; that he lacks a fine ear for the niceties of English poetic rhythm; that he is too inclined to turn lyrism into melodrama or pictorialism, because these are easier; that a good deal of his descriptive and declamatory style comes from German models; that lacking as he does the subtler sort of imagination, he generally fastens upon the obvious externals of a poem at the expense of the heart of the meaning of it; that where his melodic line consciously harks back to a folk-idiom—or a supposed folk-idiom—it is as a rule not beautiful nor expressive; and that the music as a whole, while very rarely piercing to the soul of the poetry, is not even English in the way that the poems are English. Such Englishry as there is in the music is plainly a matter of conscious deliberation. I would say this also of Mr. John Ireland's setting of another of the 'Shropshire Lad' poems,—'The Heart's Desire.' Here is a genuine imagination at work. The song exhales an atmosphere of its own; and Mr. Ireland's first-rate musicianship makes the closely-logical working-out of the central idea a joy. But I venture to suggest that Mr. Ireland too has fallen a victim to the folk-model fallacy. His belief, apparently, is that by a consonant suggestion of modality he gets into sure touch with our singing ancestors. It is all very skilfully done; but I cannot help feeling that the modality has not so much grown out of the basic emotion as been consciously foisted upon it. I have of course no objection either to modality or to a modern song suggesting an older idiom. All I ask is that the result shall have the appearance of perfect spontaneity. I should have no objection to dining at a hotel table with a man who looked like an Ancient Briton come to life again. But if the woad had too obviously new and too chemical a look, I could hardly fight down a doubt as to whether he really was the genuine article.

---

## PRINCIPLES OF MODERN COMPOSITION.

By G. H. Clutsam.

*(Continued from August number, page 348.)*

The use and destinies of the chord of the sharpened fifth have long been established. The functions of the flattened fifth have not been so clearly understood. When the interval has appeared in a chord-entity theorists have remained undecided as to the actual root-basis. Most frequently has it been treated (nominally) as a sharpened fourth or eleventh. A chord that has captured the fancy of the modern French School and its disciples:

Ex. 143.

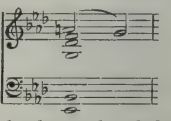
realises an extreme view of the possibilities of the interval. Normally, of course, the eleventh should invariably displace the third, but it may have been noticed throughout these articles (the principle has been rather implied than communicated) that the rule of the displaced note is enforced only if an interval is a half-tone from the note it displaces. If it is a full tone, as between the fifth and thirteenth, both the original and displaced intervals can appear in conjunction. With this extended latitude the third can be heard simultaneously with the sharpened eleventh. In the following passage, from Ravel:

Ex. 144.

&c.

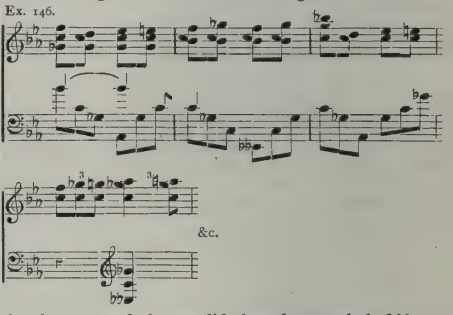
it would be tempting to admit the resolution of the A♯ to the B♭—that is, as an appoggiatura to the fifth. The real resolution, however, is to the displaced third:

Ex. 145.



The interplay of the flattened and sharpened fifths is very much in evidence in the works of Scriabin, particularly in what might be defined as his middle period, wherein his harmonies were not so involved and his later innovations only tentatively expressed. In the following few bars from his 'Fragilité':

Ex. 146.



&c.

the free use of the modified and extended fifths—E♮♯ and E♭♭—is clearly exemplified. In the 'Danse Languide':

Ex. 147.

&c.

we have in the first harmony the sharpened fifth, in the second the flattened, but *written* probably for convenience or for clarity's sake as an augmented fourth. The D♮♯ is in actuality E♭♭, but the compromise in notation does not affect the root of the chord. Of course the G♭ could have been F♯. The root, then, would have been D, but the transferred flattened fifth (A♭) would have retained all the characteristics of the chord. As with the simple progression of diminished sevenths, all variations of the dominant chord are susceptible, indeed are psychologically attached, to the cycle of fifths, if used in chromatic sequence, and a varied notation of any particular constituent immediately transfers the actual root-basis. Chromatically

the ascending scale is in association with the ascending cycle of fifths; the descending with the descending. I am only able to indicate in the limitations of these articles the possibilities for modulation that exist in these progressions. All types of dominant chords can be subjected to similar treatment, and the results are not only interesting but should be stimulating to the imagination of any young composer who is seeking new and logical combinations. The assimilation of the idea should evolve new thought. After all, the material of the old speech has been worn threadbare, and the fact of possessing an enlarged vocabulary and an enhanced expression has always differentiated the masters of their periods from those who were content with the casual musical currency. There has been a good deal of wantoning with unusual combinations in the last few decades for the sheer effect they produce, and the wonderful significance of a broadly-conceived melodic line, no matter from what harmonic source it may have been derived, is, with many otherwise well-equipped composers, seldom if ever realised. Certainly music will lose much of its importance as an art if its general structure is to be dependent on snippets of chord progressions, and there is no reason why the old material should be entirely discarded. In the same way that diminished sevenths and ninths modestly reinforced the primitive dominant combinations, the more recent innovations should still further enhance the modern composer's harmonic resources.

In the following simple example of a series of dominant ninths in descending chromatics:

Ex. 148.

the same curious alternation of simple and comparatively complex chords that I called attention to in the article in the July number is again noticeable. In the ascending series we have the same thing:

Ex. 149.

Passages constituted of blocks of chords (prevalent in Debussy, for instance):

Ex. 150.

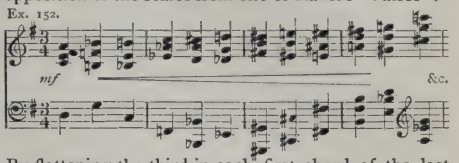
appear to have been sensed from the idea illustrated in Exx. 148 and 149, omitting the intermediate varieties. They have been attributed to a whole-tone scale effect, but they have nothing to do with that matter.

Some interesting combinations arise in any attempt to carry an ascending chromatic series of dominants against a descending cycle of fifths:

Ex. 151.

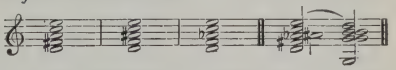
but the inverse proposition produces nothing satisfactory. Any one curious may try the experiment for himself. It seems perfectly evident, however, that the wheel of fifths is never at a disadvantage if it is turned the right way. Here is a vigorous exposition of the opposition of the scales from one of Ravel's 'Valses':

Ex. 152.



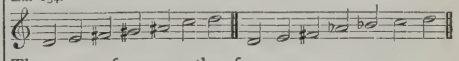

By flattening the third in each first chord of the last three bars, the passage is somewhat strengthened by anticipation of the root a chord ahead. This is a type of prevarication that provides unlimited opportunities for the imaginative composer. I can only indicate the idea. Its ramifications are beyond my space. There is one expression of the dominant ninth that has played a significant part in the history of modern music, but to my knowledge it has never been admitted as a chord entity. I treated the matter very fully in some articles on Debussy in the *Musical Times* in the November-December numbers of 1910, without, however, suggesting their root-basis. I refer to the complete chord-element that exists in the whole-tone or 'tonal' scale. This arises from the simultaneous use of the flattened and sharpened fifth in a chord of the major dominant ninth:

Ex. 153.



with its natural resolution as in the last bar of the example. The chord is difficult of exposition mainly by reason of the notation involved. A compromise (under the conditions of equal temperament) is inevitable in one of the essential intervals. In scale form in this particular tonality, the position may be in either of the following directions:

Ex. 154.



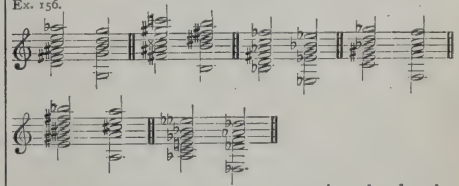
There are, of course, other forms.

The completed chord in itself is comprised of two augmented fifths:

Ex. 155.

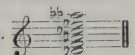
Subject to varied notation it has six roots, each a unit of its contents. I select an explicit grouping:

Ex. 156.



There is obviously only one companion chord to be obtained from the chromatic scale:

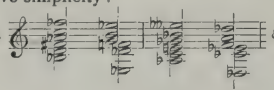
Ex. 157.



and the interplay of the two chords is primitively chromatic:

Ex. 158.

Such a sequence is also controlled by the cycle of fifths when again every alternate chord is reduced to comparative simplicity :

Ex. 159.  &c.

That a clearer method of notation could be adopted is fairly obvious. Further, a series of augmented fifths proceeding in opposite directions chromatically, produces automatically and alternately the entire chord as considered above :

Ex. 160. &c.

In such a series, as in its parallel form shown in Ex. 158, it is of interest to note that the cycle of fifths as a root-basis can proceed equally well in either direction and can be commenced on any constituent of the chord that forms the starting-point.

(*To be concluded.*)

## THE WESTMINSTER ABBEY ORGANISTSHIP.

### RETIREMENT OF SIR FREDERICK BRIDGE.

### APPOINTMENT OF MR. SYDNEY H. NICHOLSON.

It has been announced that Sir Frederick Bridge will retire at the end of this year from the organistship of the Abbey, and that his successor will be Mr. Sydney H. Nicholson, M.A. and Mus. Bac. (Oxon.), the organist at Manchester Cathedral. The new organist comes to his onerous and important post equipped with considerable experience of English Cathedral traditions and with exceptional skill as a performer and accompanist. He has earned a just reputation for his energy, initiative, and organizing capacity, and his musical ideals in connection with Church music indicate that he will maintain the dignity and honour of the position to which he has succeeded.

Mr. Sydney Hugo Nicholson was born in London in 1875—the year in which Sir Frederick Bridge began his work at the Abbey. His early youth was spent at Totteridge, a still charming old-world village on the borders of Hertfordshire, that is so near (it is some nine miles from the Bank) and yet in a way so far from the bustle of London life. He is the youngest son of the late Sir Charles Nicholson, Bart., of Totteridge, who was formerly Speaker of the House of Assembly at Sydney and Chancellor of Sydney University. When he was of due age Sydney—the source of his Christian name is obvious—went to Rugby School, and there he came under the influence of Mr. Basil Johnson, with whom he studied organ-playing. After leaving Rugby he spent four years at New College, Oxford, and took the Arts degree at the University. He then entered the Royal College of Music and studied the organ under Sir Walter Parratt and composition under Sir Charles Stanford. He now formally adopted a career as a church musician. For seven years he was organist at the Parish Church at High Barnet (near Totteridge), and he soon made his mark in the district by his persistency in planning musical schemes and generally in getting things done. For a brief period (in 1903) he was organist at the Lower Chapel at Eton, where he was associated with Dr. Harford Lloyd. Soon afterwards he went to Frankfort, and studied composition under Knorr. The next step was to Carlisle Cathedral, where in 1904 he became the acting-organist and master of the boys. The nominal organist at that time was the late Dr. Ford, whose age and infirmities rendered him unable to cope with the duties of the post. Here again Mr. Nicholson's insatiable energies found sympathetic vent in stirring up and focussing the musical forces of the district, and his personality drew around him competent colleagues. In 1908 he was simultaneously offered the organistships of Manchester Cathedral and Canterbury Cathedral. It was a case of how happy he could be with either were t'other dear charmer away. It is to Mr. Nicholson's credit that he decided to accept the Manchester post, with all its surroundings of feverish activity, rather than the Canterbury post with its prospect of comparative tranquillity. Soon after he settled down at Manchester he became one of the leading spirits in the very necessary scheme for the restoration and expansion of the organ. The result of the efforts made was that £4,000 was raised, and expended in rebuilding the Hill instrument that had served for so long. The choir was increased, great pains was given to its training, the music chosen was of the best, and the Cathedral services became a source of pride to the citizens. A notable achievement was the organization of the church choirs of the diocese into a Diocesan Church Music Society. Over a hundred choirs were thus united, and the annual Festival held in the Cathedral was a musical event of importance. Besides this, Mr. Nicholson provided a performance of Bach's 'St. Matthew' Passion annually with the augmented Cathedral choir. Mid-day organ recitals were another activity of value, and only the breaking out of the war prevented the carrying out of further schemes. But the war itself created new musical needs and opportunities. The wounded were soon being tended in their thousands, and their hunger for music was scarcely appeasable. Mr. Nicholson became hon. secretary of the Northern Section of the Committee for Music in War-time—a body formed for the double purpose of providing engagements for professional musicians hit by the war and concerts of the best class for the wounded in hospitals, soldiers in camps, and for munition workers—and he was formally appointed Director of Entertainments in Hospitals for Second Western General Hospital Division. In that capacity he and his colleagues have during the last two years given over 6,000 entertainments, a truly remarkable record of activity. Who shall measure the moral—and perhaps physical—value of such a work?

Mr. Nicholson's compositions include the choral ballad 'Ivry, a Song of the Huguenots,' the children's cantatas 'The Luck of Eden Hall,' 'Little Sir Hugh,' and 'Childe Allen-a-Dale.' His church music includes a Magnificat and Nunc Dimittis in A flat and a complete Morning and Evening Service in D flat. His most notable achievement is the cantata '1914,' which is a setting for chorus and orchestra of the Sonnet-sequence by the late Rupert Brooke, his schoolfellow at Rugby. This work was performed at a Hallé (Manchester) Concert in February this year, under Mr. Eugène Goossens, jun. Fuller particulars of the performance are given in our April number, page 185. Some day soon we may hope to hear the work in London. Mr. Nicholson was the editor of the recently issued 'Hymns A. and M.' supplement.

As stated above, Mr. Nicholson will begin his duties at the Abbey in January, 1919. He is unmarried—a fact that may help to account for his being able to devote so much time to public work.

### Sir Frederick Bridge.

As Sir Frederick does not intend at present to retire from his numerous avocations other than those connected with the Abbey, we need not now dwell fully

upon his interesting career. Our August, 1897, number gave a portrait (repeated with the present issue) and sketch of his life up to that date. He was born at Oldbury, near Birmingham, on December 5, 1844. He was a chorister at Rochester Cathedral from 1850 to 1859, and assistant-organist there until 1865; organist of Trinity Church, Windsor, 1865-69, and of Manchester Cathedral from 1869 to 1875, and since 1875 he has been organist of Westminster Abbey. He was knighted in 1897, made M.V.O. in 1902, and C.V.O. in 1911. He is an M.A. and Mus. Doc., Oxon. He is the conductor of the Royal Choral Society, King Edward Professor at London University, Gresham Professor, and Chairman of the Board of Trinity College of Music. As a lecturer he is greatly in demand all over the country. No one has given the general public so much information on the early developments of British art. He as an enthusiast for our old masters, and he has the knack of conveying his information in a most entertaining manner. It will be seen that he has still ample scope for his remarkable vitality. We understand that he will continue to occupy the residence at the Abbey Cloisters he has lived in for so many years. May he continue long in health and strength of mind and body!

List of Abbey Organists.*

| | | |
|---|---|---|
| John Howe ... ... ... ... | 1549 | — |
| Master Whitt (or White?) ... ... | 1560 | — |
| John Taylor ... ... ... ... | 1562 | — |
| Robert White, B.A., Mus. B. Cantab. | 1570 | — |
| Henry Leeve ... ... ... ... | 1575 | — |
| Edmund Hooper ... ... ... | 1606 | 1621 |
| John Parsons ... ... ... ... | 1621 | 1623 |
| Orlando Gibbons, Mus. B. Cantab.; Mus. D. Oxon. ... ... ... | 1623 | 1625 |
| Thomas Day ... ... ... ... | 1625 | 1632 |
| Richard Portman ... ... ... | 1633 | 1642 |
| Thomas Warwick ... ... ... | 1642 | 1644 |
| Christopher Gibbons, Mus. D. Oxon. | 1660 | 1665 |
| Albertus Bryan (Brian or Bryne) | 1666 | 1669 |
| John Blow, Mus. D. Cantuar. ... | 1669 | 1680 |
| Henry Purcell ... ... ... | 1680 | 1695 |
| John Blow (re-appointed) ... ... | 1695 | 1708 |
| William Croft, Mus. D. Oxon. ... | 1708 | 1727 |
| John Robinson ... ... ... ... | 1727 | 1762 |
| Benjamin Cooke, Mus. D. Cantab. et Oxon. ... ... ... ... | 1762 | 1793 |
| Samuel Arnold, Mus. D. Oxon. ... | 1793 | 1802 |
| Robert Cooke.. ... ... ... | 1802 | 1814 |
| George Ebenezer Williams ... | 1814 | 1819 |
| Thomas Greatorex ... ... ... | 1819 | 1831 |
| James Turle ... ... ... ... | 1831 | 1882 |
| Sir Frederick Bridge, Kt., C.V.O., Mus. D. Oxon. Deputy-Organist | 1875 | — |
| Organist | 1882 | — |

## LETTERS FROM MR. EDGAR LESLIE BAINTON.

As probably many of our readers are aware, Mr. Edgar Leslie Bainton, who was a prisoner-of-war at Ruhleben from the beginning of the War until recently, is now interned in Holland. His friends are glad to know that he is still musically active. We have received the following account of a concert he organized, which was given on July 12.

From a letter dated July 7, 1918.

Our concert on Friday next bids fair to become an important national event! Not only the British, French, Italian, and American Embassies are to be represented, but the embassies of every country in practically the whole world are sending people. We shall have Chinamen, Japanese, Siamese, Chilian, Brazilian, Peruvian, Danes, Swedes, Norse, and all the rest—excluding those of the Central Powers. The Dutch Foreign Minister has promised to attend if at all possible, and we shall have a gorgeous array of Dutch generals, barons, burgomasters with their lady-folk, and English generals and staff-officers, with members of the Red Cross of England, Holland, and Belgium; in fact, practically the whole of the officialdom of The Hague.

The programme is a good one, and rehearsals are going well. We have a beautiful hall, and the two men who are financing us are sparing no expense to make the evening as fitting as such an affair should be.

From a letter dated July 15, 1918.

Our concert on Friday was a huge success. We were all in good form, as you will see from the enclosed. The programme was an excellent one. As the programmes were sent out with an invitation, time and place were not printed on the former, so I filled them in for the sake of completeness. With the exception of the Belgian minister, who was unable to come, all the Entente Ambassadors were present with their staff and lady-folk, and formed a picturesque group with the Chinese, Japanese, Brazilian, and Chilian representatives. Then the generals and other officers in their uniforms scattered through the audience formed a good contrast to the evening dress of the Dutch civilians.

The Dutch papers have given us excellent notices, one paper expressing the hope that it is the first of many similar encounters between their English guests and their Dutch hosts. The audience seemed very appreciative, and were lavish in their approbation. Lord Newton, General Bellfield, and Dame Livingstone, of the Exchange of Prisoners Conference, were present.

Programme

Of invitation concert in the Pulchri Studio, The Hague, Friday, July 12, 1918, at 8 p.m., by British interned civilians.

Part 1.

Concerto for two violins .. .. .. .. .. .. *Bach*
Messrs. J. Peebles Conn and Godfrey Ludlow.

Songs:
(*a*) 'Ethiopia saluting the Colours' .. *Charles Wood*
(*b*) 'Beat, beat, Drums' .. .. *Coleridge-Taylor*
Mr. F. W. Hughesdon.

Pianoforte solos:
(*a*) 'Ondine' .. .. .. .. .. *Ravel*
(*b*) 'Jardins sous la Pluie' .. .. .. *Debussy*
Mr. E. L. Bainton.

Violin solos:
(*a*) Slow movement from Violin Concerto .. .. *Elgar*
(*b*) Variations on a Theme by Corelli *Tartini-Kreisler*
Mr. Godfrey Ludlow.

Part 2.

Sonata in G for pianoforte and violin .. .. .. .. *Grieg*
Messrs. E. L. Bainton and J. Peebles Conn.

Songs:
(*a*) 'O Mistress Mine' .. .. .. *E. L. Bainton*
(*b*) 'Come away, Death' .. .. *E. L. Bainton*
(*c*) 'When that I was' .. .. *E. L. Bainton*

Violin solos:
(*a*) Andantino .. .. .. .. *Tartini-Kreisler*
(*b*) Caprice Viennois' .. .. .. .. *Kreisler*
(*c*) Gipsy Dance .. .. .. .. *Sarasate*
Mr. Godfrey Ludlow.

Pianoforte solos:
(*a*) 'Nöel' .. .. .. .. *Balfour Gardiner*
(*b*) Troisième Scherzo .. .. .. *Chopin*
Mr. E. L. Bainton.

Quartet in E flat for pianoforte and strings .. .. *Schumann*
Messrs. E. L. Bainton, Godfrey Ludlow, J. Peebles Conn, and Arthur Dodd.

Accompanist: Mr. Percy C. Hull.

* From 'Cathedral Organists Past and Present.' By John E. West. (Novello.)

# Occasional Notes.

WORK AND SONG.

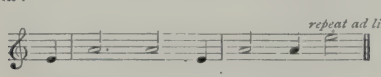
In *The Times* of August 17, a correspondent gives details of the work of the Egyptian Labour Corps in Egypt. He says:

Their work is always done to music. Before they settle down to a job (they are inclined to be dilatory starters) one of them will intone, as it were, any remark that may occur to him as suitable to the occasion. If, for instance, the work consists of pushing railway trucks about the docks he may consider that 'Allah? al Allah!' meets the case, and the gang, adopting it as their refrain for that particular task, chant it briskly in unison, using the minor key. To this chorus the soloist contributes an antistrophe of stimulating cries, facetious asides, or any nonsense that comes into his head, and thus encouraged, the gang work with a will. Or perhaps it would be truer to say that without such encouragement they would not do a third as much work. Chanties of this sort seem to be a necessary part of their existence—as necessary as breathing. At dewy morn, formed roughly into fours, they march out to work, childishly holding hands and rather crossly murmuring some drowsy selection from their *rêpertoire;* when evening falls and they return to camp they bellow a lusty stave at the top of their voices to a handclapping accompaniment, pleased with the prospect of supper and repose. When the expiration of their contract is within measurable distance the circumstance is evident from the change in the burden of their song. *Kam lila, oh kam youm?* ('How many days, how many nights?') they iterate longingly; or, *Ya habibi, salamat!* ('I am coming to you, my darling son!').

This recourse of workers to rhythmic song is common all over the world. The foundations of music are very deeply laid in human souls. If all its developments by way of high art were annihilated (a consummation devoutly wished for by some musical futurists) it would not be long before a new art would emerge.

A LONG-RANGE ORGAN.

We learn from the *Diapason* that 'an extraordinary feature' of the huge St. Louis Exhibition organ will be a diaphone which will have an outlet on the roof of the building. 'It is guaranteed that this can be heard, under proper atmospheric conditions, for fifty miles. It will be used to signal certain community events, such as the opening of Liberty Loan Campaigns, the opening of the shows at the exhibit building, &c.' The provision of such an organ in London a year ago would have saved a vast amount of whistle-blowing and erratic bugling on air-raid nights. The official organist would open and close the proceedings with appropriate strains, changing the programme from time to time. Nothing could be more suitable for announcing the arrival of the flying Deutschmen than this familiar strain:




while a strain of 'All's well' ('Deserted by the waning moon') or any popular lullaby would send us back to bed.

AMIENS CATHEDRAL SAVED.

On August 8 a solemn thanksgiving service was held in Amiens Cathedral for the preservation of this beautiful edifice, which is now, and it may be hoped for ever, out of range of German guns. The building was designed seven hundred years ago, and was finished within sixty-eight years, and it is claimed that it represents the architecture of nearly the whole of the 13th century, 'the noblest period of mediæval art and life.' The *Daily Chronicle* correspondent sends a thrilling account of the risks to which the Cathedral has been exposed, and he says that all France celebrates with joy so hazardous an escape. At the service, Mass was celebrated with the established ritual. The great organ (says the correspondent) has been removed, but 'music was supplied by a smaller instrument and a single violin, the effect of which was singularly plaintive and moving.'

MORE ABOUT CHATTERERS AT CONCERTS.

An article in *The Times* of August 10 dealt caustically with the exasperating habit of the stupid and selfish people who come to concerts to idle away time and to chatter. The following may be an imaginary conversation, but it is uncommonly like the real thing:

Did you say she was married to a Rugby master? How interesting. I suppose she will give up the pianoforte now. I did when I was married. But perhaps she plays to the boys, though how are they to listen on empty stomachs . . . . they say these rations . . . . Lord Rhondda . . . . what are they waiting for? Do go on, I want my tea. What was that she played? Scarlatti? Oh, no, I'm sure it was Bach. All those things which are nothing but scales and no tune are by Bach. Besides, I know that piece. My daughter plays it. I recognize it. Yes, she is pretty. Where shall we go for tea? . . . . . Yes, she plays splendidly. But isn't Beethoven rather long for these days? I like short things. And he's a good deal out of fashion, they say, one doesn't hear him so much as when I was a girl. I shall write and thank Mr. What's-his-name for sending me the tickets. How did you get yours? Oh, yes, I thought you knew one of the critics. I never read what they write; does anybody? [That's the desperate difficulty. These ladies will never see these remarks.—ED., *M.T.*] Look, isn't that Lady Evangeline going out? Not so good-looking as her photographs . . . charity matinées too expensive for me . . . my husband . . . war bonds well, now for tea, as everybody seems to be going.

The writer adds a vain objurgation. He might as well talk to the Moon or the Equator:

Ladies, why did you come to this concert? You have revealed yourselves as entirely unworthy to listen to fine music, and you have prevented other people from enjoying it as it might have been enjoyed. You may be good wives and mothers, though it would not seem likely, or you would not come idling here in your ferret-skins. Get you gone to your tea, there to grumble at the meagreness of the cake.

Mr. Hugh D. McIntosh, a member of the Legislative Council, N.S. Wales, who has large theatrical interests, stated in London recently that in the whole of Australia it would be difficult now to obtain the services of twenty male choristers.

# Church and Organ Music.

## THE ARCHBISHOPS' COMMITTEE AND CHURCH MUSIC.

By HARVEY GRACE.

Like most other institutions, Church music has come up for judgment during the past few years, and, on the whole, has been found wanting. As the critics have been too generally destructive to be helpful, it is good to meet with an authoritative and considered pronouncement* in which a constructive line is taken.

The higher authorities of the Church have so consistently shelved the subject, or dismissed it with a few generalizations, that one has a pleasant shock on finding a chapter of six pages of the Archbishops' Committee Report devoted to it.

A good start is made by a recognition of the fact that:

> Church music must be dealt with under two heads. (1) There is music in which the part of the congregation is only to listen, and (2) There is music in which the congregation should be expected to take a vocal part. No treatment of the question of Church music will be of the slightest use unless it accepts this distinction as fundamental.

In regard to (1) congregations need to be told that listening is something more than mere passivity:

> It is a real and serious mistake to assume that the congregation has an unimportant part in music of this kind. The purpose of such music is to express in musical shape the ideas and aspirations of the words or parts of the service to which it is set as an illustration. . . . The power of music to enhance the effect of words is the real and ultimate justification of the use of any kind of music in church, and it is probable that those to whom music makes a most direct appeal . . . derive more benefit from music to which they only listen than from music in which they take active part. To such listeners there is no comparison, for example, between the religious effect of such compositions as Bach's Mass in B minor or Beethoven's Mass in D, or Brahms's Requiem or the greatest of Wesley's anthems, and the effect of a hearty congregational service. These illustrations are no doubt extreme ones, but they serve to clear up the present point.

The point would perhaps have been cleared up more convincingly had typical Church compositions been mentioned: the Bach, Beethoven, and Brahms works were not written for liturgical use, and on account of their great length and the resources they call for they are not suitable for such purposes. The Report goes on:

> It is essential, however, that such musical compositions, and such compositions as those of which the English School contains so many fine specimens, should be adequately performed, and that their performance should not be interrupted by the casual carollings of individuals in the Church. These are not less out of place in a church service of this type than they would be in a secular concert or an opera.

'Casual carollings,'—the phrase is good, and likely to stick, though it conveys an idea of cheerfulness that is perhaps unduly flattering.

There can be no two opinions as to the desirability of 'adequate performance': the divisions occur when we try to agree as to what is adequate. At St. Abinadab's, for example, the ambitious organist and choir fly at high game. They themselves would modestly describe their performances as 'adequate': admiring members of the congregation would employ more enthusiastic adjectives: the Archbishops' Committee would shake its collective head, lamenting over the maltreatment of masterpieces This lack of standard exists more in church choirs than in any other choral bodies, because they have so far come but little under the influence of the competitive festival. A few years' experience of being pitted against other choirs, with the frank and instructive criticism that our best adjudicators administer so pleasantly, will work wonders here, as it has in singing classes generally. The Committee suggests that Church Choral Societies should be formed for the performance in church of fine musical works, especially at the great seasons of the Christian year. In cases where this is done, the choir music at the ordinary services might well be reduced to a simple type. There is much to be said for this plan. The parochial choral Society would soon become a musically educated leaven to the benefit of the congregational lump. Moreover,—a point not touched on in the Report—many educated musicians do not want elaborate service music. Their devotions are more likely to be hindered than helped, whether the performance be good or bad. Why should they be compelled to listen to long settings and anthems on other than high days? They would prefer an opportunity of hearing a fine choral work sung outside the service. Why should there not be choir recitals as well as organ recitals? By means of these, choirs would be able to give performances of many works not suitable for service use. Their repertory would not necessarily be smaller than at present: it might even be larger, as there would be less temptation to overwork a few stock items. Educationally, both singers and hearers would benefit greatly.

### CONGREGATIONAL MUSIC.

On this important matter the Report points out that although such music must vary in type from that sung by the choir alone, it should attain as high a standard in its own line:

> It cannot be denied that in the last fifty years, owing to a failure to draw a line between the two kinds of music, a condition of things has prevailed in congregational music which can only be described as chaotic. It has come about accidentally, without any definite policy on the part of anybody, and it has been possible, partly because there is a widespread disbelief in the existence of any real difference between good and bad music, and partly because bad music can so readily be loved not for what it is, but for the associations it evokes.

It would perhaps be truer to say that the present chaotic state of things is the natural result of an absence of policy. Until this Report appeared, what official guidance have we had in this and kindred matters?

The Committee adopts a deprecating attitude towards what is generally known as the Dykes-Barnby School of hymn composers. This attitude is unfortunate, in that it is apt to arouse prejudice against the Report amongst the numerous church circles in which these composers' names are held in esteem.

Are we quite fair to the Victorian Church composers as a whole? They found church and cathedral music in an appalling condition: they left it much better. If we of to-day effect an equal improvement, we shall deserve good words of our descendants, even if our actual music fails to wear well. Are the Victorians to blame for being born in a lean time so far as English music is concerned? And were they wrong in trying to gain the ear of church folk by using the musical idiom of the day?

* 'The Worship of the Church: Being the Report of the Archbishops' Second Committee of Inquiry.' S.P.C.K.; 6*d*. net.

### CONGREGATIONAL PRACTICES.

However good a new tune may be its adoption is likely to be slow. Its singableness and wearing qualities can be ascertained only after considerable use. Congregations hearing it at a service for the first time have no concern with its potentialities. They know that it is a new tune, and are more likely to object to it on the ground of unfamiliarity than they are to recognise its good points. If it happens to be sung to a hymn that has been hitherto associated with a popular tune it is doubly handicapped. An organist who continues its use in the face of the inevitable clamour from the pews will win the day eventually, but he will have a stormy passage. How may fine new tunes, or revived old ones, be given fair play? The answer has been provided lately by the remarkably successful series of conferences and practices held under the auspices of the Church Music Society. It is good to find the idea being recommended in the Report :

> Experience in the Army during the War has shown that there is no difficulty in getting large bodies of men to learn new tunes, and to sing them with new heartiness which would go far to cure the apathy of the Church at home. Congregational practices of the half-hearted type might well give way to congregational 'hymn sing-songs' of the Army type. These might be at first very homely affairs, but by no process could wholesome taste be more rapidly developed.

As was said above, the practical advantage of this method has been proved lately in London. In regard to the cultivation of wholesome taste, of many proofs forthcoming at the Church Music Society's gatherings I mention only one. At the Hymn Festival at the People's Palace, I happened to be seated for a part of the time immediately in front of a row of typical East-End factory girls, who were obviously enjoying themselves very much. It is worth noting that the two tunes specially and audibly commended by them were Orlando Gibbons's 'Angels' (with the original rhythm) and Dr. Buck's fine 'Gonfalon,' a tune with bold and original rhythm and a modal cadence. No doubt the girls were members of one of the various local churches or classes at which the hymns had been practised. Both tunes had been given a fair chance, and made their way accordingly.

> The Committee holds that it is quite feasible to train the intelligence and taste of a congregation in such a way as to enlarge the range of their knowledge and to enable them to join intelligently in the congregational part of the services.

Much of the prejudice against unfamiliar tunes can be overcome by a few words from the conductor of a practice, drawing attention to some features of interest. He will do well, also, frequently to remind his hearers of the importance of reserving judgment until the music has become familiar. Hardly any musical form is less easy to judge at a first hearing, or by playing over, than a hymn-tune. The very qualities that make it fine are just those that are not on the surface. Conversely, the pretty melodic turn or harmonic progression that ensures immediate popularity will soon pall on all but the least sophisticated.

Before leaving this part of the Report it may be well to point out that although the music sung by the congregation 'should attain as high a standard in its own line as expert music,' there are certain non-musical factors in the singing of an untrained mass that more than atone for the almost inevitable artistic defects. The Committee concerns itself solely with the musical aspect, overlooking the fact that perhaps the chief value of congregational music is not artistic, but social. Moreover, an act, simple and unimpressive when performed by an individual, becomes of immense significance when joined in by a mass. I remember hearing a keen musician say that his most moving experience at the Albert Hall was not at a concert, but at a great meeting of the Church Congress, when the huge gathering recited the Apostles' Creed. No definite note was used, and all the voices were subdued, but the effect was overwhelming in a manner and to a degree that no highly organized musical performance could attain.

### A WORD FOR THE ORGANIST.

The organist is so generally abused that it is good to find the Committee backing him up :

> A number of answers to the questions of the Committee regard the organist and choir as the chief enemy. No doubt there have been organists and choirs with merely personal interests in the services ; but we are strongly of opinion that the solution of the practical difficulties of Church music lies in the direction of supporting the organist more and not less. The whole position of the organist is in a very unsatisfactory state. In many places he is an untrained musician with a taste for music, who takes an organist's place on general principles of philanthropy or as a private hobby. Such a man is very often quite unfitted to guide the musical policy of a church ; and one great need in the Church is for a sufficient number of trained musicians to deal with this most important aspect of public worship. But in any church where there is a trained musician he is much more likely to deal rightly with the problem of Church music than the clergyman, unless he also is a trained musician. Great mischief, no doubt, has been done by incompetent organists ; but not less mischief by clergymen who, without any adequate knowledge of the subject and only personal predilection to guide them, claim to deal with a high hand with the musical part of the services. What is really wanted is to diminish the power of the incurable amateur, whether he be organist or priest.

The 'incurable amateur' will continue to flourish in parishes where there is no proper financial provision made for paying a professional. There is the hard fact against which the recommendations of Committees are powerless. The Report makes no mention of the financial question, although it is a vital one. We are told that music is 'a most important aspect of public worship,' needing the direction of 'trained musicians.' It would be interesting—and startling—to follow up this sentence with statistics showing the number of churches paying less than £25, £50, and £60 a year to their organists. It may be answered that in most cases the demands on the organist's time are are so slight, that he is able to eke out a living by means of private teaching or other work. But first-rate musicians are not likely to flock to a branch of the profession in which their expensive training is repaid by a dole and a hunt for the means of eking it out. The number of well-qualified organists who have taken posts at cinemas and other places of amusement is not yet large, but it is significant.

Into such a matter as diocesan finance a layman enters with diffidence. I venture, however, to suggest that since Church music is now recognised as an important factor, each diocese should form a musical fund from which grants should be made towards paying the organists of the poorer parishes. This would be an extension of a principle already in use in other matters. In cases of several poor and small parishes in a neighbourhood, district choirmasters should be appointed, under whose supervision the local semi-amateurs would (or should) work. I believe that every diocese contains a sufficiently large number of wealthy music-lovers to make the scheme a success. The fact of an organist being to some

extent paid by the diocese would strengthen his position. Until some such plan is adopted, and every town organist assured of a minimum wage of £100 a year, and every country one of £75, it is useless to ask for reforms that can be effected only by properly qualified musicians.

Passing by the Committee's remarks on the desirability of retaining the present surpliced choirs of men and boys, we come to a suggestion that, fortunately, has little chance of being realised :

> The congregation should have more practical control of and responsibility for the music, through a Church Music Committee. . . .

We need not dwell on the futility of placing the 'trained musician' under the direction of a body on which the 'incurable amateur' would inevitably be well represented. Such a committee would be useful only if its activities could be confined to matters of general policy,—*e.g.*, the adoption of a new hymnal or psalter, or the introduction of plainsong. Changes of this kind could be made with much less friction if brought about by the congregation through their committee than by the organist and incumbent.

This recommendation was not quite unanimous, one member giving his opinion (page 42) that 'the effect of the proposal might be disastrous.'

Clerical methods of intoning come in for frank criticism on page 31. But frank criticism on this point has been frequent for years, without abolishing what the report drily calls 'the curious unnatural throaty sound upon notes of uncertain pitch.' More definite action is necessary. Candidates for ordination should be tested in this as in other matters, such as elocution. They should be required to satisfy a recognized Church musician of their ability (*a*) To monotone without employing wrong vocal methods and without losing the pitch, and (*b*) To sing all such inflections as are likely to be used in ordinary services. Those who fail through defective ear should be instructed to use the speaking voice only ; if the failure is due to insufficient preparation, the candidates should be called on for re-examination.

### CHANTING.

Among the suggestions in regard to chanting, perhaps the best is to the effect that the verses should be sung antiphonally by a few expert voices (or even one) and the congregation. This method has been tried and found successful. I was recently present at a church which was temporarily without a choir. A deputy played the organ, while the organist sang the odd verses, the even being sung heartily by the people. The chanting was not a perfect exposition of Solesmes or any other method, but it was not without good qualities from a merely musical point of view, besides possessing the enjoyable features usually present in the singing of a crowd. The Frere and Briggs Psalter was used, about sixty of the congregation singing from the pointed copies (small edition, with words only). A short practice had been held before the service.

A suggestion that a metrical psalm might well be substituted in churches where chanting is found too difficult is not likely to meet with favour. The best of the metrical psalms are already widely used as hymns. The bulk of the remainder do not reach a high literary level, and their substitution for the splendid prose of the psalter would be a retrograde step. Church people may differ as to methods of chanting ; they hold varying views as to the choice of psalms for public use ; but they are one in affectionate appreciation of the Prayer Book version of the psalms. Moreover, the difficulty of chanting is a bogey that can be laid if a little trouble is taken by organist, choir, *and* congregation.

Most of us agree with the Committee in regretting the disuse of women's voices in choirs, and in the disappearance of local orchestras, especially in villages. In regard to mixed choirs, we are told that 'it would probably be convenient that a mixed choir should not sit in the chancel, but in the west end of the church.' One need not be a rabid feminist to suggest that if it is not 'convenient' for women to sing in the chancel, the necessary brass polishing and other cleaning in that part of the building at present done chiefly by women volunteers should be handed over to men, the women confining their activities to the west end.

The Committee expresses 'an earnest desire that increased attention should be paid to Church music by the Royal College of Organists and other accredited institutions.' The Royal College of Organists has greatly improved the value of its diplomas in this respect, and will probably be unable to go much further, chiefly because it is primarily an examining body. Much more might be done by such institutions as the R.A.M. and R.C.M., which are educational as well as examining. At present the more direct educational activities of the R.C.O. are confined to lectures. With the excellent College premises it should be possible to hold regular classes concerned with various aspects of Church music. Such a step would be of enormous value, and would raise the prestige of the already highly valued diplomas.

This is not the place to consider the Report except in regard to the chapter on music. There are, however, two other passages that should be mentioned here. On page 20 we read that :

> . . . the Committee is convinced that an hour—or at the very most an hour and a-quarter—is the limit of the power of attention in ordinary congregations.

If this conviction is well-grounded—and most of us will agree that it is—it must surely affect the question of the choice of music. It is another argument in favour of choirs reducing their service music in favour of extra-service recitals.

A useful suggestion appears on page 23 :

> It seems desirable that the Church should be used for other purposes than services. Conventions, conferences, and missionary meetings might be held there without any real danger of loss of reverence, and with the valuable result of helping the people to concentrate their interests and affections upon their church.

There can surely be few better uses for the naves of our churches than the holding of meetings of the congregation for the practice and discussion of Church music.

On the whole, we may hope for good results from the publication of this Report. The prominent part given to Church music is significant, and should lead to something like a definite policy on the part of those in authority. If the subject is as important as it is here made out to be, it can no longer be left, as it is too often at present, in the unguided hands of 'incurable amateurs,' both clerical and lay. 'On all hands,' says the Committee, 'efforts are being made to raise and develop English taste and perfection in musical matters, and the Church, which has so great and unbroken a tradition of musical achievement, ought not to be behindhand in this respect.'

The Report should be read by all church musicians, and they will do well not to confine their attention to the chapter dealing with their subject.

## SIR HUBERT PARRY ON EXAMINATIONS.

At the presentation of R.C.O. diplomas at the College on July 20, Sir Hubert Parry, the President, gave another of the admirable addresses which have become features of such occasions. After warning the successful candidates against 'the natural inference of an examinee who has just been successful, that an examination is a final goal, and that having got through it, he can sit down and take it easily,' Sir Hubert proceeded:

> After all, examinations are for special purposes. There is only one great examination that covers all things, and that is the great examination of life. Human life in its entirety is an examination, and the examiners in that case are not only the people who are alive with you, but people who will live after you. And the better your work in that examination the longer it will take to get out the verdict. For special examinations you must have limitations, because without them it is inconceivable that you can get any test of the candidates' efficiency; and I think that perhaps if we look closely at the restrictions and limitations of examinations, which are always for some special purpose, we get at reasons for all sorts of things which people dispute about, and put on a wrong basis. In establishing limitations, of course you have to establish those which are necessary for the particular purpose which the examination is expected to serve: as for a particular profession or vocation. There must be limitations.

Far too many students—and even composers—fail to realise the right kind and amount of importance attached to grammatical prohibitions. On this very important examination point, Sir Hubert said:

> If you are told that promiscuous indulgence in fifths and octaves is undesirable, it does not mean that these things are permanently excluded, or of any vital importance in the wider spaces of art. It means that for the purpose of our examination it is better not to indulge in these little extravagances; and the same is the case with restrictions in counterpoint. People are very often misled with regard to limitations and examinations. There is the one type of person who thinks that the limitations which are imposed in examinations are limitations which apply to all the wider spheres of art; and therefore that everybody who writes works which do not have the things which are forbidden in examinations ought to be received with a great deal of consideration by the musical public. So it sometimes happens that, instead of original compositions, a man offers the public samples of what he would have done had he been in an examination. That is a not uncommon misfortune. But, all the same, I think that is rather better than the other misconception, which is excessively funny; it is, that people who meet with the restrictions which are imposed for examination purposes, think that these things are laid down as vital to art, and that they will be showing splendid independence and originality by breaking them on every possible occasion. Lots of people who have not thought very much really suppose that they can disguise their entire lack of invention by writing rows of consecutive fifths.

Those of us who are familiar with the more extreme examples of modern music will agree that this last sentence is not too sweeping. It reminds us of Beerbohm Tree's witty definition of Futurism,—'the loin-cloth of the incompetent.'

> But [Sir Hubert went on] this brings us to one of the most essential things to understand in connection with examinations, and that is the essential nature of theory—what theory really is. People unfortunately do not distinguish between theory and text-books. People write miles of text-books or what they call theory books, which are really books for the guidance of people who are going in for examinations. Such books deal with individual instances and individual detail. Theory books are essentially statements of principles. If we could get an ideal theory book—which we never shall, because the world is always changing—we should get something which covered all those individual instances, and left you to group them in such a way that you would never be at a loss in any emergency. But a text-book is always going out of date. It is generally out of date before it is written. That is not so very surprising, because the progress of art is perfectly phenomenal. It is going ahead every day. If you do succeed in writing a text-book which is up to date on the First of April, in the morning, art has gone on a long way and left you behind, and you have to go on amending it. All the individual instances must be subject to constant variation. It is inevitable that we should have individual instances; but the individual details presented to you as ideal forms of procedure are, as far as they concern the man who has grown into his independence, matters of minor importance. If you still believe in the principle of being governed by commandments, that is where you have to start; but in these days we judge things by their consequences. A thing is good or bad in proportion to the good or evil which is produced by it, and not by your being told that you must or must not do it. . . . As far as text-books are concerned, we are bound to have them because people have to be shown how they are to get through examinations; and there is also a certain financial aspect about it. If a man has not much gift for making money in any other way, and he can write a text-book for examinations which attract many candidates, he gets rather a lot of royalties.

The following tribute to the progressive spirit of the College will be subscribed to by all who are in touch with the examinations for Fellowship:

> You will observe that people who conduct examinations and have any kind of weight and validity in their schemes, try strenuously to keep their text-books and schemes of examination up-to-date. The Royal College of Organists are very ardent and energetic in trying to bring their schemes up to the particular five minutes we happen to be living in, or of the particular moment in which the candidate is entering an examination; and of course they rejoice in the constant exercise of their artistic perceptions and their intelligence, because they feel they are keeping level with the glorious rush of progressive art. They always try to be somewhere near, and I think the position which these examinations hold is to a great extent owing to their loyalty to the principles of progress, and to their determination not to be submerged by convention, but to keep their examinations in touch with the living realities of art. I think those of you who have passed, and are still anxiously waiting for your certificates, may apply to your case the reasonable reflection that these particular examinations are especially adapted, in a sense in which no other examinations in this country are, to the particular qualifications which are desired for your profession and for the work you have to do.

Diplomées generally are so tempted to rest on their laurels that Sir Hubert's warning deserves to be noted:

> But yet again I hope you yourselves would never pretend that these examinations were goals final and absolute, but would rather regard them as proofs of efficiency up to a certain point, and as stepping-stones to yet further development. . . . Efficiency is nothing unless it is applied to some end. There is nothing in the universe which is an end in itself. Not even music is an end in itself, but a means to greater ends. Everything tends to make us realise it; and we ourselves have begun to delight in the strange discovery that music can be of infinite value even in such unexpected quarters as the savagery of warfare. To lots of people who have been entirely incapable of understanding what the great mission of music is, it is rather a surprise to discover that it can really be of

some practical use! One of the strange things in this world is that the bigger a thing is the longer it takes ordinary people to find it out. . . . . You have to go beyond art in these days and take interest in all sorts of great subjects. You will find your musical gift is best used by being expanded in relation to what you can understand of things outside it.

If there be still any self-centred, art-for-art's-sake musicians, we commend to them the closing words of the address:

You have to find the meaning of our music by going outside it, and make it bigger by making it dependent instead of independent. It is one of the great things that have dawned upon us—that things are not big when they stand by themselves, but when they have found their true sphere of service. It is in stepping down from pre-eminence and dominance to the furtherance of human interests that anything becomes greatest. It is by holding out its hands to other things that it expands. If it seems to step down to the position of service, it is in order that it may become so much greater.

## CATTISTOCK (NEAR DORCHESTER) CARILLON.

On Thursday, July 25, M. Josef Denyn—city carillonneur of Malines—gave his twenty-third annual recital. The weather conditions were not ideal, as a strong, blustering wind was blowing the whole time. In spite of this the bells were heard to advantage under the trees in the beautiful grounds of the Rectory. The audience, though not so numerous as usual, was most appreciative of M. Denyn's brilliant playing. The programme was as follows:

1. Prelude.
2. Flemish songs:
   - (*a*) 'Het lied der Vlaminger' .. .. .. .. *Benoit*
   - (*b*) 'Marleentje' .. .. .. .. *Hullebrocck*
   - (*c*) 'De Zege van Groeninghe' .. .. .. *Mestdagh*
   - (*d*) 'Het liedje van den Smid' .. .. .. *Andelhof*
3. Fantasia de l'opera 'Jerusalem' .. .. .. *Verdi*
4. British songs:
   - (*a*) 'Within a mile of Edinburgh Town' .. .. *Hook*
   - (*b*) 'Oh! the Oak and the Ash' (17th century) *Traditional*
   - (*c*) 'Rule, Britannia' .. .. .. .. .. *Arne*
   - (*d*) 'Believe me, if all those endearing young charms' (17th century) *Traditional*
5. (*a*) Allegro Rondo .. .. .. .. .. .. *Nicolai*
   (*b*) Rondo .. .. .. .. .. .. *Peichler*
6. (*a*) National Anthems:
   - (*b*) 'Brabançonne' .. .. .. *Van Campenhout*
   - (*c*) Duo de la muette de Portici .. .. .. *Auber* ('Amour sacré de la Patrié')

God Save the King.

According to his usual custom, M. Denyn began with an extempore Prelude in which he showed his instrument and his great executive powers to the fullest advantage; and of the Flemish melodies, the one by Mestdagh was particularly expressive, while Andelhof's 'Song of the Smith,' with its jolly, rhythmic tune and anvil-like accompaniment, was most fascinating. Of the British tunes, 'The oak and the ash,' a fine melody in the minor key, was best suited to the bells. The 'Allegro' by Nicolai and the Rondo by Peichler—excellent representative carillon-music of the classic type—afforded a pleasing contrast to the other items.

The omission of hymn-tunes such as were included in last year's programme is a step in the right direction, as they are most unsuitable, and hamper the player with unnecessary difficulties in order to make them effective music. M. Denyn played throughout with great skill and rare artistic perception.

It is the fervent hope of every lover of bell-music that ere long we may hear him on his own glorious instrument at Malines—about the safety of which so many conflicting reports have recently been published. The Malines carillon is not destroyed, and for this we have to thank that grand old man, Cardinal Mercier, who has ever kept his watchful eye on the bells from the very beginning of the Hun occupation of the city.

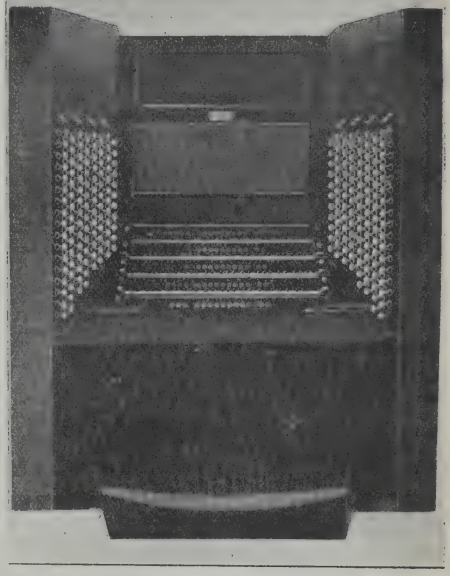
## THE LIVERPOOL CATHEDRAL ORGAN: ITS PROGRESS AND NEW DEVELOPMENTS.

By G. D. Harrison (*Lieut., R.A.F.*).

When the *Musical Times* in January, 1913, first published the specification of this organ it was intended that April, 1917, would see the completion of its installation. However, shortly after the publication of the specification the Cathedral committee decided to extend the first portion of the Cathedral to be completed, by constructing the first transepts in addition to the Chancel.

This alteration of plan postponed the date when it would be possible to commence to erect the instrument, and, later, the outbreak of war, followed by depletion of the staff of workmen engaged on the building of the Cathedral, resulted in the completion of the first part of the fabric being postponed indefinitely.

But work on the organ has steadily progressed, and finished parts are now stored, awaiting erection, in a disused church near the Cathedral site in Liverpool, which has been found excellently suited to the purpose.



THE CONSOLE.

The position the organ will have and its peculiar design have necessitated its construction in a number of units, and of these the Choir, Swell, and enclosed Pedal departments, which are to be located with the console on the North side of the Chancel, are already practically completed and in store. The Great and Solo departments (located on the South side of the Chancel along with the Tuba and Echo organs) are also far advanced. The console itself is practically completed, with the exception of the electrical equipment, and ironwork, such as composition pedals, &c.

During the past two years the writer has periodically visited Messrs. Willis's factory to inspect the various portions of this giant instrument, and has heard nearly all the stops of the partially finished departments now stored at Liverpool. It is quite evident that the builders have spared no pains or expense that make for perfection. Numerous experiments have been made in voicing, resulting in the production of the most beautiful tone-colours, the variety shown in the flute and string tones being extraordinary. The exquisite non-slotted small-scale Viols of the Solo department also deserve special mention.

The designing of the Great Diapasons has received much attention, experimental pipes of all types and scales having been made and results compared, the object being, of course, to obtain a beautiful and musical diapason tone with adequate power. The scale of the No. 1 diapason will be no less than 5 inches at ten. C, with a 2/7 mouth, while the upper lip, which is kept low, will be reinforced and burnished. The other diapasons are of different types, having mouth widths varying from 4½ to 2/7. No. 5 on the light pressure will be of approximately the same scale and treatment as the famous Schulze model at Tyne Dock.

Naturally, owing to Willis's reputation as reed voicers, particulars of these stops will be received with great interest. Practically all the reeds are finished, only the Tubas and some of the Pedal and Echo reeds remaining to be completed. The fancy and orchestral reeds are of great beauty, the various Clarinets being worthy of special note. The builders, in accordance with their usual practice, have employed non-capped tubes for the latter stops, with the result that the uninteresting muffled quality, lacking in character, unfortunately found in so many modern organs, is entirely absent, and a very faithful imitation of the orchestral instrument is secured, the tone being particularly rich in the tenor and bass. The Chorus reeds may, I think, with safety be said to 'go one better' than the best examples of 'Father Willis.' They are of course voiced on strict 'Willis' lines, the special curve and screwed-on metal weight being employed throughout, with the exception of the two Tubas labelled 'Bombardon,' which will belong to a modified type of Tuba Sonora. The builders have also, for the first time, introduced into their reed work the open French Shallot, although the tongues are treated on normal 'Willis' lines. The Great Organ Trompete Harmonique on 15 inches, and treated in this manner, gives a blaze of tone of superb magnificence, and yet there is no coarseness as in the usual French model, and the bass portion is quite smooth although full of life. The contrast between the broad Solo Trombas and Great Trumpets will be very fine.

After the first publication of the specification much discussion took place as to its merits not only in this journal but in musical contemporaries. Most of the criticisms were directed against the size of the instrument, and were not of a constructive nature, but a few were of undoubted value, and no doubt influenced the designer in some of the modifications since introduced.

One of the most valuable criticisms was that by the Rev. Noel A. Bonavia-Hunt (whose book, 'Studies in Organ-Tone,' is generally acknowledged to be a standard work on the subject of voicing and tone-colour in organs), which appeared in the *Organist and Choirmaster* in May, 1913. Mr. Hunt expressed his regret at the absence of wood string-tone, the use of zinc solely for the basses, especially those of the Diapasons, and recommended the use of the system for the mixtures which avoids the ranks 'breaking' at the same note, with a view to concealing the 'breaks.'

It is interesting to note that the 'Contra Basso' 16-ft., on 10-in. wind, in the Pedal department, originally planned as a heavy metal string stop, is now to be a wood string of considerable power, constructed on 'Schulze' lines; also that the lower twenty-four notes of the Swell Contra Geigen and the lower twelve notes of the Geigen, will be of the wood string type, scaled and voiced to 'meet' the metal part of the stops. I understand that similar action with regard to other basses is also contemplated, and in all probability some of the enclosed Pedal string stops will be made of wood, also some of the basses of the Great Diapason, while a few of the latter will probably be carried down in 'special' metal to CC.

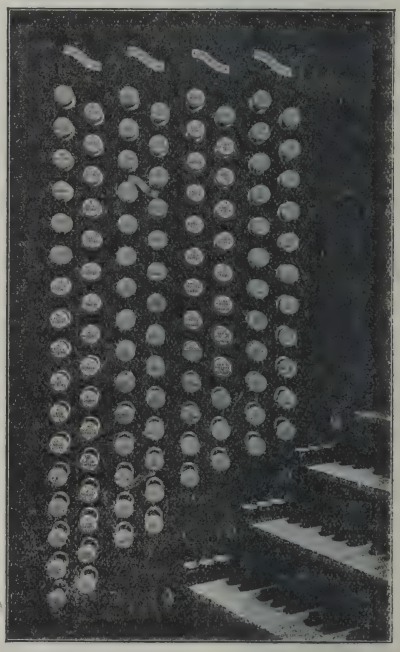
The mixtures have been designed, in common with the builders' recent practice, on lines similar to those so enthusiastically advocated by Mr. Hunt.

In view of the powerful Reed work in the Swell department which the stops have been designed to support, the following Pedal reeds have been placed on a wind-pressure of 17½ inches, in place of 15 inches, as originally intended, viz.:

| | | |
|---|---|---|
| No. 26. | Contra Ophicleide* .. .. .. .. | 16-ft. |
| No. 28. | Bombardon .. .. .. .. .. | 16-ft. |
| No. 29. | Ophicleide* .. .. .. .. .. | 16-ft. |

* In Pedal Swell Box.

The most interesting additional accessory is the new Crescendo and Decrescendo device, recently invented by Mr. Henry Willis, jun., which will enable the instrument to be built up from the softest to the loudest combination or *vice versâ*. The apparatus is controlled by two pedals, similar in appearance to ordinary combination pedals, one acting on the Crescendo and the other on the Decrescendo. On depressing the Crescendo pedal the organ is automatically built up stop-by-stop from the particular state it happened to be in, and this continues until the pedal is released. This general Crescendo or Decrescendo is obtained through the Great organ keyboard, and all couplers are affected as well as the speaking stops. The stops are thrown in and out so that the organist can see the condition of the organ at any time. The speed at which the Crescendo or Decrescendo takes place can also be directly controlled, and means will be provided to hitch the pedals down. It will be seen that the possibilities of this device are endless, when it has been mastered and is thoroughly understood. The apparatus



THE STOP JAMBS: LEFT.

would appear positively to think. An Echo to the Great Coupler has been added, so as to bring the Echo department into the scheme of this general Crescendo and Decrescendo device.

In addition to the above, five special adjuster pistons have been added, one to each manual, and one pedal piston to the Pedal organ. Any combination can be set on these pistons while sitting at the console. A complete list of the additions is appended:

ADDITIONS TO ACCESSORIES.

*General Crescendo and Decrescendo.*—Two Pedals controlling all drawstop knobs, also lever regulator controlling speed, and placed so as to be under control of the performer.

*Five Special Pistons and One Pedal Piston.*—The Choir, Great, Swell, Solo, and Echo organ each to be provided with a special 'Selector' Piston, on which, by means of a locking piston, the performer can set any required combination at the keyboard before or while playing.

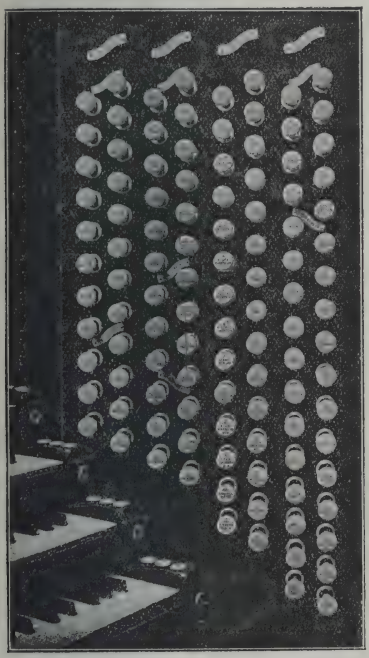
*Pedal Combinations.*—Actuated by a drawstop knob, which consists of mechanism that will, as required, leave the Combination Pedals 'free'—that is, not affecting the Pedal knobs—so enabling the Combination Pedals to affect other departments through the accessories already provided.

*Reversible Pedal Piston to 'Pedal Combination.'*

*Echo and Great Coupler.*—To be played direct through the Echo main action, so that the Echo Octave Couplers play through same when drawn.

*Reversible Pedal Piston to Pedal Accompaniment to Pistons.*

It is very regrettable that the designer of the organ, the late W. J. Ridley, did not live to hear the instrument which was his greatest interest in life. As recorded in the March *Musical Times* (page 112), he passed away on January 20, 1918. Curiously enough, Mr. Ridley's death, which was very sudden, was closely followed by the death of Mrs. Barrow, the donor of the organ, whose nephew Mr. Ridley was. Mrs. Barrow has, I understand, left a



THE STOP JAMBS: RIGHT.

handsome legacy to the Cathedral, which will entirely relieve the authorities from all cost in connection with the upkeep of the instrument, and ensure her gift being maintained in a perfect state of preservation.

## A DISASTER TO THE LIVERPOOL CATHEDRAL ORGAN.

Since the above article was in type we regret to have to state that a serious disaster has befallen the instrument. Our Liverpool correspondent writes:

The completion of the great organ for the new Liverpool Cathedral will probably be seriously affected by the extensive damage occasioned by the collapse of the roof of the old Presbyterian Church at Oldham, a disused building in which many tons of completed organ material were stored, including cases of costly action and mechanical apparatus. Without any warning, three-parts of the roof of the old church fell through and brought with it the greater part of the gallery, burying the body of the building in a huge mass of debris. It was a heartbreaking sight which evoked universal sympathy with the famous organ-builders, Messrs. Henry Willis & Sons. Fortunately the new console entirely escaped damage by being stored in the vestry. It has been placed on exhibition in a central shop-window in Bold Street, where it is the cynosure of all eyes. For a console of five keyboards, 215 drawstops, and 100 pistons, it is a remarkably compact piece of workmanship in rosewood, ebony, and ivory, and it is a sight which conjures up endless possibilities in tones of ethereal sweetness or awesome power, and even in its present inarticulate state certainly arouses lively anticipation. May the day be not far distant when we shall hear the completed instrument, which, if not actually the largest in the world as claimed, will be the finest.

In response to our sympathetic inquiries Messrs. Henry Willis & Sons say that:

The collapse was not altogether without warning. Our Liverpool manager had called the attention of the landlords to signs with were becoming apparent of a possible collapse of part of the plaster ceiling, and a builder had been called in to report. In view of this possible collapse we had removed the organ work underneath the part of the ceiling which showed signs of collapse to another part of the building, and as a matter of fact our men who effected this left the building an hour or two before the catastrophe took place, the condition of the roof being much worse than had been anticipated.

At first it seemed that enormous damage had been done, as practically the whole of the roof fell in and the interior of the building appeared to be nothing but a mass of splintered debris. However, after some of the debris was removed it was found that the galleries had withstood the strain, and that the work stored under them had escaped much damage. This was luckily most of the more delicate action-work; also most of the Reed stops escaped. At the time of writing we estimate the damage at about £3,000, which is much less than was at first feared, as the value of the work in the building exceeds £10,000.

As stated by your correspondent, the console escaped, and by the kindness of Messrs. Van Gruisen & Sons is now displayed in the shop-window of their Bold Street premises, where it seems to be attracting much attention.

## FAVERSHAM CHURCH: ITS ORGANISTS AND MUSICAL SERVICES.

An interesting service was held in Faversham Church on Sunday, April 7, when a tablet to the memory of William Henry Drake, containing an inscription and a list of organists of the Church during the last 230 years, subscribed for by his pupils and friends, was dedicated.

The first part of the service was intoned by the Rev. A. Telfer, hon. curate of Faversham and head-master of the Wreight's School for Boys. The vicar, the Rev. Canon T. G. Crosse, gave an address, and formally dedicated the tablet, which was unveiled by Mr. Charles H. Drake, eldest son of the late organist. The music included Sir J. Frederick Bridge's 'He giveth His beloved sleep,' which was sung by the full choir.

A long record of organists such as is here given can surely be shown by few towns of the size of Faversham, not being the happy possessors of any cathedral or collegiate foundation.

The town of Faversham is a corporate member of the Cinque Port of Dover, and gives its name to an extensive Hundred in the Lathe of Scray, and to a County Court district, and also to a Parliamentary, Registration, and Union District. It is situated in the Eastern Division of the County of Kent, and within the ecclesiastical jurisdiction of the Diocese of Canterbury and Deanery of Ospringe.

Its earliest existing Royal Charter, dated June 4, 36 A° Henry III. (1252), grants the King's Barons of Faversham

certain privileges, as enjoyed by their predecessors more fully in the time of Edward the Confessor and other Kings of England.

The Parish Church, dedicated to St. Mary of Charity, stands probably on the site of a Roman church or temple, but no portion of it now existing dates from earlier than the Norman period. It is a large building, second only in point of size of all the Parish Churches in the county, with a total length of 200 feet, and width across the transepts of 120 feet. The transepts have the unusual feature of double aisles. There is an Early English crypt, formerly the Chapel of Our Lady Undercroft, and a strong room, originally the Treasury, with watching-chamber above it for the sexton. Its spacious chancel and transepts date from about 1305. The central tower and 11th-century nave were removed in 1755, and the present classic nave erected. A west tower, with graceful open spire of similar design to that of Newcastle Cathedral, was built in 1795, and attracts the eye of the visitor approaching the town either from London or Dover. There are a number of well-carved 15th-century misericords, besides many interesting monuments and brasses, and also a 14th-century chest and some interesting wall-paintings representing the martyrdom of St. Thomas of Canterbury, &c.

There was a Cluniac Abbey here, founded by King Stephen, and it would appear that the monks held certain of their services in the Parish Church; but be this as it may, there were frequent disputes between them and the parochial clergy.

Probably a school had been kept by the monks from early days. In 1527 John Cole, clerk, Warden of All Souls' College, Oxford, granted lands to the Abbot and Convent of St. Saviour, Faversham, for the foundation of a Grammar School. At the dissolution of the Abbey these lands, with other possessions, were surrendered to the King. On the petition of the inhabitants, Queen Elizabeth in 1576 re-established the school, endowing it with such of the lands given by John Cole as had not been alienated by Royal grants in the meantime.* The school-house, a picturesque building to the north of the churchyard, was erected soon after. This is now the home of the Free-masons, more commodious school buildings having been erected in another part of the town in 1880. The school still retains the name of its Royal benefactress.

In addition to this, Faversham has other educational foundations and establishments far ahead of most towns of its size, besides many charitable institutions.

The choral services of the Church would appear to have been on a par with those of some of the more important collegiate foundations, but no record remains of any endowment for them.

In 1506, when Warham was Archbishop and Henry VII. was King, certain Articles were enacted by the Mayor, Jurats, and Commoners of Faversham assembled in Ward-mote, within whose civil jurisdiction the Parish Church was situate. These regulations refer to two Parish Clerks who acted as servers at Mass, and also as 'Rectores Chori' or Cantores† In the latter capacity they wore green copes. Among other things, the Articles set forth that the clerks:

> . . . . at everry masse be note shall syng the grayle‡ at the upper dexte in the body of the quyer and the pistell,§ and to be dylygent to syng all the office of the masses be note. And to be dylygent to syng and doo ther dute at all servyces to be songe be note. And to bryng forth suche bookis in to the quyer as shalbe necessarye as well for masses to be songe in the said chirche as any other service ther to be song be note. And to bryng forth in to the quyer . . . . surplyces rochetts coopis &c. . . . . and to ley the same bookis half on the oon side of the quyer and the other halff of theym on the other side.

Also:

> The said clarkis or one of theym at all tymes whanne ony servyce shalbe done be note, shall sett the quyer not after his owne brest, but as every man beyng a synger may synge convenyently his part. And wher playn song fayleth one of them shall leave faburden and kepe the playne songe unto the tyme the quyer be sett agayne. The said clarkis or one of theym as moche as in theym is shall endevour theymself to teche childern to rede and synge in the quyer and to do service in the churche as of olde tyme hath be accustomed thei takyng for their techyng as belongith therto.

One of the clerks was to 'lye nyghtly in the churche stepill.' They were to 'brusshe away the cobwebbis over the auters, wallis and windows,' and to be obedient to the Mayor, Jurats, and Commons of the Town, and

> . . . . not to have no sklaunderous words ne make none occasion of debate in words nor in dede betwene the curatt and parisshyns ne betwene parisshen and parisshen.

A succession of two clerks was continued until 1548, when the number was reduced to one.

An Inventory of the Church goods,* taken in 1512, reveals many interesting details. Among the large number of vestments, &c., were two little vestments with two coarse mitres for the Boy Bishop. Doubtless the boys of this old-established choir, following the custom of other large churches, Cathedral and Collegiate, on the Feast of Saint Nicholas, December 6, chose one of their number to be Bishop, and he maintained a mock Episcopal dignity until Holy Innocents' Day, when it may be assumed he celebrated Mass. Often, it must be said, this function was the occasion of unseemly ribaldry. The custom was not finally abolished until late in the 16th century.

Forty-one service books are mentioned in the Inventory. All have disappeared. A few parchment leaves from some of them were in the reign of Elizabeth used by the Town Clerk of Faversham as covers for the Recognizances of Typpelers and Proceedings of the Portmote Court. Among these are two leaves of an illuminated Psalter of the 13th century.

No mention is made in the Inventory of any organ. This is to be regretted, and we can only conclude that the Church did not at that time possess one. Unfortunately, too, we have no records of choral matters for the next 130 years. Probably the musical services were continued in some form until the Rebellion, when they ceased altogether.

Soon after the Restoration an organ seems to have been erected in the Church, but no evidence is forthcoming as to what it was like.

Henry Hatche, a merchant of Faversham, who died in 1533, bequeathed, *inter alia*, a sum of money, a third part of the interest on which was to be devoted to the ornaments of the Parish Church. Part of the money accruing seems to have been set apart for the upkeep of the organ and the payment of the organist's salary. Faversham has therefore been, and is now, in a fortunate position in this respect. The town records mention that in 1736-37 the organ was repaired and added to. In 1741 the pipes were gilded. In 1753 a new organ was erected by Bridge, at a cost of £320. In 1825 it was repaired and improved by Elliott, at a cost of £175, and further sums were spent upon it in 1840 (Hill) and 1852. In 1863 the Choir organ was added, and the pedals improved. In 1867 it was tuned to equal temperament. At this time it stood in a gallery over the western entrance, where it was not only effective but a great ornament to the Church, possessing a distinctly good case.

In 1874 the Church was restored, and the organ reconstructed by Hill in the Chapel of St. Thomas of Canterbury, on the north side of the chancel. In 1892 it was rebuilt and enlarged by August Gern, at a cost of £833 (half contributed by Hatche's Charity, the remainder by subscription). Its specification is as follows:

Great Organ. CC to G. (10 stops).

| | Feet. |
|---|---|
| Lieblich bourdon | 16 |
| Open diapason | 8 |
| Open diapason | 8 |
| Stopped diapason | 8 |
| Hohl flute | 8 |
| Principal | 4 |
| Twelfth | 2⅔ |
| Fifteenth | 2 |
| Mixture, 3 ranks | 8 |
| Trumpet | 8 |

*(Continued on page 417.)*

* 'Visitors' Guide to Faversham' (Giraud & Donne), pp. 76, 77.

† 'Archæologia Cantiana,' xx., p. 203. ‡ Graduale. § Epistle.

* 'Archæologia Cantiana,' xviii., p. 108.

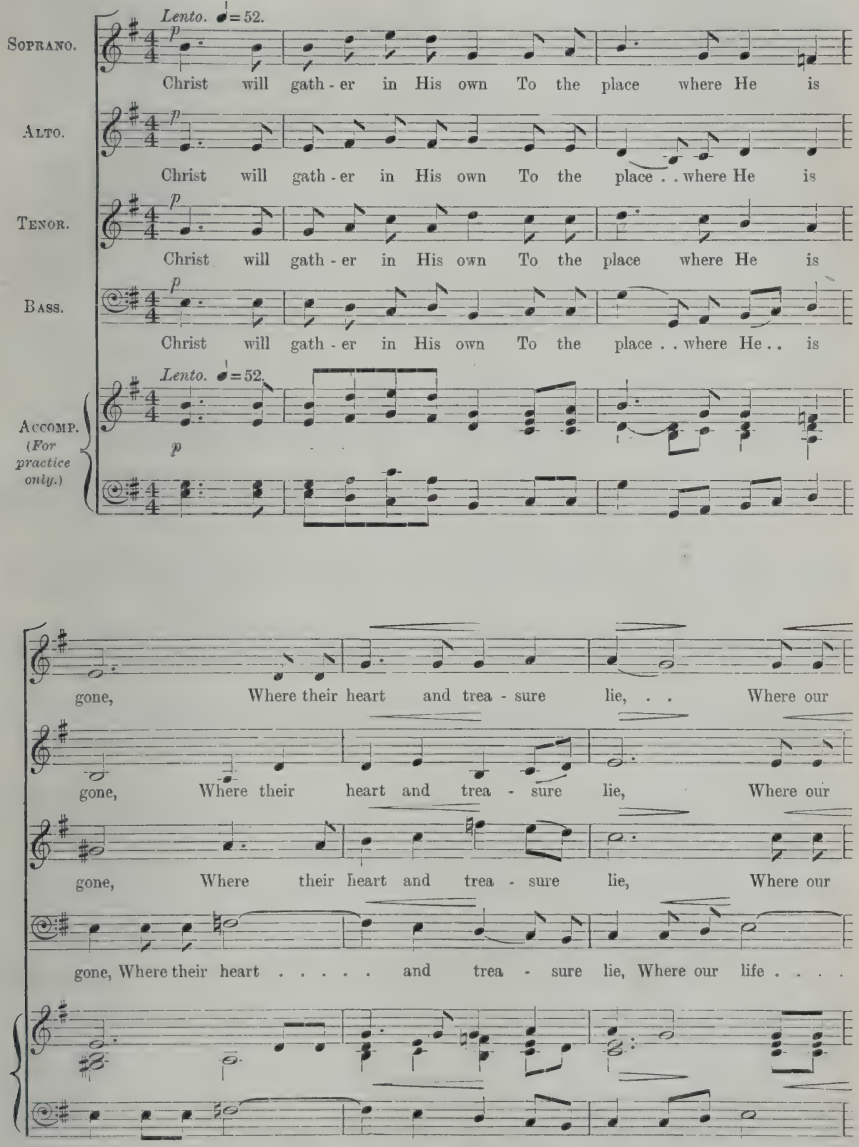
# Christ will gather in His own.

ANTHEM FOR MEMORIAL SERVICES.

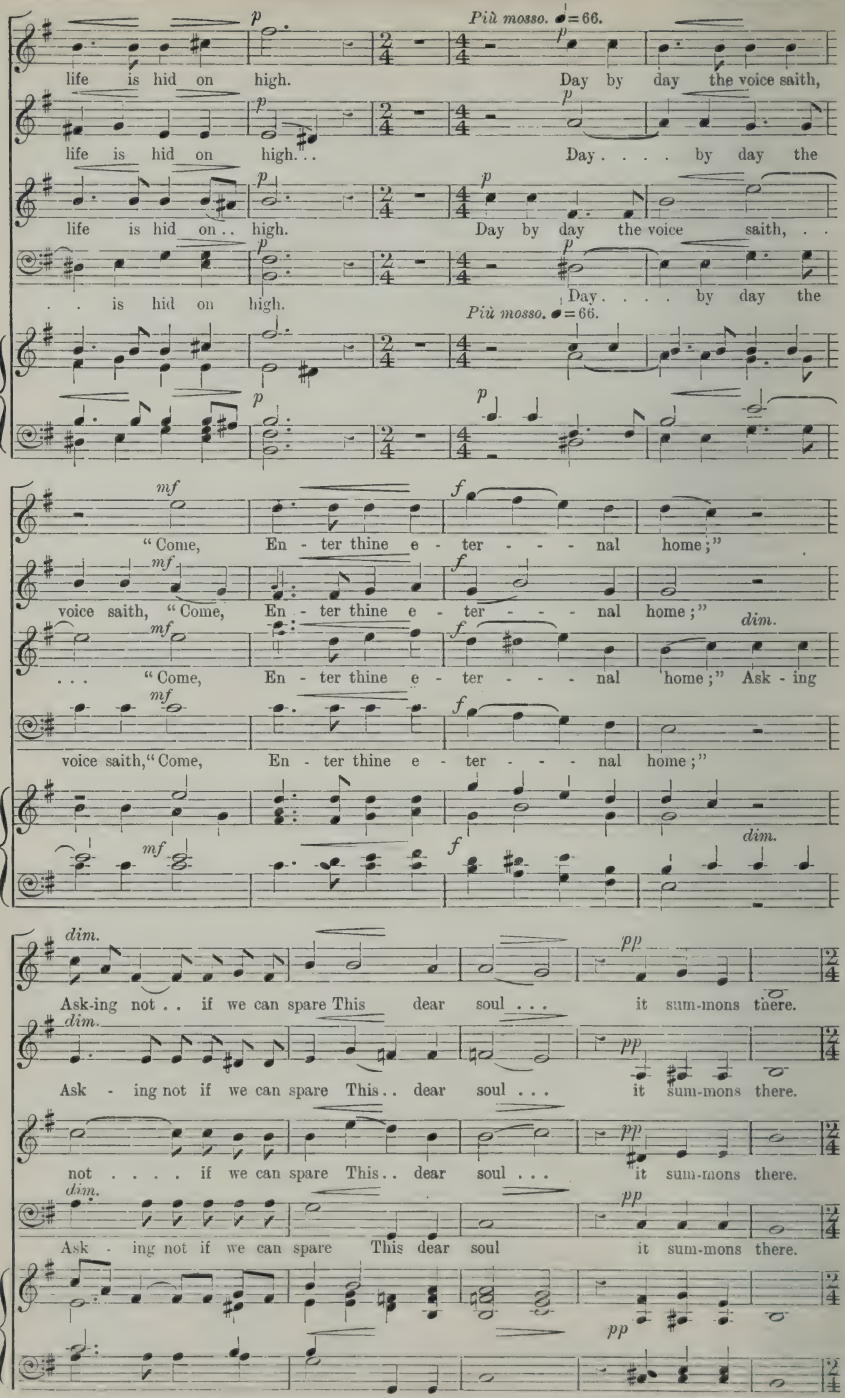
*H. A. & M.*, No. 400.

Composed by Alan Gray.

London: Novello and Company, Limited; New York: The H. W. Gray Co., Sole Agents for the U.S.A.

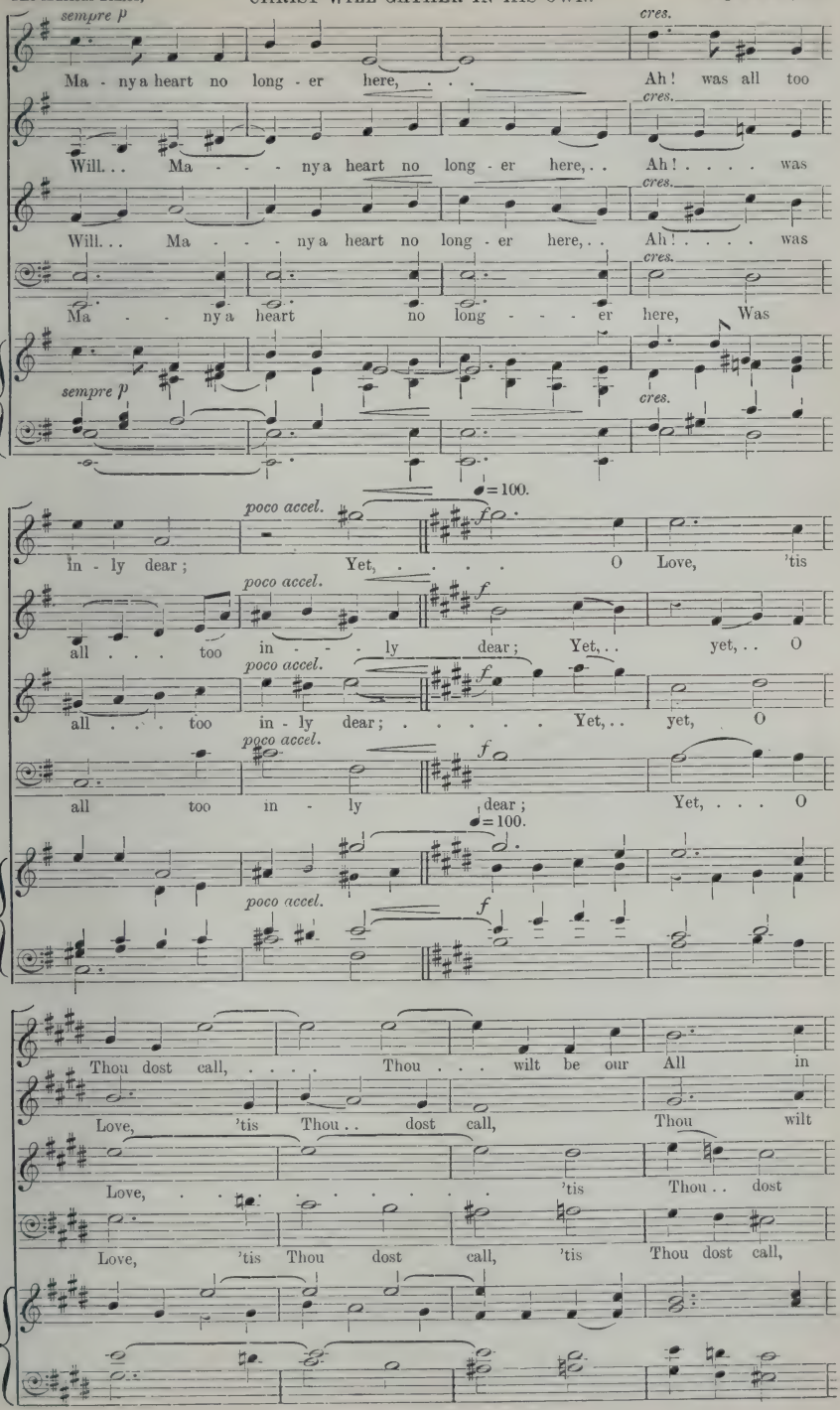

Lento. ♩=52.
Soprano.
Christ will gath - er in His own To the place where He is
Alto.
Christ will gath - er in His own To the place . . where He is
Tenor.
Christ will gath - er in His own To the place where He is
Bass.
Christ will gath - er in His own To the place . . where He . . is
Accomp. (For practice only.)
gone, Where their heart and trea - sure lie, . . Where our
gone, Where their heart and trea - sure lie, Where our
gone, Where their heart and trea - sure lie, Where our
gone, Where their heart . . . . . and trea - sure lie, Where our life . . . .

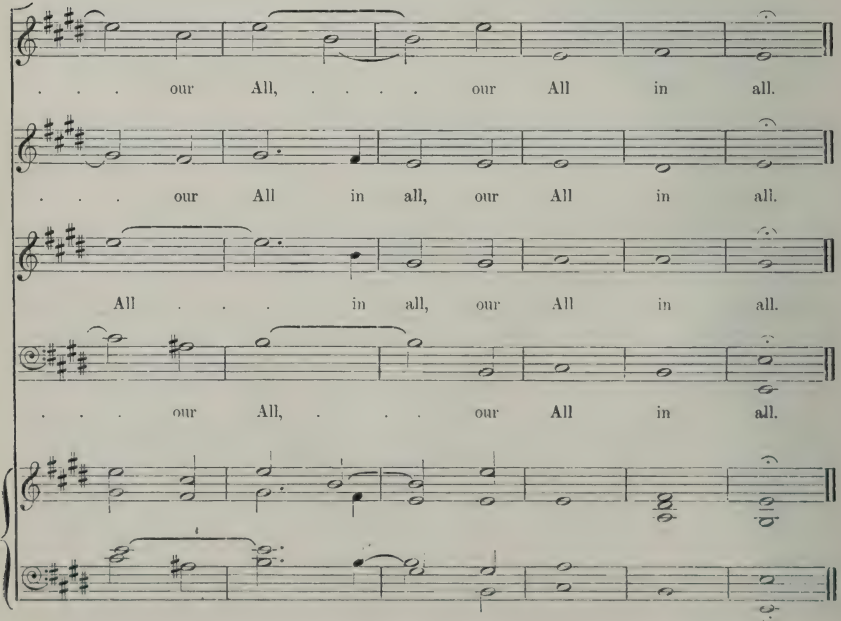
*Copyright*, 1918, *by Novello and Company, Limited.*


Più mosso. ♩=66.
life is hid on high. Day by day the voice saith,
life is hid on high... Day . . . . by day the
life is hid on .. high. Day by day the voice saith, . .
. . is hid on high. Day . . . . by day the
Più mosso. ♩=66.
"Come, En - ter thine e - ter - - - nal home;"
voice saith, "Come, En - ter thine e - ter - - - nal home;"
. . . "Come, En - ter thine e - ter - - - nal home;" Ask - ing
voice saith, "Come, En - ter thine e - ter - - - nal home;"
Ask-ing not . . if we can spare This dear soul . . . it sum-mons there.
Ask - ing not if we can spare This . . dear soul . . . it sum-mons there.
not . . . . if we can spare This . . dear soul . . . it sum-mons there.
Ask - ing not if we can spare This dear soul it sum-mons there.

Poco più moto. ♩=84.
cres.
Had He asked us, well we know We should cry, "O
We should cry, "O
dim.
spare this blow!" Yes, with stream - - ing tears should
spare this blow!" Yes, with stream - - - - - - ing tears . .
p
pp rall.
pray, "Lord, we love him, let him stay."
should pray, "Lord, we love him, let him stay."

a tempo.
p
cres.
But the Lord doth naught a-miss, And, since He hath
But the Lord doth naught a-miss, And, since He hath
But the Lord doth naught a-miss, since He hath
But the Lord doth naught a-miss, since He hath
or - dered this, We have naught to do but still Rest in
or - dered this, We have naught . . to do but still . . Rest in
or - dered this, We have naught . . to do but still . . .
or - dered this, We have naught to do but
si - - - - - lence on His Will. . . . .
si - - - - - lence on His Will, rest . . in si - lence on his
Rest . . in si - lence on His Will, . . in si - lence on his
still . . Rest in si - - - - - lence, in si - lence.


sempre p
cres.
Ma - ny a heart no long - er here, . . .
Ah! was all too
Will. . . Ma - - - - ny a heart no long - er here, . . Ah! . . . . was
Will. . . Ma - - - - ny a heart no long - er here, . . Ah! . . . . was
Ma - - ny a heart no long - - - - er here, Was
poco accel.
♩=100.
f
In - ly dear; Yet, . . . . . O Love, 'tis
all . . . too in - - - ly dear; Yet, . . yet, . . O
all . . . too in - ly dear; . . . . . Yet, . . yet, O
all too in - ly dear; Yet, . . . O
Thou dost call, . . . . Thou . . . wilt be our All in
Love, 'tis Thou . . dost call, Thou wilt
Love, . . . . . 'tis Thou . . dost
Love, 'tis Thou dost call, 'tis Thou dost call,




*In Memoriam, E. J. G.*

*(Continued from page 410.)*

SWELL ORGAN. CC to G (13 stops).

| | Feet. |
|---|---|
| Double diapason | 16 |
| Open diapason | 8 |
| Stopped diapason | 8 |
| Viole de gambe | 8 |
| Vox celeste | 8 |
| Octave | 4 |
| Suabe flute | 4 |
| Super octave | 2 |
| Mixture, 3 ranks | |
| Double bassoon | 16 |
| Horn | 8 |
| Oboe | 8 |
| Vox humana | 8 |
| Tremulant | |

CHOIR ORGAN. CC to G (7 stops).

| | |
|---|---|
| Cor de nuit | 8 |
| Dulciana | 8 |
| Salcional | 8 |
| Harmonic flute | 4 |
| Gemshorn | 4 |
| Flautina | 2 |
| Clarinet | 8 |

PEDAL ORGAN. CCC to F (6 stops).

| | |
|---|---|
| Major bass | 16 |
| Sub-bass | 16 |
| Contra bass (Acoustic) | 16 |
| Swell bass (Borrowed) | 16 |
| Bass flute | 8 |
| Trombone (prepared for) | 16 |

COUPLERS, 9:

Swell to Pedal, Great to Pedal, Choir to Pedal, Swell to Great, Swell Sub to Great, Swell octave (on itself), Choir to Great, Swell to Choir, Pedal octave.

ACCESSORIES.

3 Composition Pedals to Great and Pedal Organs.
3 " " to Swell Organ.
2 " " to Solo Stops.
8 Pneumatic Pistons corresponding to above.
1 Pedal Full Organ.

The wind is supplied by an electrically-driven Kinetic-Swanton blower, situated in the clergy vestry.

Jacob, in his 'History of Faversham,' mentions that in 1676 the organist's salary was £6 per annum, but we are not told who was the recipient. In 1685 (the year, by-the-by, which saw the birth of the two great masters, Bach and Handel) John Billingsley was appointed organist, and from that date the list is practically complete. Billingsley was probably a relative of Nicholas Billingsley, who was the fifth master of the Grammar School in the troublous times preceding the Commonwealth. Of Flacton, the next organist, nothing is known. He held the post seventeen years, and was succeeded by Stephen Philpott, who came of a very old Faversham family. A Henry Philpott was Mayor in 1564, and John in 1584 and 1616. Benjamin Browne, appointed in 1768, held office for only two years. Edward Gibbs doubtless belonged to one of two families of that name who were persons of note in the town. Samuel Porter, 1786, also came of an old Faversham family. He died July 14, 1823, aged fifty-five, and his tombstone in the churchyard records that he was for thirty-seven years a member of His Majesty's Royal Band of Musicians, and during the same period organist of Faversham Church. There appears to be no connection between him and the Samuel Porter, of Norwich birth, who was organist of Canterbury Cathedral, 1757-1803. John Hall Porter, 1823-24, was another member of the Faversham family. Henry Palmer, 1824-37, was the father of Miss Palmer, who married the late Mr. Richard Gibbs, who presented the town with the William Gibbs School for Girls. Thomas Dix, 1837-65, came from Wells, in Somerset. Charles Coningsby, 1865-71, had been a pupil of George Cooper, sub-organist of St. Paul's Cathedral. He won the open competition in which Sir J. Frederick Bridge, then quite a young man, was a competitor. William Henry Drake, appointed 1871, sprung from an old Devonshire family; he came to Faversham from Exeter, where he had studied music under John Franklyn, one of Samuel Sebastian Wesley's articled pupils and a teacher of standing in that city. Drake had held the post of organist at Ospringe Church, under Canon Griffin, for fifteen years previously, and during that time he was also a master of the Commercial (now the Henry Wreight's) School in Faversham. He considerably advanced the musical services of the Church, and gathered around him a loyal and enthusiastic body of choral church-workers. During his term of office he inaugurated oratorio services and organ recitals in the Church, besides conducting a large Choral Society in the town. He retired with a pension in 1903, and was blessed with a lease of fifteen years of rest. He devoted himself to his favourite hobby of gardening, retaining good health to the last, and a keen interest in the music of the Parish Church. His funeral on January 2, 1917, when the vicar, Canon Crosse, with his staff of assistant clergy and a full and reverent choir, paid him a last of many tributes of respect, will not be forgotten by those present. His successor, Mr. William John Keech, was selected after competition, in 1903, from a large number of candidates, the late Sir George Martin being the adjudicator. Mr. Keech graduated Mus. Bac. at Durham University, and is a Fellow of the Royal College of Organists. Since his appointment the musical services have been further enriched, and for years past an anthem has been sung every Sunday evening, whilst the Canticles are always taken to settings. The répertoire is an extensive one, and comprises—Te Deums: Martin in A (Jubilee), Stainer in B♭ and A, Harwood in A♭, &c.; and Evening Services: Oakeley in E♭, Barnby in E, Harwood in A♭, Hopkins in F, Gadsby in C, &c.; also numerous anthems, including Brahms's 'How lovely is Thy dwelling place.' On Sunday evenings in Lent, Gounod's 'All ye that weep' and 'Come unto Him,' and others, are sung unaccompanied. Mr. Keech has also been responsible for the introduction of Communion Services such as Harwood in A♭, Smart in F, and Garrett in D.

We ascertain from the choir registers that in pre-War times a typical year's music embraced four cantatas, fifty-four anthems, fourteen Te Deums, seventeen Evening Services, and four Communion Services, while the full strength of the choir exceeded sixty. As a proof that quality as well as quantity obtains, it may be recorded that the first-prize and banner for Parish Church Choirs at the Kent Competitive Festival was won the first time the choir competed, whilst every time boys have entered for solo-singing, prizes—first, second, or third—have without exception been secured.

The Memorial Tablet to William Henry Drake is of brass, mounted on a massive slab of red Devon marble. It is the work of the well-known firm of Messrs. J. Wippell & Co., of Exeter and London, and was supplied and fixed by Messrs. E. Fuller & Sons, contractors, Faversham. It is placed against the west face of the pillar at the nave end of the chancel, on the north side, near the organ. Space is left upon it for the addition of further names.

Much of the information of archæological interest included above is from articles by the late F. F. Giraud, who was for many years Town Clerk of Faversham, and a well-known antiquary. Notes on the organists appeared in the Faversham Institute *Journal*, December, 1896, and extracts are given here by the courtesy of the hon. editor, Mr. Charles Smith.

C. H. D.

---

## JOHN HARVARD (1612-38) AND CAMBRIDGE UNIVERSITY.

UNIVERSITY OF CAMBRIDGE

(LOCAL LECTURES SUMMER MEETING, 1918).

At the Cambridge Summer Meeting, held August 1-13, a considerable number of Americans attended, drawn by the fact that the subject for the session was 'American History and Literature, &c.' Many Americans come to Emmanuel College as to a pilgrimage, because John Harvard was an undergraduate there. As the world knows, Harvard founded Harvard University at Cambridge (Mass.). With this in mind it was a brilliant idea of the college organist, Dr. E. W. Naylor, to arrange to give the visitors some of the music which Harvard might have heard in England before he left for America. We are glad to give the programme in full. Dr. Naylor tells us that he thinks that Harvard would probably have disapproved of the whole thing, especially when he (Dr. N.) sang 'Gloria Tibi Trinitas' from the altar steps, the two singers repeating it from the organ loft. The

version sung was that from the Antiphonale of 1539, which is in the University Library.

EMMANUEL COLLEGE CHAPEL

ORGAN RECITAL BY DR. NAYLOR (AUGUST 9, AT 3 P.M.).

Programme of church music current in the time of John Harvard (1612-38):

1. (*a*) Organ-piece on the Plainsong 'Gloria Tibi Trinitas.' — *W. Blitheman*, Christ Church, Oxford, 1564. Died 1591.
W. Blitheman was Gent. of Chapel Royal.

(*b*) Another on the same tune by Blitheman's pupil, Dr. John Bull, who was Gresham Professor in 1596, and organist of Notre Dame, Antwerp, from 1617. — *John Bull*, Died 1628, at Antwerp.

2. Duets for baritone and bass voices. — *Michael Este*, Choirmaster of Lichfield Cath. First publication was of madrigals in 1601.
(*a*) 'How shall a young man cleanse his ways?' Ps. cxix. 9.
From John Evelyn's MS. books. Originally for two boys, and has full accompaniment of *six viols*.

(*b*) 'Be not afraid, I am with thee.' Isaiah xli 10. — *H. Schütz*, 1585-1672. Choirmaster and composer at Dresden to Elector of Saxony.
First published 1636. English words adapted by E. W. N. from the translation of Luther's Bible.

3. Fantasia for Organ, from the Fitzwilliam Virginal Book. This piece is a 'Ricercare,' and full of contrapuntal subtleties. — *J. P. Sweelinck*, 1562-1621. Organist at the Old Church, Amsterdam.

4. Duets for two men's voices ... — *H. Schütz*, 1585-1672.
(*a*) 'Master, we have toiled all night, and nought have taken.' Luke v. 5.
Published 1639.

(*b*) 'From the rising of the sun unto the going down of the same.' Ps. cxiii. 3.
This has parts for two viols and organ. The middle section will be omitted. Published 1647.

5. Prelude (Tiento) on Tone I. ... — *Antonius a Cabezón*, 1510-1566.
This wonderful man was the blind organist at the Escurial to Philip II. of Spain. There he played an organ with two keyboards and pedals, and (apparently) nearly fifty stops. His son, Hernando, employed a notation in figures, and published his father's compositions in that form.

6. Fantasia, again on the tune of 'Gloria Tibi Trinitas' (in the bass). — *Dr. John Bull*, Died 1628.
This piece is in 11-4 time all through, and full of rhythmical difficulties besides.

The two singers: R. Hilton, B.A. (*Corpus*) and G. F. Hambleton (*Cath.*).

At the organ: Dr. E. W. Naylor (*Emm.*).

[R. Hilton is a medical student and an old choirboy of St. Paul's; G. F. Hambleton is released from the Navy, and is one of the well-known orchestral family of Hambletons. They are the only basses left at King's Chapel.]

Dr. Naylor wonders whether anybody has in recent times publicly played the organ pieces given in the programme. He adds: 'John Harvard was never in the chapel in which the music was given. Our present chapel was built by Wren, and was started when Sancroft was our master. I guess that is how Christopher got the job of building St. Paul's! Harvard would go to chapel when at College in what is now the library, which was built north and south in defiance of ritual. Harvard entered Emmanuel College on April 17, 1627. He became B.A. in 1631, and M.A. in 1635. He was one of twenty-two Emmanuel graduates who are named amongst the New England Fathers.'

ORGAN MUSIC IN THE COLONIES.

Miss Lilian Frost is giving a series of mid-day recitals on Wednesdays at Pitt Street Congregational Church, Sydney, N.S.W. Recent programmes have included Sandiford Turner's Scherzo in F minor; 'Finlandia'; Hollins's Concert Rondo; Bach's Toccata in F; Guilmant's Prayer and Cradle Song; Boëllmann's Gothic Suite; and Yon's Pastorale. At the same Church, Miss Amy Chudleigh played the following programme: Toccata and Fugue in D minor, Bach; Communion, Grison; Sonata No. 1, Guilmant; 'A Sunset Melody,' 'The Cuckoo,' and Minuet, Lemare; Scherzo Symphonique, Lemmens.——Mr. A. E. Whitehead played the following at Toronto University: Prelude and Fugue in E minor, Bach; Legend, Harvey Grace; Sonata No. 11, Rheinberger; Spring Song, Farjeon; Epilogue, Healey Willan; Variations de Concert, Bonnet.

---

The organ at Hong Kong Cathedral has been considerably enlarged and improved during the past few years, the renovated instrument being opened on March 18. The first organ at the Cathedral was built by Bryceson about 1852. Messrs. J. W. Walker & Sons erected the present one in 1887. Owing to alternations of excessive humidity and dryness of climate, a scheme of repairs became necessary in 1907, since which time various alterations in the specification have been made. The organ is now a fine three-manual of thirty-nine stops. Mr. Denman Fuller, the Cathedral organist, gave a recital at the re-opening, his programme including Wesley's Choral Song and Fugue, Horsman's 'Curfew,' and Elgar's Military March.

---

At the service at St. Margaret's, Westminster, on August 4, attended by the King and House of Commons, the music used was entirely British. The responses were by Tallis, the service music by Varley Roberts, and the anthem Wesley's 'O Lord my God.' Before the service Mr. Edwin Stephenson played the following: Adagio (Symphony No. 2), Lemare; Andante (Sonata in G), Elgar; Holsworthy Church Bells, Wesley; Andante (Sonata No. 1), Harwood; Prelude on 'London New,' Harvey Grace; Prelude on an old Irish church melody, Stanford; and Fantasia on an English tune of 18th century, Parry. After the service, Prelude on 'St. Ann's, Parry.

---

A Musical Festival was held at Lydbrook Parish Church on August 1. Miss Beatrice Bellamy's Orchestra played Mendelssohn's 'Son and Stranger' Overture, Tchaikovsky's 'Chant sans paroles,' Beethoven's fifth Symphony, and Meyerbeer's Coronation March. Mr. A. Blaes, Miss P. Walford, and Mr. John Aiken contributed 'cello, violin, and vocal solos respectively. The choir sang Parry's 'I was glad,' and Smart's 'The Lord hath done.' A notable feature was the singing of the boys in 'Let the bright Seraphim,' which reflected great credit on the organist and choir-trainer, Miss Elsie Black.

---

On Sunday, August 11, a Hymn Festival (or 'Hymn Sing-Song') was held in Cirencester Parish Church. Mr. C. Lee Williams conducted, and opened the proceedings with a short address on congregational singing. Ten hymns were sung, each prefaced by a few remarks, historical and general, by the conductor. Mr. A. H. Gibbons was at the organ. There was a large attendance from neighbouring villages, at which preliminary practices had been held by Mr. Gibbons. This is the second gathering of the kind at Cirencester, the first having been conducted last year by Sir Henry Hadow.

---

A 'Recital of Music,' given at Aberdeen 'within the chapel of the University, King's College, rendered by singers in the University Chapel choir and others,' on June 19, deserves a record. The anthems, 'Thou wilt keep him' (S. S. Wesley), 'Save us, O Lord' (Bairstow), and 'O blest are they' (Tchaikovsky), which was sung as a Requiem for the sons of the ancient University fallen in

action, and five other short anthems by Russian composers, were sung. Mr. T. E. Wright played organ music by Mendelssohn, Liszt, Baltazar Galuppi, Sachebel, and Bach. Miss Elizabeth Christie was the choral director.

---

Elgar's 'For the Fallen' was sung at Christ Church, Sutton, on the evening of Sunday, August 4, under the direction of Mr. J. H. Maunder, the organist of the church. The soprano solo was sung with thrilling effect by Miss Sylvia Dagg, and the band of the Eastern Command Labour Centre assisted in the Service, by kind permission of Colonel Beatson.

---

Two German organists—Herr Kloss and Herr Neumann—were recently interned in Ireland. The former was organist of the R.C. Cathedral of Kilkenny, and the latter of the R.C. Cathedral of Longford.

---

ORGAN RECITALS.

Mr. W. J. Lancaster, Bolton Parish Church—Choral (Symphony No. 2), *Vierne*; 'Rheims' (Sonata Eroica), *Stanford*; Legend, *Dvorák*; Prelude in D, *Smart*.

Mr. C. W. Wilson, Unitarian Church. Stephen's Green, Dublin—Gaelic Melody, *Molyneux Palmer*; Capriccio, *Ireland*; Organ and violin (Signor A. Simonetti), Sonata, *Corelli*; Benedictus, *Mackenzie*; Slow Movement from the Concerto, *Elgar*; Introduction and Rondo, *Saint-Saëns*.

Mr. F. G. M. Ogbourne, St. Andrew's, Holborn—Sonata No. 3, *Mendelssohn*; Toccata and Fugue in D minor, *Bach*; Fantasia in E flat, *Best*; Allegro Cantabile (Symphony No. 5), *Widor*.

Mr. J. Matthews, St. Stephen's, Guernsey—Finale from 'Pathetic' Symphony, *Tchaikovsky*; Prelude to 'The Blessed Damozel,' *Debussy*; Symphonic-Poem, 'Dawn,' *J. Matthews*.

Mr. Norman F. Demuth, St. Margaret's, Uxbridge—Chant Solennelle, *Vodorinski*; Andantino in D flat; *Lemare*; Canzonetta, *Leonard Butler*; Chaconne in F, *Purcell*.

Mr. John Pullein, St. Mary Redcliffe, Bristol—Prelude and Fugue in E minor, *Bach*; Pastorale, *Franck*; Rhapsodie in A minor, *Saint-Saëns*; Choral Preludes, 'Martyrs,' *Harvey Grace*, 'St. Peter,' and 'Tallis's Canon,' *John Pullein*, 'Rockingham' and 'Croft's 136th,' *Parry*; Musette, *Debussy*; Finale (Suite No. 2), *Boëllmann*.

Mr. E. W. Chaney, Gillingham Parish Church—Nos. 1, 2, and 6 of Seven Improvisations, *Saint-Saens*; Pastorale, *Vierne*; Prelude and Fugue, *De de Severac*; Funeral March, *Cyril Scott*; Prelude on 'St. Cross,' *Parry*.

Mr. Warren Tear, West Tarring Parish Church—Offertoire in E minor, *Morandi*; Adoremus, *Ravini*; Fantasia, *Lemmens*; Offertoire in F minor, *Batiste*.

Corporal Leonard Brown, Central Mission, Nottingham—Overture in E flat, *Faulkes*; Allegretto, *Wolstenholme*; Finale, *Hollins*; March from 'Aïda,' *Verdi*.

Driver C. E. Blyton Dobson, Central Mission, Nottingham—Overture in C minor, *Fricker*; Introduction and Fugue, *Henniker*; Nuptial March, *Guilmant*; Chant de Mai, *Jongen*.

Dr. Louis A. Hamand, Malvern Priory—Prelude and Fugue in D, *Bach*; Allegro con Grazia, *Tchaikovsky*; 'La Cathedrale Engloutie,' *Debussy*; Pontifical March, *Widor*. (Collection for Prisoners of War Fund, £13 10s.)

Mr. Walter Hoyle, St. Michael, Coventry — Sonata, *Reubké*; Andante Cantabile, *Tchaikovsky*; Choral No. 3, *Franck*.

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool (two recitals)—Prelude and Fugue in E flat, *Bach*; Sonata No. 1, *Mendelssohn*; Toccata, *Widor*; Dream of Love, *Lisst*; Variations on 'Tipperary,' *Goodhart*; Coronation March, *Cliffe*.

Mr. F. J. Livesey, St. Bee's Priory Church (two recitals)—Allegro Moderato, *Hopkins*; Scherzo, *Hollins*; 'The Storm, *Lemmens*; Introduction and Fugue in C minor, *Mozart-Best*; Sonata Eroica, *Stanford*; Andantino, *Saint-Saëns*; Coronation March, *Meyerbeer*.

Mr. C. H. Clements, Congregational Church, Towyn—Gothic Suite, *Boëllmann*; Scherzo Pastorale (Symphony in E), *Holloway*; Allegretto in E flat, *Wolstenholme*; Fantasia on two English melodies, *Guilmant*.

Dr. G. J. Bennett, Lincoln Cathedral—Toccata and Fugue in D minor, *Bach*; Allegro Cantabile (Symphony No. 5), *Widor*; Prelude to 'Parsifal'; Coronation March, *Meyerbeer*.

Mr. C. H. Moody, Hereford Cathedral—Funeral March, *Tchaikovsky*; Prelude to 'Parsifal'; Pastorale, *Bossi*; Choral, *Vierne*; Prelude on 'Rockingham,' *Parry*; Prelude on 'St. Michael,' *West*; Fugue (Pastoral Sonata), *Rheinberger*.

Mr. Herbert Walton, Glasgow Cathedral (two recitals)—Schiller March, *Meyerbeer*; Capriccio in A, *Faulkes*; Hebridean Sketches, *Nesbitt*; Choral No. 2, *Franck*; Evocation, *Lisst*; Ride of the Valkyries; Toccata in F, *Bach*; Sonata No. 1, *Harwood*; Lullaby, *Bernard Johnson*; In Memoriam, *d'Evry*.

Mr. F. J. Tarriss, St. James, Clacton-on-Sea—Lament, *Jenkins*; Variations on an original theme, *Stuart-Archer*; Overture in E flat, *Faulkes*.

Mr. S. Wallbank, Hexham Abbey (two recitals)— Toccata and Fugue in D minor,and Fugue in D major. *Bach*; Sonata, *Reubke*; Toccata, *Widor*; Intermezzo, *Hollins*.

---

APPOINTMENTS.

A. B. Choat, organist and choirmaster, Holy Trinity Church, Anerley, to be organist and choirmaster of Christ Church, Gipsy Hill, S.E.-19.

Mr. John Fallon, organist of the Parish Church, Dungarvan, Co. Waterford, has been appointed organist of the Roman Catholic Cathedral, Sligo, in succession to the late John Delaney.

Sidney W. Hibbs, aged sixteen years, organist of Emmanuel Church, Paddington.

Mr. H. N. Horton, organist and choirmaster of the Parish Church, Barnsley, to a similar position at St. James's Church, Croydon.

Dr. C. H. Merrill, organist and choirmaster at St. Cyprian's, Brockley, for the past eighteen years, has been appointed to a similar position at the Parish Church, Ashford, Kent.

Mr. Gordon Paget, organist and choirmaster of St. Oswald's, Durham, to be organist and choirmaster of St. Margaret's, Durham, in succession to Mr. W. Ellis, now organist of Newcastle Cathedral.

---

# Letters to the Editor.

PROGRAMME MUSIC FOR THE ORGAN.

SIR,—I have just received your June issue. Mr. Harvey Grace's article on Organ Programme Music reminds me of an amusing instance of the excessive ingenuity of German critics when dealing with their early music, which may interest the writer of the article. I am quoting from memory, and cannot guarantee the references, but the facts are correct. In the collection of suites for pianoforte by Froberger, perhaps the finest is entitled 'Lament on the Dolorous Death of Ferdinand, King of the Romans.' Seiffert, I think in his 'Geschichte der Klavier-Musik,' comments on this piece, stating that the courante reproduces a crucifix, and the long upward scale with which the Allemande closes clearly represents the happy prince's soul ascending to Heaven. Unfortunately he overlooks another fine piece in the same collection called 'Le Tombeau de M. Blancherache,' which ends with an equal long scale in the other direction. —Yours faithfully,

F. SCHUSTER
*(Italian Expeditionary Force).*

July 31.

## PEDAL TECHNIQUE.

SIR,—In the course of the correspondence on this subject, reference is made to the various kinds of pedal-boards. Some years ago I had a pedal-board constructed in which the concavity and radiation were both elliptical. These pedals were also concave from toe to heel, in regard to which the late Mr. Hope-Jones told me that I was quite right.

However, I must say that I was not satisfied with the result, as my ankle-joint seemed to give trouble in playing a natural with the heel after the toe had left the sharp. It is possible that I sloped the sharps too much, and maybe I overdid the whole thing. Further, being attached to a pianoforte, the pedals may also have been too far forward to be comfortable in use.

Since then I have noted that the pedal-board of the organ at Park Church, Elmira, U.S.A., is slightly concave from front to back, *i.e.*, each pedal key is slightly curved instead of being straight.

Pedals as ordinarily made must of course be long on account of more facile leverage, and depth of touch towards the heel-end, but 'J. M.,' writing in *Musical Opinion*, says that 'Mr. Vincent Willis, in his most interesting experimental organ at Brentford, introduced a novel (patented) form of pedal-board, so levelled that, instead of the ordinary pin at the back and spring in front, the depth of touch remained the same throughout the length of each pedal-key.'—Yours, &c.,

T. E.

## MANUAL 32-FT. STOPS, ETC.

SIR,—As I have again a brief respite from military duty, may I refer to Mr. Levien's kind letter in your August number? The allusion I made to the late Mr. Casson related to the manual 32-ft. reed, and not to the flue stop. My letter was, perforce, hurriedly written, and there was no time to consult books of reference. I now call to mind seeing one of his instruments in a private house. It contained, if I remember rightly, a flue stop of 32-ft. pitch to tenor F on the Great organ. Mr. Casson once gave me a sketch for the design of a very complete swell department which was to contain a double-bassoon of 32-ft. pitch. This, by his simple and ingenious method of octave duplication, was to become the double reed of a complete Echo organ, and again by super-octave duplication a Solo stop in 8-ft. pitch of a small orchestral division! I was, however, unaware that there was an actual example of the 32-ft. manual reed in any of his instruments.

Mr. Casson was an ardent reformer, and in some important points his unwearied advocacy has undoubtedly borne good fruit. Witness, for example, the more complete tonal designs in small organs, and the borrowing of manual doubles to supply a variety of softer basses on the Pedal organ, to which organ-builders and designers now take very kindly.

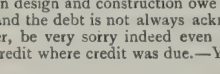
Organ design and construction owe very much to his fertile brain, and the debt is not always acknowledged. I should, however, be very sorry indeed even to appear not to have given credit where credit was due.—Yours faithfully,

GEORGE DIXON
*(Lieut.-Colonel).*

August 18.

## RAID MUSIC AT THE FRONT.

SIR,—For some time before coming to France I had wondered what kind of seventh Browning could describe in 'A Toccata of Galuppi's' by the puzzling epithet 'commiserating.' I think his poetic eye, rolling in a fine frenzy, must have foreseen a night bombing raid, for the resultant sound produced by the ensemble whirrings of a squadron of enemy night-fliers is, to my mind, one prolonged, never-resolved seventh on A♭:



Under such circumstances, Fritz celestial might very well commiserate with Tommy terrestrial, albeit with crocodile tears.—Yours faithfully,

F. R. TUCKER
*(Corporal, 1st Entrenching Batt., N.Z.E.F., France).*

August 7.

Mr. John Smith, of Grangemouth, desires to point out that as male school teachers of forty-five years of age and upwards are exempt from the Army, he thinks that music-teachers should have a like privilege. We are afraid we cannot agree with our correspondent. School teachers are State-trained and certified, and they are needed badly in the schools to help to deal with millions of children who must be taught. This urgency cannot be asserted regarding music teaching.

Lieut. H. Roper Spence (Labour Company) writes to urge that British works of a high standard should be more used in recital-programmes, and he mentions Elgar's Sonata for the organ as a type.

## DEBUSSY BIBLIOGRAPHY.

The year of the *Revue Bleue* number, referred to in Mr. Gordon Bottomley's letter (page 358, August), should be 1914, not 1904.

'The Londonderry Air' (see August number, page 349). We hold over several letters we have received regarding this air and settings.

# Obituary.

We regret to record the following deaths:

JOHN CLEMENTI COLLARD, head of the famous firm of pianoforte makers, at Amberley, Sussex, on August 2. Mr. Collard was born in London in 1845. He was educated at King's College School, and he entered the firm in 1860. Since 1891 he had been an active partner, a position he filled with conspicuous ability. He had wider interests in music than the promotion of the business of his firm. He was a member of many of the leading musical Societies and Institutions, and the esteem in which he was held in musical circles was shown by his election on three occasions as Master of the Worshipful Company of Musicians, and, later, he became the treasurer. Another office he held with distinction was the Presidency of the Music Trades Benevolent Fund. He visited almost every British colony more than once, and many foreign countries, and he maintained a personal and continuous correspondence with the business connections of the firm throughout the world. He was a prominent Freemason, and had held high office in that great brotherhood. It may not be generally known that the adoption of the name Clementi marked the close connection of the well-known composer of that name with the early days of the firm. The originators of the house of Collard were Longman & Broderip, whose business premises were in the Haymarket, London. In 1760 the firm removed to Cheapside, and in 1811 Frederick William Collard, who was the manager, secured the association of Muzio Clementi with the business. Clementi retired in 1831, and since that time the Collard family has been actively connected with the firm. The late Mr. J. C. Collard had a genial personality, and he made many warm friends who will cherish his memory.

Dr. ALAN GRAY, the organist of Trinity College, Cambridge, has lost his second son, Captain Maurice Gray, who was killed in action on August 9.

The following reference in *Le Gaulois* (Paris) to the death of the only son of Jean de Reszke will be read with melancholy interest:

We have quite recently announced the death of Lieutenant of Infantry, Jean de Reszke, gloriously killed on the field of honour in recapturing, at the head of his section, the village of Méry. This young, brave man, who as only son of Polish parents was exempt from military service, proved his love for France by joining at the commencement of the war a regiment of cuirassiers. Then later on, whilst waiting to be able to fight with the Polish army which has been formed in France, he had been incorporated at his own request in a regiment of chasseurs à pied. Thanks to his fine attitude under fire he was not long in receiving the croix de guerre, which was awarded to him pending the full recognition he aspired to—the croix de la Légion d'Honneur, for which, it appears, he had been recommended.

The following extract from a letter addressed to M. Jean de Reszke, his father, by one of the comrades of this brilliant officer, indicates in what heroic manner Lieutenant de Reszke died:

A counter-attack had been ordered with the object of retaking the village of Méry. Dear Jean started thither with joy; he was happy to do his duty with a disinterestedness of which he only was capable, the danger appearing to attract him. He was sent to reconnoitre the outskirts of the village, and when he had completed his survey returned to fetch his men. He had Leverdier not far from him and he led his troops with an absolute calm. He arrived at the borders of the village almost without loss. But when he arrived at the houses, the resistance was serious. Jean perceived that the Germans threatened to come between him and the troops of Leverdier; he approached the latter in order to make the necessary dispositions so that they should not be cut off from each other, and went to render an account to the commandant of the company of what was taking place. The Captain sent Jean with his section to stop this progression of the enemy. He placed his men in small groups and advanced bravely. . . . It was at this moment he received a shot in the head. . . . . He fell, having attained his objective with his section which he loved so much and by whom he was adored. There was no time before the fatal moment to pin on his breast the croix de la Légion d'Honneur. Jean had been recommended for mention by the Army; he it was who ensured the success of this operation at Méry.

We offer our deepest sympathy to Dr. Gray and to M. Jean de Reszke.

## Reviews.

*Three in One, and One in Three.* Words by G. Rorison, music by F. W. Wadely. (Novello's Chorister Series, No. 61.)

*Let us now fear the Lord our God.* Anthem for Harvest. By Arthur M. Goodhart. (Novello's Octavo Anthems, No. 1066.)

[Novello & Co., Ltd.]

Mr. Wadely's setting of the well-known hymn is for treble chorus, chiefly in unison, two-part writing being reserved for the last page. It is one of the best works of its kind we have met with, being well written for both voice and organ, and very expressive.

Mr. Goodhart's anthem is bold and straightforward in style. It is easy to sing, and should meet the case of depleted choirs at coming Harvest Festivals, for which its jubilant final portion is well suited.

*Church Music: A plea for a simple service in Village, Town, and Cathedral.* By C. Lee Williams and A. Herbert Brewer.

[Chance & Bland, Gloucester.]

This is a reprint of two lectures delivered a few years ago. The fact is worth noting, because Mr. Lee Williams's suggestive paper anticipates in several respects the recently published Report of the Archbishops' Committee. Both lectures take a practical and commonsense view of the subject, asking for a sense of proportion and fitness in the use of elaborate music, and for a more definite recognition of the part of the congregation.

Dr. Brewer's lecture contains many valuable practical hints on technical points in choir work, and concludes with a brief historical survey of Church music. The pamphlet deserves the attention of clergy and organists.

In a contribution headed 'Japan as a Sanctuary for Russians,' that appeared in *The Times* on August 7, the writer gives an account of the peaceful invasion of Japan by Russians fleeing from the Bolshevik Government. He says: 'A happy side of this Russian invasion has been the number of pianists, violinists, singers, and dancers, a motley train, who have entertained the Japanese public well. It is safe to predict that this contact of Russian art upon the impressionable Japanese will have some permanent result.'

## A PLEA FOR THE SMALL ORCHESTRA.

By G. Jean-Aubry.

Amongst the many objectionable ideas which Germany with so much tenacity and narrowness of mind has endeavoured to spread abroad, is the conception of the orchestra as an organization multiplyable *ad infinitum*, quantity being made at least as important as quality.

The German primitive regard for the 'Kolossal' shows itself in this sphere as in so many others. In the orchestra instruments have been doubled to such an extent that each is nothing but a soulless mechanical contrivance and obedient machine in the hands of the conductor. Richard Strauss, and more especially Gustav Mahler, are two of the greatest sinners. It is high time that we came back to saner ideas, and returned to traditions of moderation and proportion from which the German mind has departed.

It is intolerable that in order to employ our modern orchestras to the full, the parts in the Symphonies of Haydn and Mozart have been multiplied in an arbitrary manner. Thus we succeed in giving only a false impression of values, and disadvantageously change their colour without adding compensation. I had the privilege, shortly before the War, of hearing one of Haydn's Symphonies given with the same number of instruments as were used at its first performance under Haydn's direction at Count Esterhazy's. I was agreeably surprised to find how the charm, the colour, the imperceptible gradations in each one of the movements of this Symphony struck me. They seemed to stand out more clearly, effectively, subtly, than I had deemed possible. The same impression was conveyed to me on hearing a more modern work, Wagner's 'Siegfried Idyll,' performed by an orchestra of the size for which it was written. Had I not already been convinced of the effectiveness of the small orchestra from the point of view of sound, these two experiences would have sufficed to convert me. But now other considerations persuade me of the necessity for advocating the advantages of the small orchestra, and the part it can play in musical life and creation.

The reasons favouring the cause of the small orchestra are manifold. First of all, from a practical point of view, it is a truism that it is easier to find thirty instrumentalists than eighty or a hundred. In the same way it is easier to unite thirty good instrumentalists than eighty or a hundred. It is a truism also that the first business of an orchestra is to be composed of good players, for this condition is essential to a satisfactory performance. A second condition is that these good players should take the trouble to practise the works which they are to perform; to ensure this, a good conductor is necessary and as great a number of rehearsals as possible. Thus, in the same manner, it is easier to assemble frequently thirty good players than eighty or a hundred. It is also easier to find the means to pay for the time that is necessary for rehearsal with this number of players than in the case of eighty or a hundred, and accommodation for rehearsal is easier to obtain.

Greater facility in bringing together good performers, more frequent rehearsals, smaller expenses—these are all arguments in favour of the small orchestra, but there are still others. One is unfortunately the result of present-day circumstances. We cannot hide the fact that our orchestras, like all other human organizations, will find themselves decimated by the losses they have sustained during the War. No doubt in this sphere women will come forward—they have done so already—to take the place of musicians who have fallen on the field of honour. But this substitution, relatively easy in certain large towns, becomes much more difficult in towns where performers are scarce.

Such reasons might induce some persons to regard the small orchestra as a makeshift; but against this we must put forward reasons of an æsthetic and spiritual order.

First it is hard to understand why music should be deprived of means of expression within its reach, and why the hearer should necessarily have to take his choice between the big orchestra and chamber music. Why not the chamber orchestra? Why should we have a right to hear the trio, the quartet, the quintet, the sextet, very rarely the septet, and from that figure onwards necessarily arm ourselves with four horns, two harps, a tuba, and other instruments? Why should there be no middle course between the small dinner party and the great banquet? The progressive

improvement, the complexity of the instruments used in the orchestra of to-day, afford endless variety in the combination of tone; but why should this seeking after colour and expressive sound be confined to works for the large orchestra?

Musical culture and taste, and interest in instrumental music, have grown considerably in occidental countries during the last century. This is an additional reason for following a course by means of which our ear would become more acute and sensitive. Would it not be interesting and profitable to put hearers into more intimate touch with the tone-values, the possibilities of the various instruments? I question whether more than a small minority of the frequenters of orchestral concerts are capable of recognizing the tones of the various wind instruments or of defining the part they play in the orchestra.

The following seem to me some of the special functions of the small orchestra, or, as we may call it, the 'chamber orchestra': To let each of the instruments play a more definite, a more individual part in the whole scheme, and contribute rare and as it were personal qualities, thus establishing a greater intimacy between the audience and the players; to incite the auditor directly to study the expressive resource of this or that instrument, the player on the other hand finding himself no longer called upon to take the part of a supernumerary, but, according to circumstances, a principal or a secondary one. And here it is for the wise composer writing for the small orchestra not to bring all the 'dramatis personæ' of his troop into the foreground at once, but to arrange the parts so as exactly to fit into the proportions of the ensemble. There are infinite possibilities in a combination formed by a double quartet, a harp, and a few wind instruments, for example, and nine or ten to thirty or thirty-five instruments can be mingled in such a manner that all of us might acquire a more intimate knowledge of their colouring properties, if I may thus express it.

At the same time, having smaller means at their disposal as regards quantity, composers would strive to follow more closely the old maxim which after all remains the most important one in a work of art: 'the greatest possible effect with the smallest possible means.' They would take more pains to use each instrument characteristically, and thus subterfuge would become unnecessary. Each instrument would play an important part in the whole, and we should be spared any juggling with instruments through insufficient knowledge of their peculiarities. Every detail of the chamber orchestra would become as clearly defined as in a string quartet.

Here is an endless field for the ingenuity of composers, a satisfaction for the mind, an opening of new vistas for audiences, of constant and absorbing interest.

Greater care in organization, smaller expenses, increase in importance of each instrument, stricter individualisation in the part played by each instrumental personality, a bringing of the audience into closer touch with the different elements of the orchestra and accustoming them to new combinations of timbre, a greater facility for the composer to get his work performed, all these features are united in the idea of the chamber orchestra.

Let no one say that a small orchestral society would find no works to perform. It would have the Concertos of Bach, the Symphonies of Haydn, of Mozart, most of the works of Händel, the greater part of the concertos, cantatas, operas, and oratorios (in which latter it has been the custom to increase absurdly the number of performers, as in the case of the 18th-century symphonies, from sheer worship of the colossal and gigantic). Thus most of the music of the 16th, 17th, and 18th centuries would be available for such a Society. This is a vast enough programme to suffice for any series of concerts. But there is also modern foreign music, Russian or French.

This tendency to fight against the Teuton cult of the colossal orchestra has not been born of the War. In France a number of composers have long been imbued with this idea. Without going back to works like the 'Blessed Damozel,' by Claude Debussy, or to the orchestration of 'Pélleas and Mélisande,' which is a model of moderation; without being confined to works included in chamber music, like Charles Bordes's 'Suite Basque' or Ravel's Introduction et Allegro, or Florent Schmitt's Andante et Scherzo, there were before the War other works written for the small orchestra, *e.g.*, Ravel's 'Ma Mère l'Oye,' or Albert Roussel's 'Festin de l'Araignée,' or Gabriel Fauré's 'Dolly,' which were so well appreciated at the Théâtre des Arts in Paris during 1912 and 1913.

The objection could be raised that these works were the accompaniments of ballets, but their musical qualities were such that they soon were given at orchestral concerts, often, alas! with augmented resources, because in France there are no small orchestral societies whose aim is to interpret these works according to their composers' intentions.

Let the Germans if they have a mind to do so continue to pile up instrument upon instrument, write symphonies with eight or twelve horns and three or four tubas, give a free course to their monomania for the gigantic, while we, following the precepts of Purcell and Rameau, and especially of Mozart the unsurpassable, endeavour to multiply those rarer ensembles wherein perfection, moderation, and taste are ruling factors, and which are so easily managed and so intimate in character.

## A VIOLINIST'S ADVENTURES IN PETROGRAD AND A GERMAN CAMP.

Owing to the famine and danger now prevailing in Russia, I have been obliged to give up my good violin teaching connection in Petrograd and return to England, where I arrived about two months ago.

In spite of the ever-increasing bad conditions, many good concerts took place in Petrograd last summer, and also in the winter up to March of this year when I left. At a summer resort in the outskirts of Petrograd, a series of orchestral concerts, lasting from May till August, 1917, were given.

Besides being soloist at several of these Symphony Concerts, I played in the 1st violins. The principal conductors were Glazounov, Tscherepnine, and Malko, and on one or two occasions two very young composers, Miklasheoski and Pingout, conducted their own compositions. Once when Tscherepnine required a solo part on the pianoforte in one of his orchestral works he asked me to perform it, which I did to his entire approval. The violinist Kochanski and Press the 'cellist were amongst the soloists at many of the concerts.

Later in the autumn, a series of eight Symphony Concerts was arranged by Koussevitsky. Then there were about twelve concerts devoted entirely to Bach's compositions; works for organ, pianoforte, violin, vocal and choral were given. An item in these programmes that stands out in my memory was the beautiful Concerto for two Violas (accompanied by small orchestra) which is so seldom heard. The Mecklenburg Quartet also gave twelve chamber concerts in the small hall of the Conservatoire.

By the time these concerts came to an end the conditions in the capital had become very serious indeed, there being scarcely any food obtainable, and the aristocracy were being quickly crushed by the Bolsheviks. Violin lessons were looked upon as a great luxury, and had I remained much longer I should most probably have found myself obliged to follow the example of the majority of the gentry and turn to manual labour in order to earn a small subsistence.

However, foreseeing horrors, I left Petrograd, and *en route* for England while crossing the Aland Islands on sleighs, I, with a large party of English, was unfortunately trapped by the Germans, and interned in their country for two months. But 'every dark cloud has a silver lining,' and at the last camp (Holzminden) I met a young fellow-Belgian pianist and composer, M. Goyens by name, who had already been interned there for about two years.

There were also about 400 lady French prisoners in the camp, several of whom became very friendly with me, and begged me to arrange a concert for them together with M. Goyens. I asked the German Captain's permission (without which one could do nothing), and in an interview with him, he said: 'But I thought that the English were not musical.' However, ignoring this hit at our nation, I gained the desired permission to give a concert with the pianist, but was granted only one rehearsal. I may state here that men and women prisoners are not allowed associate in the camps.

The next step was to arrange the programme, which was not easy, as my meeting with the gentleman pianist in

the presence of some German officials was rather short, besides which, all my own music had been lost on the way.

We eventually succeeded in drawing up the following programme, the last item of which had to be written out in a hurry to allow me two days to become acquainted with a new composition :

PART 1.

Symphony No. 7 .. .. .. .. .. .. *Beethoven*

PART 2.

Violin and Pianoforte 'Symphony Espagnole' .. *Ed. Lalo*
Requiem for 3 Celli .. .. .. .. .. .. *Popper*
Violin Solo .. 'Burlesque' (MS.) .. .. *M. Goyens*

Owing to our sudden release into Holland, we were unable to give this programme as it stands, but, not wishing to disappoint the French ladies in the awful camp, we performed the violin items at 1 o'clock on the day of our departure, much to the delight of everyone.

102, Oakley Street, S.W.3. (Miss) LILIAN CROW.

## ROYAL COLLEGE OF MUSIC.

The examination for Associateship was held in April, with the result that 115 of the 310 candidates passed. Sixty-three passed for pianoforte teaching, nine for pianoforte solo playing, seven for vocal teaching, twenty-three as solo singers, four as violinists, four as 'cellists, five as organists, and one as hautboy (this is apparently the official name for oboe) player.

During the Midsummer term the following awards were made by the Director and Board of Professors of the Royal College of Music: Council Exhibitions—Isabel Bedlington, pianoforte; Mary E. Brown, singing; Olive B. Davidson, violin; Adah V. Layton, pianoforte; Betty M. Moir, 'cello; Joyce M. Simons, pianoforte; Helen T. Young, organ. Clementi Exhibition for pianoforte playing divided between Cecil E. M. Dixon and Betty E. Powell. Organ Extemporising Prize—Maurice Vinden. Henry Leslie (Herefordshire Philharmonic) Prize, for singers—Dorothy F. M. Smithard. Arthur Sullivan Prize, for composition—Freda M. Swain. Scholefield Prize, for string players—S. Dorothy Thuell. Challen & Son Gold Medal, for pianoforte playing—L. Doris S. Fell. John Hopkinson Medals, for pianoforte playing—Gold, Cecil E. M. Dixon; silver, Dorothy T. Davies. Pauer Memorial Exhibition—Jessie M. Blatch. The Directors' History Essay Prize—Mary Trevelyan. Henry Blower Memorial Prize—Ethel R. McLelland. George Carter Scholarship, divided between E. Marjorie Barton and Mary Trevelyan. Savage Club Exhibition—Nancie R. Peacock. South Australian Scholarship—Merle K. S. Robertson. Dannreuther Prize—L. Doris S. Fell. Raja Sir S. M. Tagore Gold Medal—Doris Houghton. Messrs. W. E. Hill & Sons' Prize—Lena Chisholm. Kenneth Bruce Stuart Memorial Prize—Rosalie D. Wetton; Gowland Harrison Exhibition—S. Dorothy Thuell. The following are the candidates successful in the recent final examination for free open scholarships at the College: Pianoforte—Stuart A. Morrison, London; Ian D. Whyte, Dunfermline. Singing — Constance E. Taylor, Hinckley. Violoncello—Muriel Goodman, Dublin.

## Y.M.C.A. APPEAL TO MUSICIANS.

The following is a summary of contributions received between July 11 and August 8 :

Donations of One Guinea and upwards, £23 10*s.*; donations of under One Guinea, £2 11*s.* 6*d.*; proceeds of entertainments, collections, &c., £142 18*s.* 8*d.* Total, £169 0*s.* 2*d.*

A lecture on Grieg, given by Mr. C. Egerton Lowe, at Salisbury, Rhodesia, realised £16 3*s.* 9*d.*

It should be noted that donations, cheques, &c., should be sent to Major H. Walford Davies, at the new address of the Y.M.C.A. at 25, Bloomsbury Square, W.C.-1, and instruments and music to Mr. Herman Darewski, at the same address. The organizing secretary, Miss Katharine Eggar, attends to all other matters at the same office.

## TRINITY COLLEGE OF MUSIC, LONDON.

The following are the results of the recent competition for Scholarships. Elected for one year with possible renewal : *Singing*—Elsie Minnie Brown, Mabel Annie Mary Farthing. *Pianoforte* — Dorothy Marie Dollin, James William Gower, Eva Kiss, Olive McInnes, Gilbert Vere Sutton, Doris Emmeline Wheeler.

## THE BEECHAM OPERA (IN ENGLISH) SEASON.

DRURY LANE THEATRE.

As briefly noted in our last issue, Rimsky-Korsakov's 'Le Coq d'Or' ('The Golden Cockerel') was produced in its original form for the first time in this country on July 18. Four years ago the music, at least, was made known to us through the Russian Ballet. It then made a highly agreeable entertainment, but it was scarcely a fair representation of the composer's idea. It is a piquant and dainty work. The plot is whimsical and humorous, and suggestive of the 'Arabian Nights,' except perhaps that it tends to be too farcical. There is said to be an underlying satirical meaning in its fantasies, but of this it is scarcely worth while taking heed.

The cast was as follows: King Dodon (Mr. Foster Richardson), a burlesque General (Mr. Herbert Langley), an Astrologer (Mr. Webster Millar), and Queen Shemakha (Miss Sylvia Melis, who sang the exacting music with agreeable grace and fluency), a very seductive and wily lady. The singing of the bird's part by Miss Doris Lemon was excellent. There was a large company of courtiers and dancers, all very effectively costumed, and the mounting was a gorgeous blaze of colour. Madame Seraphine Antafiera was responsible for the action and general production, which as a spectacle was extremely effective.

The following is a synopsis of the plot :

THE PLOT.

King Dodon and his nobles confer as to ways and means of defeating the plots of an enemy ruler. An Astrologer enters and offers the services of a Golden Cockerel, and he is promised anything he may choose to ask for when the bird has delivered the kingdom from danger. An alarm of attack is given by the bird, and the king despatches his two sons with the army. Another alarm is given, and the king himself sallies forth and lights upon the dead bodies of his sons, who have quarrelled and killed one another. Next morning from a tent on the battlefield there emerges the beautiful Queen Shemakha. She fascinates Dodon, who is induced to make her his queen. On returning to his capital the Astrologer appears, and claims the new queen as his reward. Dodon in his fury kills the Astrologer, and then the king is slain by the beak of the Cockerel.

The music is most attractive; it is of the kind that delights popular taste and at the same time is full of interest to the musician. The orchestration has great fascination. We cannot dwell on the manifold musical beauties of the work, but we yearn to hear it again and again. The singing was all good and sometimes first-rate, the acting was funny, with some tendency to over-emphasise the farcical situations, and the performers certainly seemed to enjoy themselves thoroughly. The orchestral performance was superb. Mr. Percy Pitt conducted. The first performance of the opera was given on September 24, 1909, at Zinin's Theatre, at Moscow. As Rimsky-Korsakov died on June 8, 1908, he never witnessed a stage performance of his work.

The season concluded on July 27. Sir Thomas Beecham has made public his great satisfaction at its success, and the encouragement it has given him. The company is now appearing at Blackpool. It is announced that it will appear with full chorus and ballet for three weeks during September at the Palladium (London).

## QUEEN'S HALL PROMENADE CONCERTS.

These attractive concerts began on August 10, and have been given nightly since that date. They provide an extraordinary feast of orchestral music representative of all Schools. Although the novelties are not so numerous as in pre-War seasons, the new works scheduled in the programme represent five British, three American, one French, one Swiss, and two Italian composers. In addition there is a quasi-novelty in the form of Bach's great Passacaglia for Organ, orchestrated by Mr. F. G. Sanders. The British works include an Orchestral Suite, 'Impressions of England,' by Felix White (first performance), and Howard Carr's three 'Sketches for Orchestra'—(1) 'O'Leary, V.C.'; (2) 'Captain Oates,' (3) 'Warneford, V.C.' (first London performance); Ernest Austin's 'Stella-Mary Dances' (first performance); Frederick Laurance's 'Legends' (No. 2) for Orchestra (first performance), and Joseph Speaight's 'Tone-poem' for Orchestra. America provides a humorous Suite for orchestra, 'Adventures in a Perambulator,' by John Alden Carpenter, of Chicago; a 'Comedy-Overture on Negro Themes,' by Henry F. Gilbert; and 'Two Indian Dances'—(1) 'Deer Dance,' (2) 'War Dance'—by Charles S. Skilton—all three works heard for the first time in England. The one French novelty is Duparc's 'Aux Etoiles,' and Switzerland is represented by Jaques-Dalcroze's 'Allegory' for Orchestra. Francesco Malapiero, a very original Italian composer of whose existence we have recently become aware, will be represented by his 'Impressioni dal Vero' (three impressions from nature). The second Italian novelty is by Antonio Scontrino, the Scherzo 'Nell' Isola delle Scimmie,' from his 'Sinfonia Marinaresca.'

Up to the date we are writing (August 19), only two of the novelties have been performed. The first was Jaques-Dalcroze's 'Allegory,' which was found to be an agreeable work, but without any special distinction of style. It may have missed its intended psychological effect owing to its being presented without its 'four groups of silent gesticulators' and to the voice-parts being played on the organ, but it had some rhythmic appeal. It may be doubted whether it was worth while to bring the work forward at all under the circumstances. A promenade audience, with all its intelligence, could not be expected to imagine so much. The other novelty, the Comedy-Suite 'Adventures in a Perambulator,' by the American composer, John Alden Carpenter, was a popular success. Perhaps the humour and humanity of the programme it was stated to illustrate tickled the audience. But the music is decidedly clever and easily appreciated. The composer has a knack of being interesting. We may hope to hear his Suite again.

It must be noted that besides the British novelties, a good many other pieces by British composers have been or will be played. It is one of the signs of the times that Miss Dora Garland, an accomplished violinist, who was a pupil of Maurice Sons at the R.C.M., was installed as leader of the Orchestra on August 14. Sir Henry Wood as usual conducted. Programmes are announced up to Saturday, October 19. The concerts begin at 7.30 p.m.

## 'MANFRED' (BYRON AND SCHUMANN) AT DRURY LANE THEATRE.

Byron's gloomy tragedy 'Manfred' was performed on July 28 (Sunday) and 29, under the auspices of the Incorporated Stage Society. Schumann's music was performed by the Beecham Opera Company, under Sir Thomas Beecham. Besides the music written expressly by the composer for the poem, other of his compositions were drawn upon with fine judgment and excellent effect. The 'Album Leaves,' the second of the two Romances, and the 'Rhenish' Symphony provided entr'actes and a highly-attractive ballet. The whole production was boldly conceived and carried out. Neither poet nor the composer intended their work for the stage, but notwithstanding this drawback it must be acknowledged that, decked-out as it was on this occasion, it was remarkably acceptable. If Schumann is not always at his best in the incidental music, he has done nothing finer than the Overture, and there are moments of appealing beauty here and there, the scene between Manfred and the Water Spirit being one of these. The whole performance had been prepared with the care with which we associate Sir Thomas Beecham. Mr. Courtenay Thorpe acted the part of Manfred with distinction, and Miss Edith Evans made the most of the part of Nemesis.

## THE ROYAL NATIONAL EISTEDDFOD.

This event was held at Neath on August 6, 7, 8, 9. The correctitude of holding the Eisteddfod in War-time has been questioned, but those who best know the inwardness of such a gathering in Wales—and Mr. Lloyd George is one of the number—felt that its inspiration was needed more than ever, and, fortunately, this view prevailed. It was an amazing success in the matter of drawing choirs and audiences. The entries included twenty mixed-voice choirs of from 100 to 150 voices, seventeen male-voice choirs of from 50 to 80 voices (nearly all miners), seven female-voice choirs of from 30 to 40 voices, thirty-six school and children's choirs, and a great number of soloists, and nearly all appeared on the platform. For full particulars of the entries and results we must refer our readers to the *Competition Festival Record* supplement of the September number of the *School Music Review*. The following were the chief choral prize-winners: Mixed-voice choirs, Briton Ferry (Mr. Evan Morris); male-voice choirs, Williamstown (Mr. Ted Lewis); female-voice choirs, Rhymney (Miss Mary Richards). A prize for orchestral playing was awarded to the Mond Nickel Works, the test being Mendelssohn's 'Hebrides' Overture. Three evening concerts were given. At one 'Messiah' was performed, and at another a most notably fine performance of 'The Dream of Gerontius' was given under Mr. T. Hopkin Evans, with Miss Phyllis Lett and Mr. Elwes as principals. Miss Tessie Thomas, the young Welsh violinist, was an attraction at one of the concerts, and the Welsh Guards Band took a prominent part. A 'Cymanfa Ganu' (Psalmody Festival), attended by a vast congregation, all of whom took part, was very impressive. Next year's National Eisteddfod will be held at Corwen, North Wales.

# London Concerts.

The Strolling Players Amateur Orchestral Society has had a most successful season, and the orchestra of amateurs (ninety-two) is larger than ever it was before. Twenty-one concerts were given to soldiers and sailors at various hospitals and Y.M.C.A. Huts, and one concert was given at Queen's Hall and another at the Alhambra. Next year's outline programme is now issued. It announces the dates of twenty-four concerts to be given between October 2 and April 16. Rehearsals take place at the Botanical Theatre, University College, Gower Street, W.C., on Wednesdays, at 6.30. The honorary secretary is Mr. W. E. Garstin, 46, Rodney Court, Maida Vale, W.9. The Society has the great advantage of being conducted by Mr. Joseph Ivimey.

The London String Quartet gave its closing concert of the season at Æolian Hall on July 20. Beethoven's E flat (Op. 127) Quartet, Dvorák's Pianoforte Quintet in A, Debussy pianoforte pieces (played by Myra Hess), and Frank Bridge's beautiful String pieces, 'Sally in our Alley' and 'Cherry Ripe,' formed a programme that drew a crowded audience.

Lieut. Fielden gave a pianoforte recital on July 25 at Wigmore Hall. He showed acquaintance with a wide répertoire, including Scriabin, Franck, Debussy, Chopin, and Beethoven. His characteristic is vigour and emphasis. Certainly there is nothing namby-pamby about his style.

The Great Eastern Railway Musical Society gave orchestral concerts on July 9, 11, 18, and 25, at various hospital and Y.M.C.A. centres. They had huge and pleased audiences.

# Musical Notes from Abroad.

JAPAN.—Dr. E. W. Naylor tells us that he has just heard from Japan that his young friend (and pupil) R. Tokugawa (heir of Marquis Tokugawa) is opening his new Tokio concert-room in October with a choral and orchestral concert, including Beethoven's 'Calm sea, &c.,' Violin Concerto, Pianoforte Concerto No. 5, and 'Consecration of the House.' A new Overture, written for the occasion by Dr. Naylor, will also be performed.

Mr. John J. MacCormack, as a result of five concerts in June and July, has raised the sum of 50,000 dollars (£10,000) for the Knights of Columbus War Fund, to provide comforts for America's fighting forces at the Western Front.

KINGSTON, JAMAICA.—The Kingston Glee Singers, under Mr. George D. Goode, are doing excellent service for music. On June 25 they gave a concert that drew a large audience. The programme included madrigals, part-songs, and glees (amongst which we notice that effective piece, 'The Sisters of the Sea,' by Jackson, now not often heard), and vocal solos. Mr. John E. West's arrangement of the 'Song of Fionnuala' ('Silent, oh Moyle'), for female voices, was an item.

BRISBANE (QUEENSLAND).—'Messiah' was given in St. Andrew's Presbyterian Church on May 17. A string orchestra, with the organ (which is the largest in Queensland in a church), accompanied. Mr. Victor E. Galway conducted.

TOORAK (VICTORIA).—Dvořák's oratorio 'At the foot of the Cross' (Stabat Mater) was performed at St. John's Church on March 26. The soloists were Mrs. A. E. H. Nickson, Mrs. Harrison, Mr. Percy Blundell, and Mr. G. Thexton Morphet. The organist was Mr. A. E. H. Nickson.

In our August issue, page 377, our correspondent at Rome gave an account of the production of Mascagni's 'Frate Sole,' in which work 'The song of St. Francis of Assisi' ('Laudes Creaturarum') is used, and he supplies a translation of the poem. It may interest readers to know that the hymn has been set for soprano solo, chorus, and orchestra, by Sir Frederick Bridge, to a translation by Mrs. Oliphant, and that the work is published in Messrs. Novello & Co.'s Octavo Series.

BRIGHTON.—The affairs of the Municipal Orchestra recently came up again for discussion. The Dome concert-hall being converted into a military hospital, the band has been for some time let below cost to the West Pier Company. The Corporation had to decide as to whether or not this arrangement was to continue. It was argued that it was not reasonable to renew the engagement unless the West Pier Company paid the whole cost, and this view prevailed. Mr. Lyell Tayler, the esteemed conductor of the Orchestra, thereupon resigned his post as musical director of the Corporation, and we are informed that the West Pier Company has taken over the Orchestra as its own, and has engaged Mr. Tayler as its director. There was no quarrel about the matter, and, indeed, the Corporation expressed profound regret at having to part with Mr. Tayler and the Orchestra, and it was decided to present Mr. Tayler with an illuminated address to commemorate his happy association with the Municipality. So by the enterprise of the Pier Company the town will enjoy all the advantages of the Orchestra without there being any charge on the rates.—— The Brighton School of Music continues to flourish. An excellent programme was presented by the students of the Junior School on July 25. The orchestra played the Adagio of Beethoven's fourth Symphony, and the 'Rienzi' and 'Figaro' Overtures, and accompanied Miss Dorothy Stringer in Handel's fourth Organ Concerto, and Master Ernest Kapinski in the first movement of Mendelssohn's Violin Concerto. Dr. A. King, Mr. G. Van de Velde, and Mr. Percy Taylor, conducted.

# Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

## BIRMINGHAM.

The Civic Recreation League's Concerts at Cannon Hill Park were formally opened at the beginning of August, running every evening for a month. Orchestral music rested with a small rank and file of about a dozen instrumentalists, vocal interludes were supplied by various small choral societies under their respective conductors, and songs were contributed by a number of vocalists, including members of the Beecham Opera Company. Mr. Neville Chamberlain, in opening the new Pavilion in the park, remarked that it should be the duty of the community to do all it can to make these concerts a success. Birmingham, he said, was on the eve of important developments in music, and for many reasons, economic, educational and artistic, it was desirable that the town's music for each year should include not only a winter but a summer season.

A very serious obstacle menaces our customary Autumn concert season, inasmuch as our Town Hall has been requisitioned by the Government for the months of September and October, and probably longer. This is a blow to the Beecham Orchestral Concerts, which will probably be abandoned for the present unless they are held at the Central Hall, in Corporation Street, which is not likely.

Mr. Max Mossel, in conjunction with Messrs. Stockley, will give a series of four Subscription Concerts at the Central Hall on October 22 and December 3, 1918, and January 28 and March 4, 1919. Eminent artists will appear, and at the last concert Mr. Landon Ronald will conduct an orchestral programme.

The Birmingham Festival Choral Society's first concert of the season was fixed for October 16, when Sir Thomas Beecham was to conduct Berlioz's 'Faust,' and in case the Town Hall is not available an effort will be made to secure another hall; but with the exception of the Central Hall (where there is an organ) there is at present no suitable concert room. At the annual meeting of the Festival Choral Society, Mr. Neville Chamberlain was elected president, in succession to Sir John Holder, Bart., who resigned the position—which he had held for many years—owing to advancing years. Sir Thomas Beecham was re-elected honorary conductor of the Society, and Lieut. A. K. Blackall was appointed assistant-conductor.

[Mr. Oscar Pollack, the doyen of musical critics in the Midlands, celebrated on July 27 the eightieth anniversary of his birth, having been born in 1838. He has been the musical critic of the *Birmingham Mail* for the last twenty-six years, and still retains that position, and he has also represented the *Musical Times* for many years. We offer Mr. Pollack our congratulations and best wishes—ED., *M.T.*]

## DEVON AND CORNWALL.

### DEVON.

At the annual meeting of Torquay Municipal Pavilion early in August, it was reported that the annual deficit of £3,000 that had obtained till recent years had been turned into a profit of £2,000. Judged from one point of view, this is a circumstance for congratulation. But the change has been made by getting rid of the fine orchestra which made Torquay the leading musical centre in the West, thus relegating the high artistic aim of the original enterprise. The management is now catering for an entirely different class of patrons, and is having its reward. Commercially-minded people will rejoice, but others will grieve over the artistic decadence which is the price paid for financial success. The manager, Mr. Francis Burton, gave his benefit concerts on August 8, when pupils of Miss Hickey presented costume dances of high artistic standard, the Cleghorn Trio (violin, flute, and piccolo) evidenced the pleasure to be afforded by this combination, songs were sung by Miss Florence Harding, Miss Eileen Buck, and Miss Eva Cavell, and the Pavilion Orchestra played under Mr. Burton.

On August 9 M. Zacharewitsch, Mlle. Luia Juta, and Miss Mabel Rutland (pianoforte) gave a chamber concert in the Pavilion. Mlle. Juta sang operatic pieces with a powerful and mellow voice, and with much declamation. On August 15 the Pavilion Orchestra gave a concert, with violin solos by Mr. Bennett and 'cello solos by Miss Forbes, Miss Adelaide Hartland being the vocalist.

A concert was given at Combe Martin on July 17 for a War fund, at which a special feature was the pianoforte playing of Miss Tappenden. On July 31 Mrs. McBain played some interesting violin music, and songs were sung by Miss Oliver, Miss F. Vyner, and Miss P. Thorne, with Miss Daniels at the pianoforte.

France's Day was celebrated at Seaton by a number of musical visitors and residents, including several vocalists, Miss K. Martin (violin) and Mesdames Ilott and Robb (pianoforte). A pupil of Leschitizky, Miss Margaret Lane, gave a pianoforte recital at Chudleigh on July 25, and Miss Margaret Upward sang songs composed by the pianist.

Dr. H. J. Edwards, at an organ recital at Barnstaple on July 26, played some of Parry's Chorale Preludes and music by French and Russian composers. Señor Edgardo Guerra, who is at present residing at Ilfracombe, played movements from Mendelssohn's Violin Concerto, with Dr. Edwards at the organ. At Budleigh Salterton, on August 8, Mr. Greville Cooke, late organist of Christ Church, Cambridge, gave a recital.

A party of blind musicians from St. Dunstan's Hostel toured Devon in the early part of August, giving concerts at Barnstaple, Lynton, Saunton, Dawlish, Bideford, Ilfracombe, Paignton, and Torquay, on behalf of the funds of the Hostel.

After the usual summer closing, Exeter Theatre Royal was re-opened on August 3 by a concert arranged by Mr. James Glover. Mr. Frank Tapp played music by Chopin, Liszt, Busoni, and Schumann; Miss Phyllis Allan played violin pieces by Wieniawski and Dvorák, and vocalists also contributed to the programme.

Mr. Ben Davies, with Miss Margaret Balfour and the Manora Trio, visited Barnstaple and Bideford on August 13 and 14. In addition to oratorio and operatic pieces, Mr. Davies sang a charming song, 'Star of my life' (Silesu). The instrumentalists introduced an unfinished trio (two movements) by the late W. B. Manson, and some dainty pieces by Rameau ('Tambourin,' 'La Pantomime,' and 'L'Indiscrète'), and two dances by Dvorák.

A party consisting of Miss Ada Forrest, Miss Lena Kontorovitch, and M. Shapiro, with Madame Delvaux as accompanist, sang and played to a crowded audience at Ilfracombe on August 13, and to a small but appreciative audience at Exeter, directed by Mr. Bramley, on August 14. Miss Forrest was in good form, and made an artistic success with songs by Purcell and Arne. Miss Kontorovitch's violin playing was sensitive, and always alive with feeling; her interpretation of the first movement of the Vieuxtemps Concerto No. 2 was memorable for these qualities, and with M. Shapiro a particularly fine reading of the Grieg C minor Sonata was given. M. Shapiro revealed fine technical resources, and his programme was of unusual interest, comprising music by Liszt, Scriabin, Sgambati, and Chopin.

The staff and members of Wandsworth and Tooting Naval Cadet Corps, who are camping in North Devon, gave a sacred concert in Newport Church (Barnstaple) on August 11, when Mr. d'Arcy de Ferrars, a tenor singer of wide experience, sang excerpts from Handel and Rossini; Master E. Holland, of the London School for Choristers, contributed pieces from 'St. Paul,' and songs by Sullivan; Mr. G. H. Dear, organist of St. Paul's, Wandsworth, sang bass songs; and the staff and boys united in choruses from 'Messiah,' Mr. H. W. Wheeler, organist of All Saints', Tooting, being at the organ.

CORNWALL.

At Roche, on July 16, Miss Meta Hawke's 'One and All' choral class gave a concert for Red Cross funds; and the Royal Defence Corps band and local artists at Gwinear performed in aid of the Nursing Association.

A series of entertainments at Padstow on three days from August 5 were organized by Mr. Sargeant, and consisted of vocal and instrumental solos, ensemble and solo dances, and pieces by Mr. Pedlar's string band. Madame Bertha Moore and Miss Marjorie Moore have given several song and story recitals at visitors' resorts on the north coast of Cornwall in aid of the Lord Roberts Memorial Workshops. Large audiences were attracted at Carbis Bay on August 3, and at Polzeath on August 9.

East Pool Band gave an excellent concert of sacred music at Porthleven on August 10.

## LIVERPOOL.

The Committee of the Philharmonic Society and the proprietors have amicably settled their domestic differences over the liability of shareholders to continue payment of their annual subscriptions even when they have relinquished their shares and seats. The Committee had been advised that by the original deed this liability for subscriptions was obligatory upon shareholders. It was one, however, which made the shares not easy to dispose of, especially when held by trustees or executors, and the Committee, while bent on safeguarding the interests of the Society, could not but recognise the weight of opinion which was in favour of some alteration of a rule made eighty years ago under totally different circumstances from the present. In the end a compromise has been effected, by which proprietors desirous of giving up their shares out-and-out, and discontinuing their subscriptions, may do so upon a payment of five guineas per seat.

Sir Henry Wood will conduct the first Philharmonic Concert on October 29, and also two of the remaining seven concerts, of which Mr. Eugene Goossens, jun., will conduct two and Mr. Landon Ronald one. Engagements with principal artists include Rachmaninov, Cortôt, and Adela Verne (pianoforte), Suggia ('cello), Arthur Catterall (violin), Miss Mignon Nevada and M. Rosing.

Dr. Arthur W. Pollitt has been appointed chorus-master to the Philharmonic Society, and under the direction of this accomplished musician the Philharmonic chorus will no doubt maintain its best traditions.

The large band of the French Zouaves, which recently paid a visit to Liverpool, will probably carry away with them pleasant memories of their tour, for they were entertained at the Town Hall, and with a river trip, and everywhere received with the liveliest enthusiasm and a heartiness of appreciation which would have turned the heads of less-seasoned warriors. It was an expression of the city's homage to France which greatly impressed the picturesque representatives of her gallant Army. Deeply-bronzed men, mostly of fine stature and wearing medals and decorations, these musicians, whose headquarters are in Algeria, are second to none in the drums, bugles, and cymbals departments. Less remarkable perhaps for the richness and sonority of tone of the full band, the lilt and rhythm of their marching music was most inspiriting.

## MANCHESTER AND DISTRICT.

The annual meeting of the Hallé Society brought together a very meagre attendance on July 31. A train breakdown at St. Alban's delayed Sir Thomas Beecham's appearance, but in his absence we learned some things which perhaps would not have come to our knowledge otherwise: for example, not only does he decline any remuneration as conductor and musical adviser, but personally defrays the fees of the other conductors at the Hallé series. Yet, despite the removal of this heavy first charge on the receipts of such a Society, the year's working revealed a loss of about £500, and this too notwithstanding an average increase in receipts of £30 per concert (or 15 per cent. advance) as compared with the previous twelve months. Clearly, then, success can only come through a greatly increased subscription. When Sir Charles Hallé died a band of fifty guarantors assumed liability, but later it was felt that the burden should be more generally shared, and the guarantors rose in number to 185. Despite many deaths—there are not more than twenty of the original body now alive—the number has not fallen below 165, but (and here there was a lamentable revelation) of this number only 56 are subscribers. The enrolment of the remaining guarantors as subscribers would

alone remove the loss, and Mr. Forsyth's carefully elaborated re-arrangement of prices and seating accommodation should ensure not only increased subscription from the general public, but greater space and comfort for the 'bob squash' patrons, which alone, if fully utilised, will mean an increase of, roughly, £20 per concert, but the attendance of non-subscribers is a very fluctuating quantity. The draft programmes (already issued three months before the first concert!) are uncommonly attractive. The conductors are Sir Thomas Beecham (six), Hamilton Harty (three), Eugène Goossens, jun. (three), and Landon Ronald (two). The only full choral nights are December 9 ('Messiah') and March 27 (Bach's B minor Mass), both to be conducted by Sir Thomas Beecham with strong solo-singers. Other items of interest by this conductor will be Rimsky-Korsakov's 'Antar' Symphony (November 23), Lalo's G minor Symphony, and Delius's 'Brigg Fair' (February 22), Holbrooke's 'Ululalume,' Cherubini's 'Water-Carriers,' and Schubert's long C major Symphony (March 22), and big Wagner programmes on October 31 and April 18 (Good Friday).

Mr. Goossens, jun., will include Ravel's 'Valses nobles et sentimentales,' and Holbrooke's 'Queen Mab' (both November 28), as well as other better-known items. Mr. Landon Ronald will play Beethoven's 'Pastoral' Symphony, and repeat Rachmaninov's Symphony No. 2, and an interesting revival will be Elgar's 'In the South' (February 27), and 'Cockaigne' (April 10). The instrumental soloists will be Mr. Alfred Cortôt (February 27), Mr. Moiseivitsch (April 10), Miss Myra Hess (November 28), Miss Daisy Kennedy, Mr. Arthur Catterall, and Mr. Felix Salmond (his first appearance here) (March 8), and many vocalists—usually two of them on Saturdays, and only one on Thursdays (unless for 'Messiah' or Bach's Mass), being rather an interesting commentary from the box-office point of view.

Broadly the Winter season will be a four weeks' series of nightly 'Proms,' September 30 to October 26, and then Brand Lane (syllabus not yet ready), and Hallé's from October 31 to Christmas. Following this comes an eight weeks' season of Opera, concerts being resumed about the third week in February, and running until Good Friday, and after this a Spring season of opera.

Sir Henry Wood will conduct the Brand-Lane series, including Berlioz's 'Faust' and (for the first time in Manchester) 'Messiah' with additional orchestral parts and effects as arranged by him.

The Gentlemen's Concerts Society announces the temporary abandonment of the orchestral concerts, effecting a saving equal to last season's debit balance. This means that the series will be virtually on a chamber-music scale, six in the evening and two in the afternoon. Hitherto this Society has been exclusively a subscription one, but now single tickets will be purchasable. It would appear that Manchester during the coming Winter will be more searchingly tested than ever before as to its much-vaunted 'musical taste,' for no severer test of this claim can be found than its practical interest in such chamber-music as will be provided by this Society and the Brodsky and Catterall Quartets, along with other bodies of trio and quartet players.

The question of holding Sunday concerts seems no nearer settlement. Application has been made to the City Council's Watch Committee, which has passed a resolution that it has no jurisdiction to authorise or prohibit such concerts—it cannot grant music licenses apart from theatrical ones. Fourteen years ago eminent legal opinion was taken on the subject, which was opposed to the legality of such action, based on the provisions of the Statute 21, George III., cap. 49. There would appear to be a slight loophole in the proviso 'in the application thereof to the particular circumstances of the case.' Anyhow, it seems quite clear now that the proper authority to say Yea or Nay is not the Watch Committee, but the city Justices of the Peace. Probably before long the legality or validity of the whole position may be tested—perhaps contested!

As I write, Blackpool is in the middle of its first experience of grand opera *à la* Beecham. This is an experiment for the management as much as for the class of patron attending nightly in large numbers. Next month I hope to write on various aspects of this matter in the light of actual realisation.

## Miscellaneous.

Dr. Cyril B. Rootham has composed an opera entitled 'The Two Sisters,' the libretto of which is based on the old British folk-ballad, 'The Twa Sisters o' Binorie' and 'The Berkshire Tragedy,' both variants of the same story. He has written a concert-overture on the main material, which is intended for performance apart from the opera, and has scored the dance-music with a view to its performance at the Promenade Concerts this season. Mr. Dan Godfrey will give the overture and dance-music at Bournemouth during the Autumn season. The libretto of the new opera has been written by Mrs. Mines (formerly of Newnham), *née* Miss Marjory Rolfe.

The 5 o'clock Saturday 'Group' concerts given at the Hall, Charlton Road, Blackheath, continue to give excellent unconventional programmes. Each 'Group' represents one modern British composer. At a concert given in May, W. G. Whittaker, G. von Holst, and Balfour Gardiner, were the three 'Groups.' On October 12, the composers represented will be Richard Walthew, Cecil Hazlehurst, and Walford Davies; on December 7, Kennedy Scott, Vaughan Williams, and Balfour Gardiner; and on January 4, Whittaker and von Holst. The organizer is Miss Ethel Waddington, 42, Vanbrugh Park, Blackheath, S.E.3.

There are vacancies in the Oriana Madrigal Society for all voices. Practices are held at Leighton House, 12, Holland Park Road, W. 14, on Mondays, at 5.15-7.15 o'clock (ladies), 5.45-7.15 (men), beginning the first Monday in October. Apply Mr. C. Kennedy Scott, hon. conductor, 57, Addison Road, W. 14. The usual concerts of 16th-century and modern unaccompanied music will be given, and the production of a new music-drama is contemplated.

Dunedin (New Zealand).—The Choral Society, under Mr. Sidney Walt, gave an excellent 'British' concert on June 8. The programme included 'For the Fallen,' 'The Banner of St. George,' 'Hervé Riel' (Walford Davies), and 'The Death of Minnehaha.' An orchestra assisted.

Mr. E. Macmillan has passed the examination for Oxford Mus. Doc. whilst he is a prisoner of war at Ruhleben. The usual regulation that the degree exercise must be performed was very naturally and properly waived. We shall hope to hear more of Dr. Macmillan when he returns to England.

Mr. R. J. Pitcher will give a lecture-demonstration on 'The Techniquer,' at the London Academy of Music, on Monday, September 30, at 8.0. Mr. Victor Benham will take the chair. The lecturer will play a new Sonata by Miss Florence Fitch.

Dr. Rootham's choral setting of Binyon's poem 'For the Fallen' (which was published before that of Sir Edward Elgar) will be performed at a memorial concert to be given by the Cambridge University Musical Society next year.

---

Mr. Martin Shaw, in the August number of *To-Day*, voices his bitter dissatisfaction with the condition of music in this country. It is all wrong, and we need to make a fresh start by way of folk-song and music that expresses the soil and soul of England. His remedies are drastic. They are stated as follows:

Destructive.

1. The abolition of all schools, colleges, and academies of music.
2. The giving up of the concert habit.
3. A bonfire of pianofortes, classical music, and drawing-room songs. [Nothing is said about plain-song.—Ed., *M. T.*]
4. The painless extinction of all concert 'artists.'

Constructive.

1. The singing of English Nursery Rhymes to all children in the nursery, as part of their upbringing.
2. The teaching of folk-song and new music written in the English manner or idiom in universities and schools, public, private, and elementary.
3. The establishment of civic music guilds in every town and village.

## CONTENTS.


| | Page |
|---|---|
| The Music of the Czecho-Slovak Races. By Rosa Newmarch | 391 |
| Concerning a 'Shropshire Lad' and other Matters. By Ernest Newman | 393 |
| The Principles of Modern Composition (*continued*). By G. H. Clutsam | 398 |
| The Westminster Abbey Organistship | 400 |
| Letters from Mr. Edgar Leslie Bainton | 401 |
| Occasional Notes | 402 |
| Church and Organ Music | 403 |
| The Archbishops' Committee and Church Music. By Harvey Grace | 403 |
| Sir Hubert Parry on Examinations | 406 |
| Cattistock Carillon | 407 |
| The Liverpool Cathedral Organ: its Progress and New Developments. By G. D. Harrison | 407 |
| A Disaster to the Liverpool Cathedral Organ | 409 |
| Faversham Church: its Organists and Musical Services | 409 |
| John Harvard (1612-38) and Cambridge University | 417 |
| Letters to the Editor | 419 |
| Obituary | 420 |
| Reviews | 421 |
| A Plea for the Small Orchestra. By G. Jean-Aubry | 421 |
| A Violinist's Adventures in Petrograd and a German Camp | 422 |
| Royal College of Music | 423 |
| Y.M.C.A. Appeal to Musicians | 423 |
| Trinity College of Music, London | 423 |
| The Beecham Opera (in English) Season | 423 |
| Queen's Hall Promenade Concerts | 424 |
| 'Manfred' (Byron and Schumann) at Drury Lane Theatre | 424 |
| The Royal National Eisteddfod | 424 |
| London Concerts | 424 |
| Musical Notes from Abroad | 425 |
| Music in the Provinces | 425 |
| Miscellaneous | 427 |

MUSIC:

'Christ will gather in His own.' Anthem for Memorial Services. By ALAN GRAY ... 411


*TWO EXTRA SUPPLEMENTS are given with this number:—*

*Portraits of Sir Frederick Bridge and Sydney Hugo Nicholson.*


## *DURING THE LAST MONTH.*

### Published by NOVELLO & CO., LIMITED.

BENNETT, GEORGE J.—Combined Counterpoint in Three Parts, and Florid and Imitational Counterpoint in Three and Four Parts. With Examples. (No. 90, Novello's Music Primers). 3s. (4s.).

BOYCE, ETHEL.—"Here a solemn fast we keep." Three-part Song for Female Voices. (No. 465, Novello's Octavo Edition of Trios, &c.) 2d. (3d.).

—— "Corinna." Three-part Song for Female Voices. (No. 466, Novello's Octavo Edition of Trios, &c.) 3d. (4d.).

EDWARDS, R. CLARKE.—"'Twas on this last St. George's Day." A Naval Song. 1s. 6d.

FETHERSTON, REV. SIR G. R.—"Glorious King, in Splendour." Hymn. 2d.

FLETCHER, PERCY E.—"Valse Arabesque." For Pianoforte Solo. 2s. (2s. 6d.).

GOODHART, ARTHUR M.—"Let us now fear the Lord." Harvest Anthem. (No. 1066, Novello's Octavo Anthems.) 3d. (4d.).

GRAY, ALAN.—"Christ will gather in His own." Anthem for Memorial Service. (No. 907, *The Musical Times*.) 1½d. (2d.).

GUISE, HENRY.—"Christ in Flanders." Soldier Song. 2s.

DURING THE LAST MONTH—(*Continued*).

KITSON, C. H.—"Holy Father, cheer our way." Anthem for Boys' Voices. (No. 62, Novello's Chorister Series.) 2d. (3d.).

L., A. M.—"Great God Supreme." Hymn. 2d.

NORMAN, REV. E. O.—Children's War Vesper ("Help, Lord Jesus.") On Card. 1d.

PRESTON, WALTER.—"Everlasting arms of Love." Hymn. 1d.

SCHOOL MUSIC REVIEW (No. 315), contains the following music in both Notations: "The Troubadour." Arranged for Unison or S.S.A. (accompanied). Composed by Henry Leslie. 1½d. (2d.).

TONIC SOL-FA PUBLICATIONS:—
Naval and Military Union Song Book. 1s. 6d.

WADDINGTON, S. P.—"Father of Mercies." Anthem for Quartet, Chorus, and Organ. (No. 1065, Novello's Octavo Anthems). 3d. (4d.).

WADELY, F. W.—"Three in One, and One in Three." Anthem for Treble Voices. (No. 61, Novello's Chorister Series.) 2d. (3d.).

### PUBLISHED FOR

### THE H. W. GRAY CO., NEW YORK.

CANDLYN, T. F. H.—"Bread of the world, in mercy broken." Anthem. 12 cents (6d.).

FORSYTH, CECIL.—"The Lord of Heaven." Sacred Solo, with Violoncello obbligato. 60 cents (2s. 6d.).

McCOLLIN, FRANCES.—"The Lord is King. Anthem for Four Voices. 20 cents. (9d.).

MATTHEWS, H. A.—"The Lord of Glory." Anthem. 15 cents (8d.).

JUST PUBLISHED.

## VALSE ARABESQUE

FOR

PIANOFORTE SOLO

COMPOSED BY

PERCY E. FLETCHER.

PRICE TWO SHILLINGS.

London: NOVELLO AND COMPANY, Limited.

THE CENTRE FOR MODERN MUSIC.

Extensive Stock of English, French, Italian, Russian, and Spanish Modern Music.

Publishers of Wassili Safonoff's New Formula for the Piano Teacher and Piano Student.

## J. & W. CHESTER

11, GREAT MARLBOROUGH STREET LONDON, W.1.
(First Floor).

CHOIR TRAINER or ASSISTANT-ORGANIST REQUIRED.—Two practices for boys and one full choir. Not elaborate music. One able to play simple service preferred, or tuition in organ-playing given. £25. Church near Sloane Square, S.W. Write A. H. B., 63, Oakley Street, Chelsea, S.W.3.

### SPECIAL NOTICE.

*To ensure insertion in their proper positions, Advertisements for the next issue should reach the Office, 160, Wardour Street, London, W.1, not later than*

*SATURDAY, SEPTEMBER 21* (FIRST POST.)

# ANTHEMS FOR TRINITYTIDE.

## COMPLETE LIST.

| | | |
|---|---|---|
| *Almighty and everlasting God | Gibbons | 1½d. |
| Angel spirits ever blessed (Hymn to the Trinity, No. 3) | P. Tchaikovsky | 2d. |
| Ascribe unto the Lord | S. S. Wesley | 4d. |
| Behold, God is great | E. W. Naylor | 4d. |
| Beloved, if God so loved us | J. Barnby | 1½d. |
| Beloved, let us love one another | Gerard F. Cobb | 1½d. |
| *Be ye all of one mind | Arthur E. Godfrey | 3d. |
| *Blessed angel spirits (Hymn to the Trinity) | P. Tchaikovsky | 1½d. |
| *Blessed is the man | John Goss | 4d. |
| Blessing and glory | Boyce | 1½d. |
| *Blessing, glory | Bach | 6d. |
| Come, ye children | Josiah Booth | 3d. |
| *God came from Teman | C. Steggall | 4d. |
| *God so loved the world | Matthew Kingston | 1½d. |
| Grant, O Lord | Mozart | 1½d. |
| *Hail, gladdening Light | J. T. Field | 2d. |
| *Hail, gladdening Light | G. C. Martin | 4d. |
| He in tears that soweth (S.S.A.), in Key of A | F. Hiller | 1½d. |
| *He in tears that soweth (S.S.A.), in Key of A flat | F. Hiller | 1½d. |
| *Holy, holy, holy | Crotch | 3d. |
| Holy, Lord God Almighty | Thomas Bateson | 4d. |
| *How goodly are Thy tents | F. Ouseley | 1½d. |
| *How lovely are Thy dwellings | Spohr | 1½d. |
| *Hymn to the Trinity (Blessed angel spirits) | P. Tchaikovsky | 1½d. |
| Hymn to the Trinity, No. 3 (Angel spirits, ever blessed) | P. Tchaikovsky | 2d. |
| I am Alpha and Omega | Ch. Gounod | 3d. |
| *I am Alpha and Omega | J. Stainer | 1½d. |
| I am Alpha and Omega | J. Varley Roberts | 3d. |
| I beheld, and lo! | Blow | 6d. |
| I know hat the Lord is great | F. Ouseley | 1½d. |
| I saw the Lord | Cuthbert Harris | 3d. |
| I saw the Lord | J. Stainer | 6d. |
| I will magnify | J. Shaw | 3d. |
| I will sing of Thy power | Greene | 4d. |
| *I will sing of Thy power | A. Sullivan | 1½d. |
| I will sing unto the Lord | H. Wareing | 3d. |
| *In humble faith | G. Garrett | 1½d. |
| *In Jewry is God known | J. Clarke-Whitfeld | 1½d. |
| In sweet consent | E. H. Thorne | 3d. |
| In the fear of the Lord | J. Varley Roberts | 3d. |
| Let the peace of God | J. Stainer | 4d. |
| *Light of the world | E. Elgar | 3d. |
| *Lord of all power and might | William Mason | 1½d. |
| Lord of all power and might (Men's Voices) | J. Barnby | 2d. |
| Lord, we pray Thee | H. A. Chambers | 1½d. |
| *Lord, we pray Thee | J. Varley Roberts | 1½d. |
| O Father blest | J. Barnby | 3d. |
| O joyful Light | B. Tours | 4d. |
| *O Lord, my trust | King Hall | 1½d. |
| *O taste and see | John Goss | 3d. |
| *O taste and see | A. Sullivan | 1½d. |
| O taste and see | A. H. Mann | 3d. |
| O where shall wisdom be found? | Boyce | 6d. |
| Ponder my words, O Lord | Arnold D. Culley | 1½d |
| *Praise His awful Name | Spohr | 2d. |
| Rejoice in the Lord | G. C. Martin | 6d. |
| *See what love hath the Father | Mendelssohn | 1½d. |
| Sing to the Lord | Mendelssohn | 8d. |
| *Stand up and bless | John Goss | 4d. |
| Teach me Thy way | W. H. Gladstone | 1½d. |
| *The Lord hath been mindful | S. S. Wesley | 3d. |
| *The Lord is my Shepherd | G. A. Macfarren | 1½d. |
| The Lord is my Shepherd | J. Shaw | 3d. |
| The Lord will comfort Zion | H. Hiles | 6d. |
| Thou shalt shew me the path of life | Alan Gray | 1½d. |
| *We give Thee thanks | G. A. Macfarren | 3d. |
| We have heard with our ears | H. Aldrich | 1s. |
| Whatsoever is born of God | H. Oakeley | 3d. |
| Who can comprehend Thee | Mozart | 3d. |

# THE "LUTE" SERIES

| | | |
|---|---|---|
| 1242a | Almighty God, Who hast promised | H. Elliot Button 1d. |
| 1242b | Grant to us, Lord | H. Elliot Button 1d. |
| *7b | Let Thy merciful ears | A. R. Gaul 1½d. |
| 22 | O God, Who hast prepared | A. R. Gaul 2d. |
| 69 | Teach me Thy way | Frank L. Moir 3d. |
| 1242c | We humbly beseech Thee | H. Elliot Button 1d. |

*Anthems marked thus (*) may be had in Tonic Sol-fa, 1d. to 2d. each.*

LONDON: NOVELLO AND COMPANY, LIMITED.

"Such settings as these cannot do otherwise than tend to popularise the Church Service."—*Musical Standard*, June 6, 1891.

"Good, effective, easy, and dignified."—*Musical Times*, April 1, 1891.

"Admirably adapted to meet the requirements of the majority of choirs and congregations." "Deserve extensive recognition and use."—*Musical News*, September 4 and 25, 1891.

Also recommended by the *Guardian*, *Church Times*, &c., &c.

# POPULAR CHURCH MUSIC BY J. H. MAUNDER.

| | Staff Notation. | Tonic Sol-fa. |
|---|---|---|
| **HARVEST ANTHEMS.** | | |
| Sing to the Lord of Harvest | 3d. | 2d. |
| While the earth remaineth | 3d. | 2d. |
| Blessed be the Name of the Lord | 3d. | 2d. |
| **SERVICES.** | | |
| SERVICE IN G | 1/6 | 1s. |
| Or, separately:— | | |
| Te Deum | 3d. | 2d. |
| Benedicite, omnia Opera | 2d. | 2d. |
| Benedictus | 2d. | 2d. |
| Jubilate | 3d. | 2d. |
| Office for the Holy Communion | 8d. | 6d. |
| Pater Noster from the above | 2d. | 2d. |
| Amen ditto | 1d. | 1d. |
| Magnificat and Nunc dimittis | 3d. | 2d. |
| SERVICE IN CHANT FORM (No. 1) | 1s. | 8d. |
| Or, separately:— | | |
| Te Deum, &c., with Kyrie | 3d. | 2d. |
| Office for the Holy Communion | 6d. | 4d. |
| Magnificat and Nunc dimittis | 3d. | 2d. |
| Te Deum in B flat | 3d. | 2d. |
| Magnificat and Nunc dimittis in C (partly Unison) | 3d. | 1½d. |
| Magnificat and Nunc dimittis in D | 3d. | 2d. |
| **ORGAN.** | | |
| Voix Seraphique (for Recitals) | 2s. | — |
| **CHURCH CANTATA.** | | |
| Penitence, Pardon, and Peace (for General use) | 1/6 | 1s. |

London: NOVELLO AND COMPANY, Limited.

# COMPOSITIONS BY EDWARD BUNNETT, MUS. D. CANTAB.

## SERVICES.

| | |
|---|---|
| Venite Setting, in G. Chant form | 2d. |
| Te Deum, in F. Chant form | 3d. |
| Benedicite, in F. Chant form | 2d. |
| Benedictus and Jubilate, in F | 3d. |
| Cantate and Deus, in F | 3d. |
| Communion Service, in E | 6d. |

## ANTHEMS.

| | |
|---|---|
| "Blessed be Thou," Harvest | 3d. |
| " " in Tonic Sol-fa | 1½d. |
| "Thine, O Lord" (Short) Harvest | 2d |
| "O clap your hands," " | 4d. |
| " " " Tonic Sol-fa | 2d. |
| Harvest Hymn, "Sing to the Lord" | 1d. |
| Amen. Card | 1d. |

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

# UNDER THE FOLDS OF OLD GLORY

A PATRIOTIC SONG.

A Tribute to our American Allies.

THE WORDS BY ROSE SHIPMAN. THE MUSIC BY R. CLARKE EDWARDS.

Price Two Shillings.

London: NOVELLO AND COMPANY, Limited.

# HARVEST FESTIVAL MUSIC.

## CANTATAS.

### SONG OF THANKSGIVING
FOR SOPRANO, TENOR, AND BASS (OR CONTRALTO) SOLI AND CHORUS
WITH HYMNS TO BE SUNG BY THE CONGREGATION
THE WORDS WRITTEN AND ARRANGED BY
SHAPCOTT WENSLEY
THE MUSIC BY
J. H. MAUNDER.

Price One Shilling and Sixpence; Paper boards, Two Shillings and Sixpence. Tonic Sol-fa, 9d.; Words only, 10s. per 100; String Parts, price 9s.; Wind Parts, 14s. 6d.

### A GOLDEN HARVEST
FOR TENOR AND BASS SOLI AND CHORUS
WITH HYMNS TO BE SUNG BY THE CONGREGATION
THE WORDS AND HYMNS SELECTED AND WRITTEN BY
HENRY KNIGHT
THE MUSIC COMPOSED BY
THOMAS ADAMS,
Organist and Director of the Music at St. Alban's, Holborn.

Price One Shilling.
Tonic Sol-fa, 8d.; Words only, 7s. 6d. per 100.

### THE RAINBOW OF PEACE
FOR TENOR AND BASS SOLI, CHORUS, AND ORGAN
BY
THOMAS ADAMS.

Price One Shilling.
Words only, 7s. 6d. per 100.

### HARVEST-TIDE
FOR TENOR AND BASS SOLI, CHORUS, AND ORGAN OR SMALL ORCHESTRA
BY
HUGH BLAIR.

Price One Shilling.
Words only, 5s. per 100. Orchestral Parts can be hired.

### HARVEST CANTATA
FOR CHORUS, SEMI-CHORUS, AND ORGAN
BY
GEORGE GARRETT.

Price One Shilling.
Tonic Sol-fa, 6d. Words only, 5s. per 100; or 2d. each with Music to the Hymns. Orchestral Parts can be hired.

### HARVEST CANTATA
FOR SOPRANO (OR TENOR) AND CONTRALTO (OR BARITONE) SOLI AND CHORUS
THE WORDS BY
ROSE DAFFORNE BETJEMANN
THE MUSIC BY
JULIUS HARRISON.

Price One Shilling.
Tonic Sol-fa, 8d.; Words only, 5s. per 100.

### SEED-TIME AND HARVEST
FOR SOPRANO AND TENOR SOLI AND CHORUS
BY
JOHN E. WEST.

Price Two Shillings.
Words only, 5s. per 100; or 2d. each with Music to the Hymns.
Tonic Sol-fa, 1s. Orchestral Parts can be hired.

### A SONG OF THANKSGIVING
FOR CHORUS AND ORCHESTRA
BY
FREDERIC H. COWEN.

Price One Shilling and Sixpence.
String Parts, 4s. 6d.; Full Score and Wind Parts, MS.

### THE GLEANER'S HARVEST
FOR FEMALE VOICES
BY
C. H. LLOYD.

Price One Shilling and Sixpence.

### THE JUBILEE CANTATA
FOR SOLO VOICES, CHORUS, AND ORCHESTRA
BY
C. M. VON WEBER.

Price One Shilling.
Full Score, 21s.; String Parts, 8s.; Wind Parts, 7s.
Words only, 7s. 6d. per 100.

### A HARVEST SONG
FOR SOPRANO SOLO AND CHORUS
BY
C. LEE WILLIAMS.

Price One Shilling and Sixpence.
Words only, 5s. per 100.
String Parts, 4s. 6d.; Full Score and Wind Parts, MS.

## HYMNS, ETC.

### TWELVE HYMNS FOR HARVEST
Selected from THE HYMNARY.
Price One Penny.

### LET ALL OUR BRETHREN JOIN IN ONE
HARVEST HYMN BY J. BARNBY.
Price One Penny.
Words only, 2s. 6d. per 100.

### SOWING AND REAPING
HARVEST CAROL BY J. MAUDE CRAMENT.
Price Three-Halfpence. Words only, 1s. per 100.

### THE JOY OF HARVEST
HYMN FOR HARVEST BY J. H. MAUNDER.
Price Twopence; Tonic Sol-fa, One Penny.
Words only, 2s. 6d. per 100.

### A HARVEST HYMN OF PRAISE
By J. H. MAUNDER.
Price Twopence; Tonic Sol-fa, One Penny.
Words only, 2s. 6d. per 100.

### THE SOWER WENT FORTH SOWING
HYMN FOR HARVEST BY J. BARNBY.
Price Three-Halfpence; Tonic Sol-fa, One Penny.

### MAKE MELODY WITHIN YOUR HEARTS
HARVEST CAROL BY F. A. J. HERVEY.
Price Three-Halfpence.

### O LORD OF HEAVEN, AND EARTH, AND SEA
By J. BARNBY.
On Card, Price One Penny.

### COME, YE THANKFUL PEOPLE, COME
By WALTER B. GILBERT AND J. BARNBY.
Price One Penny each.

LONDON: NOVELLO AND COMPANY, LIMITED.

JUST PUBLISHED.

DEAR GOLDEN DAYS
SONG
THE WORDS BY
P. J. O'REILLY
THE MUSIC BY
FRANK JEPHSON.

Price Two Shillings.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

CHARMING CHLOE
THE WORDS BY
ROBERT BURNS.
THE MUSIC BY
EDWARD GERMAN.
In three Keys, D flat, E flat, and F.
Price Two Shillings Each.

A delightful song . . . treated as only Mr. German knows how.—*Queen.*

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

ALANNAH
SONG
THE WORDS BY
COUNTESS BARCYNSKA.
THE MUSIC BY
EATON FANING.
IN TWO KEYS.
Price Two Shillings Each.

Is one of the best love songs come across of late."—*Queen.*

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

HEART'S BLOSSOM
SONG
THE WORDS BY
ETHEL M. DE FONBLANQUE
THE MUSIC BY
EATON FANING.

Price Two Shillings.

London: NOVELLO AND COMPANY, Limited.

TWO
SOUTHERN SLAV SONGS
1. SHEPHERD ON THE HILL SIDE.
2. THOUGHTS OF MINE.
The Words and Melodies Collected by
SRGJAN TUCIĆ.
The Words translated from the Serbian by
FANNY COPELAND.
The Melodies arranged by
PERCIVAL GARRATT.

Price Two Shillings.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

REFLECTIONS
FOR
PIANOFORTE SOLO
(AFTER VERSES FROM LONGFELLOW)
BY
PERCY E. FLETCHER.

Price Two Shillings.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

VALSE IMPROMPTU
FOR
PIANOFORTE SOLO
COMPOSED BY
ALFRED HOLLINS.

Price Two Shillings.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

FOR BARITONE VOICE.

ONAWAY, AWAKE, BELOVED
SONG
FROM THE CANTATA
HIAWATHA'S WEDDING-FEAST
THE VERSE WRITTEN BY
LONGFELLOW
THE MUSIC COMPOSED BY
S. COLERIDGE-TAYLOR.
(Op. 30).

Price Two Shillings.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

ENGLISH LYRICS
(TENTH SET).
SET TO MUSIC BY
C. H. H. PARRY.

CONTENTS:
1. My heart is like a singing bird.
2. Gone were but the winter cold.
3. A moment of farewell.
4. The child and the twilight.
5. From a city window.
6. One silent night of late.

Price Two Shillings and Sixpence.

LONDON: NOVELLO AND COMPANY, LIMITED.

# NAVAL AND MILITARY
# MUSICAL UNION SONG BOOK

## A COLLECTION OF PART-SONGS FOR MEN'S VOICES (T.T.B.B.).

(REVISED PRICES).

STAFF NOTATION, 2s.; TONIC SOL-FA, 1s. 6d.

CONTENTS.

| No. | | | No. | | |
|---|---|---|---|---|---|
| 1. | A VINTAGE SONG ... ... ... | Mendelssohn | 11. | SWEET AND LOW ... ... ... | J. Barnby |
| 2. | DRINK TO ME ONLY WITH THINE EYES (Arr. by) | H. Elliot Button | 12. | THE COMRADES' SONG OF HOPE ... | Adolphe Adam |
| 3. | FAR DOWN THE GREEN VALLEY ... | C. H. Döring | 13. | THE DEAR LITTLE SHAMROCK (Arr. by) | H. Elliot Button |
| 4. | GIPSY SONG ... ... ... ... | Mendelssohn | 14. | THE FROG (humorous)... ... ... | Ernest Newton |
| 5. | MAIDEN FAIR, O DEIGN TO TELL ... ... | Haydn | 15. | THE LONG DAY CLOSES ... ... | Arthur Sullivan |
| 6. | MEN OF HARLECH ... ... (Arr. by) | J. Tilleard | 16. | THE THREE CHAFERS (humorous) ... | H. Trühn |
| 7. | O WHO WILL O'ER THE DOWNS | R. L. de Pearsall | 17. | THE THREE HUNTSMEN (humorous) | C. Kreutzer |
| 8. | ONCE MORE WITH JOY (Pilgrims' Chorus, *Tannhäuser*) ... ... ... ... | Wagner | 18. | THE WINTRY WINDS ARE BLOWING | J. Müller |
| 9. | SERENADE ... ... ... ... | Mendelssohn | 19. | THURINGIAN VOLKSLIED ... ... | Franz Abt |
| 10. | SOLDIERS' CHORUS (*Faust*) ... ... ... | Gounod | 20. | WHAT CARE I HOW FAIR SHE BE | Jacques Blumenthal |

LONDON: NOVELLO AND COMPANY, LIMITED.

# A SELECTION
OF
# COLLECTED FOLK-SONGS
ARRANGED BY
## CECIL J. SHARP AND R. VAUGHAN WILLIAMS.

PRICE TWO SHILLINGS.

VOCAL PARTS (BOTH NOTATIONS), 1s.

CONTENTS.

A Farmer's Son so sweet.
Admiral Benbow.
As I walked through the meadows.
Brennan on the Moor.
Bingo.
Come, all you worthy Christian men.
Dashing away with the Smoothing Iron.
Down by the Riverside.
Farmyard Song.
Green Broom.
Heave away, my Johnny.
I will give my Love an Apple.
I'm seventeen come Sunday.
King Herod and the Cock.
My Boy Billy.
My Man John.
O No, John.
O Waly, Waly.
One man shall mow my meadow.
Spanish Ladies.
The Briery Bush.
The Carter.
The Coasts of High Barbary.
The Crystal Spring.
The Female Highwayman.
The Fox.
The Holly and the Ivy.
The Keeper.
The Keys of Canterbury.
The Lark in the Morn.
The Painful Plough.
The Red-Herring.
The Sheep Shearing.
The Tree in the Wood.
Wassail Song.
William Taylor.

*Each of the above Songs with Pianoforte Accompaniment may be had separately, price 1½d.*

LONDON: NOVELLO AND COMPANY, LIMITED.


London:—Printed by NOVELLO AND COMPANY, Limited, at Novello Works, Soho, and published at 160, Wardour Street, Soho, W. 1. Sold also by SIMPKIN, MARSHALL HAMILTON, KENT AND CO., Ltd., Paternoster Row, E.C.-4.—Monday, September 2, 1918.

# THE MUSICAL TIMES

*AND SINGING-CLASS CIRCULAR.*

FOUNDED IN 1844.

PUBLISHED ON THE FIRST OF EVERY MONTH.

*No.* 908.—*Vol.* 59. *Registered at the General Post Office for Canadian Postage.*

OCTOBER 1, 1918.

*Price* 4*d.*; *Postage* 1½*d.* *Annual Subscription, Post-free,* 5*s.*


## ROYAL CHORAL SOCIETY.

ROYAL ALBERT HALL.

Patron: His Majesty The King.

Conductor: Sir FREDERICK BRIDGE, C.V.O., M.A., Mus.D.

PROSPECTUS.

SATURDAY, OCTOBER 26, 1918, at 2.30 p.m.

ELIJAH - - - - - MENDELSSOHN.

Miss RUTH VINCENT. | Miss EDNA THORNTON.
Miss CORAL PEACHEY. | Miss DORA ARNELL.
Mr. BEN DAVIES. | Mr. HERBERT BROWN.
Mr. JOHN ADAMS. | Mr. EDWARD HALLAND.

SATURDAY, NOVEMBER 23, 1918, at 2.30 p.m.

THE GOLDEN LEGEND - SULLIVAN.

BLEST PAIR OF SIRENS - PARRY.

DIRGE FOR TWO VETERANS - WOOD.

Miss CARRIE TUBB. | Miss OLGA HALEY.
Mr. ALFRED HEATHER. | Mr. EDWARD HALLAND.
Mr. CHARLES TREE.

SATURDAY, DECEMBER 21, 1918, at 2.30 p.m.

CHRISTMAS CAROLS.

Miss FLORA WOODMAN. | Miss ETHEL PEAKE.
Mr. GERVASE ELWES. | Mr. FREDERICK TAYLOR.

SATURDAY, JANUARY 4, 1919, at 2.30 p.m.

MESSIAH - - - - - - HANDEL.

Miss CARRIE TUBB. | Miss PHYLLIS LETT.
Mr. BEN DAVIES. | Mr. NORMAN ALLIN.

SATURDAY, FEBRUARY 1, 1919, at 2.30 p.m.

THE DREAM OF GERONTIUS - ELGAR.

Madame KIRKBY LUNN.
Mr. GERVASE ELWES. | Mr. FREDERICK RANALOW.

SATURDAY, MARCH 1, 1919, at 2.30 p.m.

A HYMN OF PRAISE - MENDELSSOHN.

REQUIEM MASS - - - MOZART.

Miss AGNES NICHOLLS. | Miss FLORENCE MELLORS.
Mr. WALTER HYDE. | Mr. BERTRAM MILLS.

SATURDAY, MARCH 29, 1919, at 2.30 p.m.

HIAWATHA - - - COLERIDGE-TAYLOR.

Miss RUTH VINCENT.
Mr. BEN DAVIES. | Captain HERBERT HEYNER.

GOOD FRIDAY, APRIL 18, 1919, at 2.30 p.m.

MESSIAH - - - - - - HANDEL.

Miss AGNES NICHOLLS. | Madame KIRKBY LUNN.
Mr. FRANK MULLINGS. | Mr. ROBERT RADFORD.

*** This is not a Subscription Concert.

Of the Eight Concerts to be given, Seven, including the Carol Concert on December 21, will be comprised in the Subscription Series. Prices of Subscription for these Seven Concerts: Stalls, £1 19s.; Arena, £1 11s. 6d.; Balcony (Reserved), £1 4s.

Prices of Tickets for each Concert: Stalls, 8s. 6d.; Arena, 7s.; Balcony (Reserved), 4s. 9d.; Unreserved, 3s.; Gallery (Promenade), 1s. 3d.

Subscribers' names will be received and tickets issued at the Booking Office, Royal Albert Hall, and the usual Agents.

## ROYAL ACADEMY OF MUSIC.

YORK GATE, MARYLEBONE ROAD, LONDON, N.W.1

Instituted 1822. Incorporated by Royal Charter, 1830.

Patron: HIS MAJESTY THE KING.

President: H.R.H. The Duke of Connaught, K.G.

Principal: Sir A. C. Mackenzie, Mus. Doc., LL.D., F.R.A.M.

MICHAELMAS TERM began September 23rd.
Fortnightly Concert, October 12th, at 3.
Lectures by Mr. Tobias Matthay on October 9th and 23rd.
Lecture by Mr. Stewart Macpherson on October 30th.
Prospectus can be obtained on application.

P. QUARRY, Acting-Secretary.

## THE ROYAL COLLEGE OF MUSIC.

PRINCE CONSORT ROAD, SOUTH KENSINGTON, S.W.7

(Incorporated by Royal Charter, 1883.)

Telegrams—"Initiative, Southkens, London." Telephone—"1160, Western.

Patron: HIS MAJESTY THE KING.

Director:

Sir C. Hubert H. Parry, Bart., C.V.O., D.C.L., M.A., Mus. Doc.

Honorary Secretary: M. Muir Mackenzie, Esq.

The CHRISTMAS TERM commenced on Monday, September 23rd, 1918.

A Junior Department is established for Pupils under 16 years of age.

Syllabus and Official Entry Forms may be obtained from The Registrar.

THE ROYAL COLLEGE OF MUSIC PATRON'S FUND (Founded by Sir S. Ernest Palmer, Bart.). For the encouragement of British Composers and Executive Artists.

Particulars may be obtained from the Registrar of the College.

CLAUDE AVELING, Registrar.

## GUILDHALL SCHOOL OF MUSIC.

Principal .. .. .. LANDON RONALD.

PRIVATE LESSONS in all musical subjects. STAGE TRAINING, in Elocution, Gesture, Stage Dancing, Fencing.

Complete Musical Education at inclusive fees, £7 17s. 6d. and £10 10s., comprising principal and secondary Subjects, Harmony, Sight-Singing, and Orchestra.

AUTUMN TERM began Monday, September 16th.

Prospectus and Syllabus of Local Centres and Local Schools Examinations (open to general public), free.

H. SAXE WYNDHAM, Secretary.

Victoria Embankment, E.C.4.

## THE ROYAL COLLEGE OF ORGANISTS.

Examination Regulations, List of College Publications, Lectures, &c., may be had on application.

H. A. HARDING, Hon. Sec.

Kensington Gore, S.W.7

## UNIVERSITY OF DURHAM.

Examinations for degrees in Music are held as follows: Matriculation, January, July, and October; First Mus. B., March and September; Mus. B. and Mus. D., September only.

For particulars, apply Secretary of Examinations, University Offices, Durham. Copies of former Examination Papers, 1s. 6d. per set.

## ADVANCE IN PRICES.

With the exception of folio songs, all the Novello publications were increased in price on January 1, but the charges quoted in the advertisement columns have not been altered.

## BIRMINGHAM & MIDLAND INSTITUTE.

SCHOOL OF MUSIC.

Visitor.. .. .. Sir Edward Elgar, O.M., Mus. Doc., LL.D.
Director .. .. Granville Bantock, M.A.

Session 1917-1918.

The Session consists of AUTUMN TERM (September 24 to December 22); WINTER TERM (January 21 to April 13); SUMMER TERM (April 15 to June 29).

Instruction in all branches of Music, Students' Choir and Orchestra, Chamber Music, Students' Rehearsals, and Concerts.

Prospectus and further information may be obtained from—

H. M. FRANCIS, *Secretary*.

## ROYAL MANCHESTER COLLEGE OF MUSIC.

Patroness: Her Majesty Queen Alexandra.
President: Sir Thomas Beecham, Bart.
Principal: Dr. Adolph Brodsky.

Special Houses of Residence recommended for Students.
Students are required to enter upon a complete course of Musical instruction, and are not admitted for a shorter period than one year.
Fee for the year, £30. Special fee for Organ Course, £20, and for Wind Instrument Course, £15.
Systematic Course for the Training of Teachers included in the curriculum.
The Prospectus, with Scholarship information, Diploma Regulations, and Entry Forms, on application.
Opera Class—Miss Marie Brema.

STANLEY WITHERS, Registrar.

## MANCHESTER SCHOOL OF MUSIC.

Founded 1892.
Principal: Albert J. Cross, A.R.A.M.

The Twenty-seventh year begins on October 7th.
All Branches of Music taught. Day and Evening Lessons.
Full Orchestral Class, Intermediate and Elementary String Orchestras, Opera, Ensemble, Elocution, Choral, and Harmony, &c., Classes.
Single Subjects taught. Prospectus from 16, Albert Square.

## THE BRITISH MUSIC SOCIETY.

Offices: 19, Berners Street, W.-1.

For the Fostering of British Music.

Membership open to all music-lovers.

Patron: The Rt. Hon. A. J. BALFOUR.
President: The LORD HOWARD DE WALDEN.

*Committee of Management:*

Mr. Adrian C. Boult
Mr. W. W. Cobbett
Mr. Alvin Langdon Coburn
Sir Edward E. Cooper
Mr. W. R. Davies
Mr. Edward J. Dent
Rev. E. H. Fellowes, Mus. Doc.
Col. W. Johnson Galloway
Mr. H. Cart de Lafontaine
Mrs. W. Lee Mathews
Mr. G. Bernard Shaw
Major Geoffrey Toye

W. R. Davies, Treasurer.

Particulars from the Director (and Secretary *pro tem.*), A. Eaglefield Hull, Mus. Doc., Oxon. 19, Berners Street, W.-1.

## UNIVERSITY OF MANCHESTER.

FACULTY OF MUSIC.

The Prospectus containing information as to the courses of study for the Mus. B. and Mus. D. Degrees will be forwarded on application to the Registrar. Under the new regulations graduates of other approved Universities who fulfil the requirements of the Syllabus may qualify for the Degree of Mus. D.
The Hargreaves Scholarship, of the value of £30 per annum and tenable for two years, is awarded on the results of the First Mus. B. Examination.

## SOUTH LONDON SOCIETY OF ORGANISTS.

President 1918:

E. STANLEY ROPER, B.A., Mus. B., F.R.C.O.

Two Prizes £5 5s. each for best settings of the "Te Deum" and Evening Canticles.
Forms of application for Membership and Regulations for Competition on receipt of stamped addressed envelope.

De Crespigny House, Denmark Hill S.E.5. J. WARRINER, Mus. D., Hon. Sec.

## THE LONDON COLLEGE FOR CHORISTERS.

6 and 7, Blomfield Crescent, Paddington, W.-2
Founder and Director: Mr. James Bates.

Solo Boys and Chorus Boys supplied at short notice for Church Services, Concerts, &c. Telephone Paddington, 5990. Sec., E. B. GOLDING.

## INCORPORATED GUILD OF CHURCH MUSICIANS.

Founded 1888.
Incorporated pursuant to Act of Parliament XXX. and XXXI. Victoria, Cap. cxxxi., § 23.

*President:* The Rt. Rev. Bishop J. E. C. WELLDON, D.D., Dean of Durham.

ASSOCIATE (A.I.G.C.M.), LICENTIATE (L.I.G.C.M.), FELLOWSHIP (F.I.G.C.M.) EXAMINATIONS in London and at approved Provincial Centres in April, July, and December.

COMPETITIONS, 1918.

SILVER MEDALS are awarded for the best Andante for the Organ, and a Short Anthem with Bass Solo.
BRONZE MEDALS for the best Vesper Hymn, Double Chant, and Kyrie.

Organists (Members) have the free use of the Register of Vacant Appointments.
Calendar (*gratis*) and further information of Dr. LEWIS, Warden, 138, Holland Park Avenue, Kensington, W.-11.

## VICTORIA COLLEGE OF MUSIC,

LONDON

(Under the direction of the Victoria College Corporation, Ltd.).

INCORPORATED 1891.

158, Holland Park Avenue, Kensington, W.-11.
President: The Most Hon. The Marquis of Anglesey.
Board of Examination:
Principal: J. H. Lewis, D.C.L., F.E.I.S., Mus. Doc.
Chairman: J. M. Bentley, Mus. Doc., Cantab., Hon. F.R.A.M.
Hon. Director of Studies: Churchill Sibley, Mus. Doc., F.I.G.C.M.
Registrar: J. G. Cooper, Mus. Doc., Dunelm., F.R.C.O.
Robert Fox Frew, Mus. Doc. Dunelm.
Rev. Noel Bonavia-Hunt, M.A. Oxon.
Secretary: H. Portman Lewis.

Metropolitan and Provincial Examinations in all subjects, including the Diplomas of A.V.C.M., L.V.C.M. F.V.C.M., also for the Teachers' Professional Diploma in the Art of Teaching, April, July, and December.

Gold, Silver, and Bronze Medals are offered for Competition.

Local Secretaries required for towns not represented.

Lessons given in Pianoforte, Singing, Elocution, Harmony, Counterpoint; and all other Subjects connected with the culture of Music.

All communications to be addressed to The Secretary, Registered Office, 11, Burleigh Street, Strand, W.C.-2

THE CENTRE FOR MODERN MUSIC.

Extensive Stock of English, French, Italian, Russian, and Spanish Modern Music.

Publishers of Wassili Safonoff's New Formula for the Piano Teacher and Piano Student.

# J. & W. CHESTER

11, GREAT MARLBOROUGH STREET LONDON, W.-1.

(First Floor).

# THE TECHNIQUER

(The Master Key to Technique.)

Patented in Great Britain and U.S.A. For all instrumentalists.

A remarkable testimony from a Clergyman:—"I write to tell you of the great benefit I have derived from the Techniquer. I play the piano, but it was especially for the Cello I got it. I am 56 years of age, my hands are small, stiff, and cramped, and I have a broken fourth finger, never properly set, on the left-hand. My difficulty has been that I could not maintain the stretched position. I used the Techniquer for five minutes twice each day, and found on taking up the Cello I could stretch with ease. No one, with my natural disadvantages, would have persisted on the instrument, so I need hardly say how much greater must be the benefit to a younger hand with sound fingers."—H. S., M.A. Cantab.

Send for particulars and list of testimonials. "Hand Development," 7d. post free. Secretary, Miss Cooper, 33, Orchard Street, W.-1.

# You need not "practise" to BECOME A GOOD PIANIST

All necessity for "Keyboard Drudgery" has been abolished by my "From Brain to Keyboard" System. Instead of spending years in wearisome "practising" for several hours daily, you need give only a few minutes for a few months twice daily.

The mastery of the piano which my System will give you is unattainable by the slow and laborious "practice" methods, even though you spend years in diligent drudgery.

This is possible only by the aid of the well-known System,

## "From Brain to Keyboard"

### Macdonald Smith's System of Touch and Technique.

Improvement starts with the very first lesson and success is certain whatever your age or proficiency. The lessons are given by post and will be carefully adapted to your individual requirements, my personal attention being given to each student. No apparatus or special notation is used.

Sir Frederick Bridge, C.V.O., has strongly recommended my System, the advantages of which, he stated, he could cordially endorse from his own personal experience. Over 10,000 successful students testify to its wonderful value.

*SEND FOR MY ILLUSTRATED BOOK:*

*"Light on Pianoforte Playing."*

This book fully explains the principles and advantages of the methods used in my Postal Course, and should be read by pianists of all grades of proficiency. When replying, please send 3d. for part war-time cost and postage, and state whether average or advanced pianist.

**M. MACDONALD SMITH,**

19, Bloomsbury Square, London, W.C. 1

## MR. CHARLES TREE.

*Weymouth, August 24, '18.*—"The feature was the singing of the famous baritone. He comes at the very height of his fame, after nearly thirty years of public work, and the power and quality of his wonderful voice sent the audience into raptures."—*Times.*

Mr. Tree will lecture on voice, singing twelve songs as illustrations, in London, Glasgow, Liverpool, Southampton, Wolverhampton, Shrewsbury, Croydon, Edmonton, Barrow, Douglas, Millom, Ulverston, &c.

While Mr. Tree does not devote much time to teaching, he is anxious to help any who find singing a *difficulty*. The key-note to success and "long life of the voice" is *ease*. The road to *ease* is *very definite*. We are losing hundreds of fine voices. Why?

Concerts, Recital-Lectures, &c., 29, King's Road, Chelsea.

## MR. W. H. BREARE

### VOCAL ADVISER and TEACHER OF SINGING

TO STUDENTS AND THE PROFESSION.

Author of "Vocalism," "Elocution: Its First Principles," "Vocal Faults and their Remedies." Now Published: "Vocal Technique: How it feels to Sing." 3s. 6d. each, post 3s. 10d.

"The most complete guide to singing in English."—"Lancelot," in the *Referee.*

"One of the sanest of sane expositions."—*Musical Courier, N.Y.*

"Is a reliable expert in all branches."—*Gentlewoman.*

"A magnificent guide to both teachers and students."—*Eastern Morning News.*

"Do not hesitate to commend."—*Glasgow Herald.*

"His technical knowledge is minute, wide and accurate: what he has to say is well worthy of consideration by public singers and music teachers."—*Aberdeen Free Press.*

"Common-sense in all he utters."—*Leeds Mercury.*

"Is an acknowledged authority. . . ."—*Western Morning News.*

"I have not the slightest fear of contradiction when I say that no one knows more about the voice and vocal production than Mr. W. H. Breare."—"Counterpoint," in the *Newcastle Journal.*

Address: "Herald" Buildings, Harrogate.

**£100** SINGING; £50 PIANO SCHOLARSHIPS, and CASH PRIZES. Mr. CLIFTON COOKE'S COMPETITION, November 2nd and 9th. Prospectus, Secretary, 26M, Guilford Street, W.C.-1.


## PROFESSIONAL NOTICES.


Mr. ERNEST A. FLAMBE (Bass).
Oratorio, Concerts, Receptions, &c. For vacant dates, address 67, Ashbourne Avenue, Mitcham, Surrey.

## MR. FREDERICK GAY
(TENOR).
17, Bankton Road, Brixton, S.W.-2.
Concerts, Oratorios, &c. Tel. No. 7121 Central.

## MR. SAMUEL MASTERS
(TENOR).
Address—164, Bank Buildings, Ewell Road, Surbiton.

Musical Reviser to Messrs. Novello for Thirty-Three Years.

## COMPOSERS' MSS.
REVISED AND PREPARED FOR PRINTING.
H. ELLIOT BUTTON, "Harewood," Ardwick Road, N.W.-2
Reference to the following composers kindly permitted:—
Sir C. Hubert H. Parry, Bt., C.V.O., Sir Edward Elgar, O.M.
Sir Frederick Bridge, C.V.O., Dr. Walford Davies.

DR. ALLISON instructed by Post Candidates who OBTAINED DEGREES OF MUS.D. and MUS.B. at Oxford, Cambridge, Dublin, London, and Durham Universities, Diplomas of F.L.C.M., L.Mus.L.C.M., A.R.C.M., F.R.C.O. (1916), and L.R.A.M. Gold Medals, Silver Medals, Scholarships, Prizes, "Honours," and Pass Certificates (of the College of Music) to the number of *eight hundred and eighty.* Dr. Allison is willing to teach those who neither require nor desire to pass examinations. Harmony, Counterpoint, Orchestration, and Analysis of Composition by Post, to correspondents anywhere. Personal instruction in Theory, Singing, Organ, and Piano. 24, Park Range, Victoria Park, Manchester.

REVISION OF MUSICAL COMPOSITIONS.
Dr. Horton Allison, 24, Park Range, Victoria Park, Manchester

SPECIAL CORRESPONDENCE COURSES:—
(1.) L.R.A.M. Paper Work.
(2.) A.R.C.M. Paper Work.
(3.) Interesting Courses of Study in Rudiments, Harmony, Form, &c.
L.R.A.M. Exams. 1910-18 .. 125 Correspondence Pupils successful.

Mr. E. H. BIBBY, Mus. Bac., L.R.A.M., A.R.C.M., c/o Forsyth Bros., Deansgate, Manchester.

DR. CUTHBERT HARRIS, Mus. Doc., Dunelm., F.R.C.O. SPECIALIST IN CORRESPONDENCE TUITION. 362 Successes in Mus. D., Mus. B., F.R.C.O., and A.R.C.O., &c. 3, De Burgh Park, Banstead, Surrey. 'Phone, Burgh Heath, 346.

DR. HARRIS REVISES and PREPARES MSS. FOR PUBLICATION. Accompaniments to Songs written and Works Scored for Orchestra. Address as above.

MISS H. HEALE COACHES for all EXAMINATIONS in MUSIC (at private residence or at West-End studio), in Pianoforte, Harmony, Counterpoint, Fugue, Form, Orchestration, "Teaching," Modulation, Transposition, &c. For Terms, &c., apply Dunraven House, 41, Albert Bridge Road, S.W.-11

DR. ARTHUR S. HOLLOWAY, Mus. D. Oxon., 13, Roseleigh Avenue, Highbury, N.-5, continues to PREPARE CANDIDATES for the various Theoretical Examinations. Music of any description revised arranged. LESSONS in COMPOSITION, by post if desired.

ENGAGEMENTS Accepted and POSTAL LESSONS given by Mr. C. T. HEAVISIDE, Solo Pianist, Cellist, &c., 27, Torwood Street, Torquay.

DR. F. J. KARN (Mus. Bac. Cantab.; Mus. Doc. Toronto) continues to give lessons in Harmony and other Theoretical subjects, and prepares for all Musical Examinations. Compositions revised and Analyses written. Candidates prepared by Dr. Karn have gained the Mus. Bac. and Mus. Doc. degrees at the Universities and diplomas from the Musical Colleges.
Address 106, Haverstock Hill, London, N.W.-3

MADAME LARKCOM, F.R.A.M., Professor of Singing, R. A. Music. Private Pupils received at the Wigmore Hall Studios, 40, Wigmore Street, W.-1

ARTHUR MANGELSDORFF, L.R.A.M., A.R.C.M., Pianist (Specialist), coaches for Pianoforte Diplomas. Paper Work by Correspondence. 497, Coventry Road, Birmingham.

L.R.A.M.—ARTHUR MANGELSDORFF has had September, 1917, Successes. He begs to state that he is a British-born subject. Address as in other advertisement.

DR. LEWIS, Mus. Doc., F.E.I.S., Warden, Incorporated Guild of Church Musicians, gives LESSONS, Personally or by Post, in HARMONY and COUNTERPOINT. 158, Holland Park Avenue, Kensington, W.-11.

DR. LEWIS' TEXT-BOOKS:

Harmony. (2 vols.) 5s. each, net.
Counterpoint. 5s. net.
Double Counterpoint and Canon. 5s. net.
Fugue. 1s. 6d. net.
Elements of Music. 2s. 6d. net.
Development of Anglican Church Music. 2s. net.
Pronouncing Vocabulary of Musical Terms. 6d. net.
Dictionary of Musical Terms. 6d. net.
Material of Melody. 3d. net.
Improvisation. 1s. 6d. net.

The above, complete, will be forwarded (carriage paid) for £1 5s.

MISS F. HELENA MARKS PREPARES for L.R.A.M. and other Examinations. Pianoforte, Harmony, "Form and Teaching," &c. Lessons (oral or by correspondence). Pupils received and visited for the Pianoforte. Many recent successes, L.R.A.M., &c. Pianoforte Classes, 10, Matheson Rd., West Kensington.

DR. H. H. L. MIDDLETON, Mus. Doc., F.R.C.O., L.R.A.M., A.R.C.M. Twenty-five years' experience in Private Tuition and Coaching for Degrees. More than 500 of Dr. Middleton's Pupils have obtained Degrees at the Universities, R.A.M., R.C.M., and R.C.O. Address, 60, Berners Street, W.-1

WESTMINSTER ABBEY CHOIR SCHOOL,
DEAN'S YARD, S.W.-1.

The Headmaster, assisted by a resident and visiting Staff of University men, receives *Non-Singing Day Boys and Boarders* as well as Choristers, of the ages of 8—14, for preparation for the Public Schools and Navy.

The *Morning Class* for Boys of six or seven is taught by a Lady.

A *Probationer Choristership* will be vacant shortly.

Apply, Rev. The Headmaster.

LINCOLN CATHEDRAL

There will be a trial of BOYS' VOICES early in October. Choristers are boarded and educated at the Cathedral Choir School. For further particulars apply to Archdeacon Wakeford, The Precentory, Lincoln.

ALTO REQUIRED for York Minster Choir.—Usual Services. Salary £70. Further particulars (if required) may be obtained. Applications, with not less than three testimonials (copies) (two as to musical ability), to be sent to The Chapter Clerk, Minster Gates, York. Discharged soldiers partially disabled specially invited to apply.

ALTO.—Age 21, 10 years' Cathedral experience. Open for engagement (holding Army rejection). "W. W.," c/o Novello & Co., Ltd., 160, Wardour Street, W.-1.

THERE is a VACANCY for an ALTO (not light) at St. Anne's Church, Soho. Good reading essential. Apply, R. M. Armitage, F.R.C.O.

RIPON CATHEDRAL CHOIR.

There is a VACANCY for a TENOR LAY CLERK. Salary £80 per annum; other work might be obtained. Candidates must be communicant members of the Church of England, and good sight-readers. Applications, with copies of three recent testimonials, should be sent at once to the Succentor, The Rev. H. R. Williams, Saint Agnes Gate, Ripon.

TENOR WANTED.—All Saints', Devonshire Road, South Lambeth. £12. Walter Attersoll, 21, Thurlestone Road, West Norwood.

BASS REQUIRED for London West-End Church.—Good reader essential. Two Sunday Services and one practice. State salary required. "F. T.," c/o Novello & Co., Ltd., 160, Wardour Street, W.-1.

LADY (SOPRANO) DESIRES APPOINTMENT in Choir. Very good reader. Experienced Accompanist and Organist. "R.," c/o Novello & Co., Ltd., 160, Wardour Street, W.-1.

ORGANIST AND CHOIRMASTER WANTED for Coats Parish Church, Coatbridge, Scotland. Salary £50 per annum. Apply, David Lambie, Dunbeth Avenue, Coatbridge.

ASSISTANT-ORGANIST REQUIRED at St. Anne's, Soho. No objection to keen amateur. The Choir is in need of good voluntary assistance. Full Choral Service. Apply, R. M. Armitage, F.R.C.O.

ASSISTANT-ORGANIST, Wandsworth Parish Church, DESIRES post as ORGANIST in London. Apply, Mr. E Millar, Melrose Hall, Putney Heath, S.W.-15.

MR. LUARD-SELBY (late organist of Rochester Cathedral) is at liberty to give Organ Recitals, or to Deputise. For particulars, address at Winterton Vicarage (Lincs.), *vid* Doncaster.

LADY, A.T.C.L., DESIRES Post as ORGANIST or ASSISTANT in or near London. Experienced. Excellent testimonials. "A. E.," c/o Novello & Co., Ltd., 160, Wardour Street, W.-1.

ORGAN ACCOMPANIMENT to the CHURCH SERVICES.—Dr. H. W. Richards has kindly consented to give a lecture on this subject on Thursday, October 3, at 6.30 p.m., and The Rector of St. Anne's, Soho, has obliged by granting the use of his church for that purpose. Tickets, free, admitting friends, Choir Trainers' League, 11, Queen Victoria Street, E.C.-4.

ORGAN PRACTICE.—Amateur desires use of Pedal Organ for an hour one or two evenings a week. Automatic blowing preferred. Any part of London or suburbs west of City. C. W. M., 5, Dungarvan Avenue, Putney, S.W.-15.

ORGANS (New and Second-hand) for SALE.—Electric and pneumatic action up-to-date. Built or reconstructed. Bedwell & Son, The Cambridge Organ Works, Cambridge.

SEVERAL TWO-MANUAL ORGANS, with pedals, various sizes, suitable for CHURCHES, COLLEGES, &c., built on entirely new principles of specially constructed action, recently introduced, at minimum of cost. Apply W. E. Richardson & Sons, Organ Builders, Manchester, S.W.

PIPE ORGAN FOR SALE, by Rutt, Leyton.—Two Manuals, 14 Stops, Figured Oak case-work; 464 Pipes. Electric blower. Built 1907, First-class condition. Specification and price, Heaths', 76, Queen Street, Cardiff.

ORGAN, by Bevington, with two Manuals and Pedals; 13 Stops. Full particulars upon application. Arthur Spencer, Chippenham.

AMERICAN ORGAN.—Genuine "Smith," Boston, U.S.A. 13 Stops, 4 Rows Reeds. Suitable for small church or chapel. Fine instrument. Perfect condition. £35. Mr. Edmunds, 40, Lowman Road, Holloway, London, N.

FOR SALE.—Mason & Hamlin Liszt Organ, one-manual with pedals, in perfect order. An ideal instrument. Suit small church or organist's studio; 15 stops; 10 sets of reeds; blown by feet or hand. With organ bench complete. £80. On view with Messrs. Townsend & Thomson, 79, George Street, Edinburgh, who will receive offers.

NORMAN & BEARD'S PNEUMATIC PEDAL ATTACHMENT for PIANO, in perfect condition. with Stool. Price £5, carriage paid. W. Shaw, 86, Burnsville Road, Grangetown, York

CELLO FOR SALE, maker Fendt, in strong case; 16 Guineas, or might accept offer. Seen by appointment. Mrs. Goodwin, "Alnwick," Hatch End.

FOR SALE, ERARD GRAND PIANO.—Walnut case; good condition. Offers addressed "F.," c/o Henry Ling, High East Street, Dorchester, Dorset.

MUSICAL INSTRUMENTS WANTED.—SECOND-HAND (OR NEW).—(1.) Oboe (French make, Triebert preferable), and English Horn; (2.) Alto (E flat) or Baritone (E flat) Saxophone; (3.) Double-Bass Sarrusophone in C. Apply, 'W. F.,' c/o Novello & Co., Ltd., 160, Wardour Street, London, W.-1.

BOOKS ON MUSIC AND MUSICIANS, Old and Rare, Second-hand and New, from the Libraries of the late A H. Littleton, Esq.; the Right Hon. the Earl of Aylesford; Dr. W. H. Cummings; and Dr. T. Lea Southgate. Together with music for the Piano, Organ, Violin, and other instruments, and a selection of Full Orchestral Scores. A 32-page catalogue from Harold Reeves, Vale Road, Claygate, Surrey. Music and Musical Books purchased for cash.

MAGNIFICAT AND NUNC DIMITTIS and COMMUNION SERVICE. Free grants to any choir. Specimen copies from Organist, 123, Grange Road, S.E.-1.

BATTLE HYMN for Church and General Use, by R. H. ATKINS. 1d. each; words only, 2s. 6d. per 100.

TE DEUM IN F. MAGNIFICAT AND NUNC DIMITTIS IN F. 3d. each. By A. Toase, Novello & Co., Ltd.

BASS VOCALISTS should buy descriptive song, THE VOICE OF THE DEEP (Oakley). Compass G (or low E?) to E?. Price 1s. 6d. Weekes & Co., 14, Hanover Street, W.-1.

# PIANO PEDALS with Octave Coupler

This wonderful invention supersedes all Piano Pedals, and is a Master Patent.

THE CATHEDRAL, MANCHESTER,
Nov 8, 1910.

DEAR MR. MALKIN,

"I think your Patent Pedal Attachment, which you have fitted to my Steinway, is simply splendid. I find the action absolutely silent and its touch beautiful.—Yours truly,

R. H. P. COLEMAN, F.R.C.O., Sub-Organist.

Terms: Cash, or instalments of 20s. per month.

*Write for Lists, Prices, and Clients' Opinions, and References to*

THE MALKIN PATENT PEDAL CO., LTD.,
Works—Hanley, Staffs. NEWCASTLE-UNDER-LYME.

# COMPOSITIONS
BY
## ALFRED ALLEN.

| | s. | d. |
|---|---|---|
| SONATA IN D MINOR FOR ORGAN .. .. | 2 | 6 |
| MOTET, BLESSED ARE THEY THAT MOURN | 0 | 4 |
| THREE SACRED SONGS. Complete .. .. | 1 | 6 |

London: STAINER AND BELL, Limited.

JUST PUBLISHED.

No. 90. NOVELLO'S MUSIC PRIMERS.

# COMBINED COUNTERPOINT
IN THREE PARTS,
AND
# FLORID AND IMITATIONAL COUNTERPOINT
IN THREE AND FOUR PARTS
WITH EXAMPLES,
BY
## GEORGE J. BENNETT,
MUS. DOC. CANTAB.

Price Three Shillings.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

# LOVE WAKES AND WEEPS
Four-Part Chorus for Ladies' Voices (S.S.A.A.)
BY DENIS S. WRIGHT. Price 3d.

BY THE SAME COMPOSER.

IN ABSENCE.
Song for Tenor or Soprano. Price 2s. net.

STAINER & BELL, LTD., 58, BERNERS STREET, W.-1.

# The Elements of Pianoforte Technique arranged upon a Rhythmic Basis.
BY
## DR. R. H. BELLAIRS.

Strongly recommended by the highest authorities.
More work can be done with Dr. Bellairs' Method than with any other.
Eliminates Mechanical Drudgery.
Interests the pupil from the very beginning.
List of companion works and testimonials on receipt of a post-card.

*Price 2s. 6d. net. Of all Musicsellers.*

ENOCH & SONS, LONDON.
58, Great Marlborough Street, W.-1.

JUST PUBLISHED.

# VALSE ARABESQUE
FOR
## PIANOFORTE SOLO
COMPOSED BY
## PERCY E. FLETCHER.

PRICE TWO SHILLINGS.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

# REFLECTIONS
FOR
## PIANOFORTE SOLO
(AFTER VERSES FROM LONGFELLOW)
BY
## PERCY E. FLETCHER.

Price Two Shillings.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

# VALSE IMPROMPTU
FOR
## PIANOFORTE SOLO
COMPOSED BY
## ALFRED HOLLINS.

Price Two Shillings.

London: NOVELLO AND COMPANY, Limited.

# MELODIOUS TECHNIQUE
## FOR THE PIANOFORTE
COMPOSED BY
## J. A. O'NEILL.

In Two Books. Price Two Shillings each, net.

BOOK I.

1. Right Hand Study for Repetition of 4th and 5th fingers.
2. Left Hand Study for Repetition of 4th and 5th fingers.
3. Right hand Study on Triplets for 4th and 5th fingers.
4. Left Hand Study on Triplets for 4th and 5th fingers.
5. Right Hand Study on Interval of Thirds for 4th and 5th fingers.
6. Left Hand Study on Interval of Thirds for 4th and 5th fingers.

BOOK II.

7. Right Hand Study on Shake for 4th and 5th fingers.
8. Left Hand Study on Shake for 4th and 5th fingers.
9. Right Hand Study on Turning over the 2nd and 4th fingers.
10. Left Hand Study on Turning over the 4th finger.
11. Right Hand Study on Turning over the 4th finger while holding Notes.
12. Left Hand Study on Turning over the 4th finger while holding Notes.

TESTIMONIAL FROM M. VLADIMIR DE PACHMANN.

"I cordially recommend these original Studies, which are of great technical value and of considerable musical merit and charm. After looking through them thoroughly, I consider them quite superior to any other exercises of the kind. They ought to prove a great success, as excellence of technique can be acquired by using them in a much shorter time than by the use of ordinary exercises.

"I was struck by their originality, both in conception and in the clever manner in which the idea is carried out."

London: NOVELLO AND COMPANY, Limited.

# LONDON COLLEGE OF MUSIC

## GREAT MARLBOROUGH STREET, LONDON, W.-1.

FOR MUSICAL EDUCATION AND EXAMINATIONS.

PATRON—HIS GRACE THE DUKE OF LEEDS. PRINCIPAL—DR. F. J. KARN, Mus. Bac. Cantab.

DIRECTOR OF EXAMINATIONS—G. AUGUSTUS HOLMES, Esq.

# HIGHER EXAMINATIONS, 1918.

The following is a List of SUCCESSFUL CANDIDATES at the DIPLOMA EXAMINATIONS held in London and at Provincial and Colonial Centres for the half-year to July, 1918 :—

## DIPLOMAS IN PRACTICAL MUSIC.

### LICENTIATES (L.L.C.M.).

PIANOFORTE PLAYING.—Ernest W. Ash, May Ayling, Edith E. Bate, Ethel Barrett, Beatrice J. Bennett, Doris M. Baker, Olive Barraclough, Eleanor Brown, Lorrie Barnden, Winifred Blackburn, Amelia Black, Marita Bonnette, Marie Cullen, Gwennie Cross, Doris Cottam, Amelia I. Clegg, Ida Collings, Martha K. Chambers, Annie E. G. Carter, Winifrid Currie, Mary Carroll, Nellie Collyer, Hector A. Coates, Ernest Clement, Edith I. Chambers, Monica L. Durnford, Kathleen F. Dowse, Irene Dennis, Gladys Ellison, Lilian C. Edhouse, Alice M. Fennell, Gladys Fanshawe, Frank H. Fawcett, Elsie A. Fryer, Jessie Frith, Gertrude Fitzgerald, Arthur F. Fell, Doris A. Goodwin, May Green, Fanny Gardner, Mary C. Griffith, Elizabeth Hanson, Lily Hodgson, Annie D. Hall, Kate Hempstead, Alice M. Harrington, Gladys Hockey, Elvy I. Hunt, Francis Hiscox, Zillah Illingworth, Hugh J. S. Jenkins, Maud P. Johnson, Zilpah Jones, Lucy K. Knight, Maud E. M. Lindley, Isobel Lechte, Gladys M. Lyon, Phyllis Marshall, Mary E. Mawson, Mary E. McDermott, Annie Middleton, Marjorie E. May, Edna McDonald, Collette A. Mahony, Edgar Northage, Kathleen V. B. Pratt, Jane Pearson, Elsie Pollitt, Elsie H. Payne, Arnold E. Page, Doris Philpot, Maisie A. Quaker, Ceridwen Rees, Myfanwy Rees, Stella M. Ralf, Ruby V. Richards, Hilda A. M. Richards, Minnie Ryan, Violet R. Romeo, Marjorie A. Spikins, Doris A. Smith,* Bessie Smith, Beatrice F. Stables, Edith F. M. Salt, Annie Sutcliffe, †Florence C. Skinnider, Doris L. Sanders, May E. Stevens, Olga I. Simm, Nellie Tutl, Florence J. Turnbull, Kathleen Twissell, Flora Thompson, Mary M. Taylor, Nellie Trowbridge, Eileen M. Trevena, Doris Taylor, Whybra Underwood, Gladys I. Walkden, Kitty Welsh, Frances E. Waite, Alma Williams, Thelma Wall, MarianE. Young.

SINGING.—Charles J. P. Hackworthy, Ettie Marks, Stanley Oliver, Ella Rosenthal, Dinah Roberts, Winifred Wyard, Dorothy Willis.

VIOLIN PLAYING.—Winifred P. Maxwell, Eveline Richardson, John Wi'son.

ELOCUTION.—Agnes L. Boyce, Honor B. Drew, Hilda M. Leftley, Primrose Spence, Clement Villiers-Reid.

ORGAN PLAYING.—Euphemia O. Dudgeon, Bertram J. Orsman.

### TEACHERS' DIPLOMA.

PIANOFORTE PLAYING.—Lilian M. Dangerfield, Louisa Dexter, Florance M. Heywood, Grace V. Lane, Mabel Rolfe'ds, Mary E. Riley, Ida M. Sims.

SINGING.—Alberta V. Martin

### ASSOCIATES (A.L.C.M.).

PIANOFORTE PLAYING.—Gershon Anderson, Frederick Atherton, *Lilian Adamson. Violet R. Alexander, Marjorie Adnitt, Theodore F. Aspden, Doris C. Acutt, Marjorie Armstrong, Miriam E. Atkinson, Mary I. Arnold, Annie P. Aisthorpe, Lilian Anthony, Margaret Alpress, Kathleen Abern, Eva H. Ackerman, Eileen Annabel, Eleanor P. Bourne, Anna I. Burns, Annie L. Bastable, Alice M. Bees, Frances L. I. Bailey, Annie E. Baker, Hilda Bottomley, Ellen Brown, Edward Baron, Catherine Fennett, Gladys E. Bird, Mary A. Bailey, Jessie Beardshaw, Gladys M. Button, May Brazell, Martha L. Belford, Lily Boyd, Mary Begg, Violet Beardshaw, Violet Bradbury, Emily Brierley, Elsie Browne, May Booth, Kitty Belsher, Esther Berdofsky, Dorothy Beagley, Stanley Brown, Ada Bostock, Mina L. Blacklock, Brierley Bowen, Eileen A. Beaney, Doris Button, Amy Betteridge, Mabel E. Burge, Edward K. Bradley, Jean Brown, Minnie Bray, Dorothy Biggin, Ruby Ball, Annie Parker. Catherine Brasier, Esther Beckett, Mary F. Byrne, Mary Baker, Herman Black, Elizabeth Chard, Marie C. Campadelli, Doris C. Chapman, Mary Clarke, Ethel M. Cordon, Margaret Copeman, Elsie M. Court, Anna M. Cullen, Elizabeth Coupe, Eva M. Cousins, Nellie Constive, Margaret M. J. Collins, Rosie B. Crow. Effie F. C. Clark, Gwladys Charles, Alice E. Cann, Doris Corden, Miriam H. Clayton, Jane E. M. Copley, Doris Christopherson, Phyllis R. Chimmery. Harriet E. Caswell, Gwladys Collier, Mary E. Collett, Muriel H. Cooper, Rita Carmody, Evelyn L. Curnick, Margaret V. Child, Pauline Carrigg, William Crisp, Gladys M. F. Connor, Ivireen M. Davies, Elvet Davies, Violet Davis, Oswald L. Davies, May Donaghy, Winifred G. Davenport, Hilda Dickinson, Dorothy Deakin, Edith I. Davies, Ann L. Davies, Maud E. Delany, Eric R. Donkin, Cluna Duffy, Mary D'Albora, Winifred E. Evans, Hilda F. Exley, Beatrice M. Eady. Doris V. Edwards, Oliver H. Edwards, Robert J. Evans, Florence M. Edenden, Winnie'red Elias, Wynnie Edmonds, Arthur Elliott, Miriam E. Edmiston, Gladys Emery, Gladys Elliott, Vera Edwell, May T. Fowler, Mabel Freeman, Horatio Ferrer, Evelyn M. Foreman, Constance Fardoe, Hilda Fletcher, Lilla J. Freeborn, Janet Fisher, Lilian J. Finster, Dorothy Fitzgerald, Olive E. Fewins, Ethel Gane, Martha Galway, Mary Geldard, Gertrude I. Gawthrop, Emlyn Griffiths, Jessie C. Gaywood. Amy M. Green, Mary L. Gilder, Francis Grossman, Hazel A. M. Graham, Mary Griffin, Hilda M. Glenn, Bessie D. Haverson, Mary Houghton, Gladys Holden, Marion Harrison, Mary L. Hosty, Daisy E. S. Higgins, Elizabeth M. J. Henry, Mary M. Hanly, Margaret J. Hutchinson, Gladys M. Hill, Emrys Harries, Vera A. Hughes, Gladys Hiscock, Ellis Hewitt, Olive Hewitt, Violet M. Hodgson, Sylvia C. Harmer, John H. Howells, Olwen Hughes, Fannie L. Hawking, Irene M. Heaney, Ruby M. Hore, Madge Heath, Doris Hansen, Marie Horne, Millicent A. Heesh, Enid Bredhurst-Hill, Jessie W. Howarth, Gladys M. Hawkins, Dorothy Hackney, James J. Imlay, Amy Ide. Florence E. Illingworth, Jessie C. Irwin, Freda Inall, Violet M. Jones, George Jones, William H. Jones, William Jenkins, Doreen Jarman, Annie M. Jeffery, Katie Jones, Margaret A. Jones, John G. Jenkins, Edith Johnstone, Dorothy G. Johnson, Eva Jenkins, Nancy Jones, Griffith H. Jones, Lilian Jones, Irene Jones, Edna Johns, Jean Jamieson, Bessie Kitchen, Annie Kenyon, Mary Kay, Clara H. Kirkham, Veronica Klein, Katie Keegan, Lucy M. Killen, Clarice I. E. Kingsley, Eady Kramer, Eileen M. Lacey, Robert J. Lenon, Christina M. Law, Joseph Lythgoe, Annie Lambkin, Freda Lee, Gladys I. Llewhellin, Willie Lyons, Edith A. Lloyd, Kathleen C. Lart, Joseph Lancaster, Gladys L. Luckman, Mary J. Lloyd, Winifred A. Luscombe, Ellen M. Ledger, Vera Light, Muriel Loader, Hannah M. Lewis, Hilda D. V. Lewis, Beatrice Leclaire, Mary Lee, Lilian Love, Clarice Lewis, Janet J. Lindsay, Sarah Lenthen, Rita J. Lewis, Evan Meredith, Effie T. McFarlane, Florence E. Miles, Annie E. McBride, Gertrude Meixner, Agnes B. Marrin, Marjorie Minshull, Nellie K. Mahony, Eunice Maw, Elsie Moore, Anastasia McCourt, Alice McDermott, Sadie McWilliams, Elizabeth G. McCannon, Gwladys Mines, Meredith Morgan, Lettie Morgan, Mena McGain, Sadie Morris, Edith M. Milton, Leslie D. Maitland, Freda S. Mitchell, Arthur R. Mabey, Fortune E. Morris, Clara E. Midgley, Marie McCabe, Nora M. McNamara, Minnie G. Merner, Sadie C. Murray, Chrissie Moore, Olive M. Mumane, Ethel R. Millar, Doreen Maddock, Jessie A. McFadyen, Effie Manley, Florence O. Macaulay, Olive M. McDonald, Linda S. McKeown, Alice McLæan, Jessie M. McLeod, Jean S. Marshall, Alma C. Mitchell, Lillian Mann, Daphne Moore, Bessie Marr, Marjorie J. McDonald, Margaret McKellar, Laura Miller, Ellen Nuttall, Elizabeth Nicol, Sybil Neville, Ada Nicholls, Estelle M. Norton, Isabella Needd, Robert H. Noble, Mary A. Nash, Emma Oliver, Kathleen Osborne, Kathleen O'Brien, Ellen M. C. O'Connor, Myrtle M. Onley, Veronica C. O'Halloran, Fryan O'Loghlen, Lucy V. M. Owens, Lizzie O'Mullane, Evelyn L. Paterson, *Mabel F. A. Peadon, Gwen Protheroe, Kate Pollard, Constance Pooley, Catherine M. Pritchard, Elsie Pickup, M. Winifred Pringle, Catherine E. Parry, William T. Price, Hilda Pugh, Mary C. Petherbridge, Katie F. Parry, Florence L. Potter, Phyllis Patterson, Lena J. Phelan, Clara A. Petersen, Grace D. Price, Freda Park, Mavis Peichard, Ida Pemberton, Ena Potter, Dorothy F. Pearson, Connie Patterson, Annie Quinn, Kathleen Quirk, John Rees, Jessie M. Russell, Gladys M. Richards, Nellie Russell, Elsie M. Rimmer, Elsie W. Rhodes, Elsie M. Rowlands, Thomas P. Reeves, Mabel R. Robbins, Mabel Rowley, Jean Read, Marion Rowlotham, Hettie Rochester, William Rose, Gladys Roche, Alma G. Roche, Dorothy Reid, Myfanwy D. Roberts, Myra Roach, Jeannie Sutherland, Elsie Sleaford, Lily Short, Hannah Shaw, Violet E. Sharpe, Ethel Sullivan, Dorothy E. Sheldon, Florence Smith, Samuel

* Gold Medalist. † Silver Medalist.

# LONDON COLLEGE OF MUSIC.

ASSOCIATES (A.L.C.M.)—*Continue*

Schofield, Helena L. Smith, Florence Seniscal, Lois E. Sellers, Dora Sanderson, Elizabeth Shand, George Simpson, Mary E. Smith, Jessie M. R. Sturton, Lillian Sulley, Laura F. Savage, Hilda D. Smith, Florence P. Shorthouse, Alice M. Samways, Elizabeth Sutton, Hilda M. Simon, Eunice R. Snaith, Lizzie Shackleton, Olive M. Smith, Harriett Spooner, Eliza Spooner, Breta E. M. Stanley, Elizabeth Sayer, Alice Surman, Eileen Spry, Margaret A. Smyth, Mary E. Smith, Mabel Sidley, Harold R. Stevens, Mary D. Shuell, Irene Smith, Martha Spence, Rosalind Smith, Nellie Sullivan, Doreen Sweaney, Sheila E. Sutton, Jean Scott, Essie S. Sternbeck, Elizabeth Steven, Gladys Scoles, Dulcie S. Snowdon, Minnie Tisdale, Ceridwen Thomas, Renee O. Thomas, Lucy Thornton, Ina Tocher, Norman R. Taylor, Marie L. Thornton, Kathleen E. Terry, Ada Talbot, Edith R. Turner, Arthur F. Travis, Annie E. Trevethick, Mabel A. Taylor, Doreen Turner, Gladys Timms, Vera Turnley, Amy C. Trott, Lillian Thomson, Ethel R. Tait, Alma Taylor, Fanny Unkenstein, Mabel Urch, Winifred N. Vincent, Edith M. Vicary, Alice M. Wilkes, Florrie Williams, Violet C. Warner, Johanna G. Williams, Ethel G. Worrall, Doris E. L. Warner, Lilian M. Walters, †Bert Whittam, Harold Wakefield, Martha M. Wallace, Marie E. Wall, Mabel L. Wood, Doris Watkins, Thomas Walters, Edith A. Wildin, Ruby E. Wills, Francis B. Westbrook, Mabel Wyatt, Emily Woodworth, Fred Watson, Gwladys E. Williams, Dorothy E. Weeden, Helen I. S. Wragg, Edith Wilkinson, Jennie Wilson, Amy J. Witheford, Irene Walsh, Clara B. White, Helen L. Yeoman.

Singing.—Laura Anderton, Edith E. Blacklock, Olive A. Burrows, Edith Bannister, Luveda W. Brown, Caroline C. Dark, Dorothy Dudley, Daphne Farrell, Alice C. Fulford, Mary Giles, Bernie Gallipeau, Violet Jones, Alice M. A. Knight, Henry P. Love, Fanny R. F. Lander, Dinah Roberts, Eva V. P. Rowe, Jessie G. Tait, Florence B. Tammadge.

Violin Playing.—Rebecca Abraham, Kathleen M. Adams, Neil Brown, Harry Cant, Maggie Cameron, Albert Davis, May Hurley, Bertram C. Hughes, Maggie Holliday, Eileen Knight, Vera A. Kendrick, Oswald Y. S. Lyen, Elizabeth Moodie, Harry A. Palmer, E. Rose Pocock, Dora M. Quinn, Elsie Smith, Edward Trebilco, Clare Turner, Carrie Underwood, Constance E. Vial, Jack West.

Violoncello Playing.—Colin E. Cohen.

Elocution.—Phyllis Bradey, Fanny Bowman, Edna K. Bell, Mary E. Byrne, Isobel Duncan, Eva D. Dingle, Winifred Garland, Jean Grant, Catherine Gallagher, Annie Henderson, Eva M. Halls, Margaret M. F. Knight, Eileen McCormack, Grace W. McAdam, Jean Miller, Jane E. Oppenheim, Nellie Pike, John Petrie, Edna R. Rose, Mona M. Scilley, Lily Schutte, Cissie Sanders, Marie Terry, Hettie S. Thomson, Florence E. Thompson, Nellie Veitch, Ethel Waller, Doris Whiteaker, Hilda M. Wilson

Organ Playing.—Mabel J. Kemp, Marie P. O'Grady.

# DIPLOMAS IN THEORETICAL MUSIC.

ASSOCIATES IN MUSIC (L.Mus.L.C.M.).

Evelyn Buckley, Beryl Clark, Emlyn Edmunds, Walter H. Ford, William Hastings, Sydney J. Inkster.

* Gold Medalist. † Silver Medalist.

The examiners were: Horton Allison, Esq., Mus. Doc. Dublin, Mus. Bac. Cantab., F.R.A.M.; Alfred W. Abdey, Esq., Mus. Doc. Oxon., F.R.C.O.; Edward R. G. Andrews, Esq.; Algernon Ashton, Esq.; S. Bath, Esq., Mus. Doc. Dublin, Mus. Bac. Oxon., F.R.C.O., L.R.A.M.; Chas. T. Corke, Esq., Mus. Bac. Cantab., A.R.A.M.; B. Flohm, Esq.; W. O. Forsyth, Esq.; Leonard N. Fowles, Esq., Mus. Doc. Oxon.; Cuthbert Harris, Esq., Mus. Doc. Dunelm., F.R.C.O.; H. F. Henniker, Esq., Mus. Doc. Cantuar., A.R.A.M.; Arthur S. Holloway, Esq., Mus. Doc. Oxon.; G. Augustus Holmes, Esq., Director of Examinations; George Herbert, Esq.; George Hooper, Esq., A.R.A.M.; A. H. Howell, Esq.; Charles E. Jolley, Esq., Mus. Doc. Oxon.; F. J. Karn, Esq., Mus. Doc., T.U.T., Mus. Bac. Cantab; Geo. F. King, Esq.; M. Kingston, Esq., Mus. Bac. Cantab.; Thomas W. Lardner Esq., Mus. Bac. Oxon., F.R.C.O., A.R.A.M.; D. J. Montague, Esq.; G. D. Rawle, Esq., Mus. Bac. Lond.; Roland Rogers, Esq., Mus. Doc. Oxon.; J. Howlett Ross, Esq.; R. Walker Robson, Esq., Mus. Doc., Dublin, Mus. Bac. Oxon., L.R.A.M.; Sydney Scott, Esq., Mus. Doc. Dublin, Mus. Bac. Oxon., F.R.C.O., L.R.A.M.; G. Gilbert Stocks, Esq., Mus. Doc. Oxon., F.R.C.O.; Reginald J. Shanks, Esq.; C. Reginald Toms, Esq.; John Thornton, Esq; Harold E. Watts, Esq., Mus. Doc. Oxon.

There were 1,163 Candidates for Diplomas, of which number 645 passed, 497 failed, and 21 were absent.

The HIGHER EXAMINATIONS for the DIPLOMAS of ASSOCIATE (A.L.C.M.) and LICENTIATE (L.L.C.M.) are held in London and at certain Provincial and Colonial centres in APRIL, JUNE, JULY, and DECEMBER; and for the DIPLOMAS of ASSOCIATE IN MUSIC (A.Mus.L.C.M.), LICENTIATE IN MUSIC (L.Mus.L.C.M.), the TEACHER'S DIPLOMA (L.C.M.), and FELLOWSHIP (F.L.C.M.) in JUNE, JULY, and DECEMBER.

The NEXT LOCAL EXAMINATION in all branches of practical and theoretical music will be held in December, the last day of entry being November 15.

REPRESENTATIVES are required to form LOCAL CENTRES in vacant districts in Great Britain and all other parts of the world. Ladies or gentlemen willing to undertake the duties should apply to the Secretary for particulars. SCHOOL CENTRES may also be arranged.

GOLD, SILVER, and BRONZE MEDALS and BOOK PRIZES are awarded at the Examinations in accordance with the printed regulations. Full details will be found in the Syllabus.

The TEACHING DEPARTMENT of the College provides COMPLETE MUSICAL EDUCATION for Students, Amateur or Professional. PRIVATE LESSONS are given in Pianoforte, Singing, Violin, Harp, Organ, Harmony, Counterpoint, and Musical Composition (including Fugue, Orchestration, and Musical History), Mandoline, Guitar, and Elocution; also in Violoncello, Flute, Clarinet, and all other orchestral instruments. LESSONS MAY COMMENCE FROM ANY DATE.

There are CLASSES in Pianoforte, Singing, Violin, Elocution, Harmony, Counterpoint, Ear Training, Sight Singing, &c.; also SPECIAL COURSE of TRAINING for Teachers of Music, and PROFESSIONAL COURSE for Pianists, Violinists, and Vocalists. Fine THREE-MANUAL ORGAN (38 stops) in the College Concert Hall, available for lessons and practice.

The College is open from 9.30 a.m. to 9 p.m. The staff consists of over 90 professors.

The ORCHESTRA, OPERA CLASS, LADIES' CHOIR, STRING QUARTET CLASS, DRAMATIC CLASS, and CONDUCTORS' CLASS meet each week.

The 234th Students' Concert took place in the Concert Hall of the College on May 29.

The Opera Class have in rehearsal "The Gondoliers," by Gilbert and Sullivan.

Full particulars of both Education and Examination Departments of the College, together with Syllabus and Forms of Entry, can be obtained on application to A. GAMBIER HOLMES, Secretary.

Telephones: 3870 Central and 3948 Gerrard. Telegrams: "Supertonic, Reg, London."

# TRINITY COLLEGE OF MUSIC

(Instituted 1872.)

President:
THE RT. HON. THE EARL OF SHAFTESBURY, K.P.
Chairman of Board:
Sir FREDERICK BRIDGE, C.V.O., M.A., Mus. D.
Director of Studies: C. W. PEARCE, Mus. D.
Director of Examinations: E. F. HORNER, Mus. D.

*October 2nd, at 3 p.m.*—Lecture Recital by Mrs. Helen Trust, with illustrations. Subject: "Interpretation in Song."
*October 9th, at 3 p.m.*—Inaugural address by Sir Frederick Bridge. Subject: "The Advantages of a College Musical Education."
*October 10th, at 3 p.m.*—First of a Course of Lectures by Dr. C. W. Pearce. Subject: "The Russian School of Music in the latter half of the 19th century."
*October 16th, at 3 p.m.*—Organ, Violin, and 'Cello Recital by Dr. Pearce, Mr. Emile Sauret, and Mr. L. Lebell.

The College provides INSTRUCTION and TRAINING in all Musical Subjects: Instrumental, Vocal, and Theoretical. The lessons are arranged to meet the convenience of both day and evening students. Any number of subjects—from one to the Full Course—may be entered for. The College is open to beginners as well as to the more proficient student.

Students are prepared for the Degrees in Music of the London and other Universities, the Examinations of the Royal College of Organists, Trinity College of Music, &c.

The Orchestral, Choral, the Operatic, and Chamber Music Classes are open also to sufficiently competent persons who are not College students for other subjects.

All modern systems of Technique (whether for the Pianoforte, Violin, or other instrument) and of Vocal Training are taught by qualified professors.

Tuition in the Rudiments of the Theory of Music, Harmony, Counterpoint, Form, Instrumentation, Composition, and the Art of Teaching is also given by Correspondence.

Students not older than 16 years are admitted to the Junior School at reduced fees.

Particulars of the Teaching Department, with list of Professors, Fees, Scholarships regulations, &c., Admission Cards to Concerts, and the Syllabuses of the Higher and Local Examinations, free on application to the undersigned.

C. N. H. RODWELL, Secretary.
Mandeville Place, Manchester Square, London, W. 1.

# CYRIL SCOTT.

## NEW PIANO PIECES.

| | Price. Net. |
|---|---|
| *Consolation ... ... ... ... ... | 2s. |
| Requiescat ... ... ... ... ... | 2s. |
| *Rondeau de Concert... ... ... ... | 4s. |
| Twilight Tide... ... ... ... ... | 2s. |

* Played by M. BENNO MOISEIWITSCH.

# CYRIL SCOTT.

## NEW SONGS.

| | |
|---|---|
| Looking Back ... ... | D♭ E♭ (E♭ to E♭) and F. |
| The Little Bells of Sevilla. | In two keys. |
| The Sands of Dee ... | C (C to E) and E♭ |
| Sunshine and Dusk ... | In two keys. |

*PRICE EACH 2s. NET.*

"Cyril Scott is one of the Biggest Men in English Music, in fact in the Music of To-day."—*Musical America.*

Complete list, with reprint of a critical article by George Lowe, post free on application.

ELKIN & CO., LTD.,
8 & 10, BEAK STREET, REGENT STREET, W.-1.

# BROADWOOD PIANOS

# New BOSWORTH & CO. New

"A Dainty Morsel."

## Byford, F. G.: For Remembrance.

For Piano Solo, Violin and Piano, 'Cello and Piano, Small Orchestra. Byford's latest piece will find favour with the Million; will rival in popularity his "Vision d'Amour," "Tender Appeal," "Lisette," &c.

## Ison, A. J.: Napoli.

Melodie Italienne. Piano Solo. Small Orchestra.

An enchanting piece with spontaneous melody by the composer of "Joy Minuet," the music of which, *vide* "The Times," is an embodiment of irresponsible gaiety.

## Lewis, A.: Valse Nebula.

Piano Solo. Small Orchestra.

A beautiful dance with a taking refrain.

☞ SEND FOR NEW BOOKLET OF WORKS OF MERIT FOR PIANO, ORCHESTRA, Etc.

BOSWORTH & CO.,
8, Heddon Street, Regent Street, London, W.1.
*Publishers of the Five Great Piano Methods:*
Beringer's Tutor. Ward's Progressive Tutor. Hemy's Tutor. Wickins's Rapid Tutor. Graham P. Moore's First Principles.
Publishers of Sevcik's Violin Method, Beringer's Daily Technical Studies. Macfarren's The Child's First Music Lesson.

To the Trade.—When collectors answer works as Out of Stock, this does not necessarily mean that they are out of stock at the publishers.

Just Published.

# ENGLISH LYRICS

(TENTH SET).

SET TO MUSIC BY

C. H. H. PARRY.

CONTENTS:

1. My heart is like a singing bird.
2. Gone were but the winter cold.
3. A moment of farewell.
4. The child and the twilight.
5. From a city window.
6. One silent night of late.

Price Two Shillings and Sixpence.

London: NOVELLO AND COMPANY, Limited.

The Musical Times

*AND SINGING-CLASS CIRCULAR.*

OCTOBER 1, 1918.

## THE MUSIC OF THE CZECHO-SLOVAK RACES.

By Rosa Newmarch.

*(Continued from September number, page 392.)*

II.

Three provinces speaking two dialects, but united in a supreme aspiration for national independence, make up the country called, collectively, Bohemia. The most westerly province, Bohemia proper, is the home of the Czech race, and its capital is the ancient city of Praha (Prague), the proud citadel which has ever held inviolate the ideals of a race eternally struggling against the strangle-hold of Pan-Germanism. In Slovakia—the eastern division—dwells an innumerous, tragic peasantry, whose homes lie at the foot of the Tatra (Carpathian) Mountains. It is a folk richly-endowed with the artistic sense. Hedged between the two is the old duchy of Moravia, which has also contributed its portion to the general treasury of Bohemian literature and music.

How little we know of the past history of this country! To most of us, a Bohemian long suggested a vision of a shaggy person of gipsy origin, endowed with an uncanny and ill-disciplined musical talent, leading of his own free will the disordered life which Henri Mürger describes so picturesquely in his famous novel, 'La Vie de Bohême.' Shakespeare, in 'The Merry Wives of Windsor,' makes the host of the Garter Inn allude to 'a Bohemian-Tartar,' and Tollet in a foot-note says: 'In Germany were several companies of vagabonds called Tartars and Zigens; these were the same, in Mezeray's opinion, as those the French call Bohemians and the English gipsies.' The term is here used to describe the strange appearance of Simple. And yet, for all our ignorance, the history of the country has sometimes touched our own. In 1381, Richard II. of England married Anne, sister of Wenceslaus, King of Bohemia. This was not the famous Wenceslaus I., hero of the carol, but the fourth sovereign of that name who reigned over Bohemia. There was a strong affinity between our Wyclif and Jan Hus. Again, in 1641, that enlightened humanist and educational reformer, John Amos Komensky (Comenius), visited England, and, under the auspices of the Long Parliament, proposed to found an academy on his own system of 'Pansophy.' A universal language and a league of nations were features of his teaching. The Irish rebellion and other impending troubles diverted the thoughts of Parliament, and the scheme came to an end. But Comenius during his sojourn with us awakened the interest and sympathy of no less a person than John Milton.

In reality, the Bohemians, whose early literature was largely of a religious and mystical character, and whose University, founded at Prague by Charles IV. in 1348, attracted students from England as well as from the Continental countries, have been an intelligent and serious-minded people, not in the least resembling the type depicted by gossip and prejudice. The part being played at the present juncture by the Czecho-Slovak legions on various fronts—and more especially in Russia—proves them to be a race of rare energy and organizing power, with a great future before them. Like the Serbs, they plead that we should not merely bestow generously upon them in order to relieve their sufferings, but that we should study their ideals and culture and decide if indeed they are worthy of our support. Bohemia will emerge triumphant from such a scrutiny.

The early unwritten history of Bohemian music appears to have progressed on similar lines to that of Russia. There were primitive songs in both lands which incurred the disapproval of their first evangelisers on account of their pagan tendencies. These, being proscribed, may very probably have adopted new words, and, blending with the church music, taken on a fresh meaning and colour. Russia furnishes examples of so-called spiritual songs in the epic of 'Alexis, Boje Chelavek'; the beautiful song in which the pilgrims have hailed each other for centuries ('Zazdravna,' ); and other archaic melodies. But the history of mediæval secular music remains often a matter of conjecture, and authorities are divided as to whether the skilled minstrels borrowed their themes and legends from the folk, or whether—as the late

FR. ŠKROUP.

*The Composer of the Czech National Anthem (see page 391, September number).*

George Wyndham believed—the song and the poem owe their origin to the Court rather than the countryside.

The first authentic Bohemian tunes are of a religious character. The 'Hospodin pomyly ny' ('Lord, have mercy upon us'), attributed to St. Adalbert, Martyr and Bishop of Prague (12th century), claims priority. Another almost equally venerable tune is the Hymn to St. Wenceslaus, which may have originated as early as the 11th century, although its author is usually said to be Arnestus, Archbishop of Prague during the reign of Charles IV. (1345-78). It takes the form of a Kyrielle, each verse, after invoking the intercession of St. Wenceslaus on behalf of his people, ending with the Kyrie Eleison. In the 15th century this tune was adopted by the Catholics in opposition to the Hussite hymn, 'All ye warriors of God.' Both tunes show evidences of the popular treatment of a traditional church theme. Arnestus (or Ernest) was certainly a musician of no mean capacity, and it was due to his

influence that music formed part of the curriculum of the newly-founded University, the head of the music school being a composer of talent—Zaviš. This musician remains a somewhat mysterious personality, but one may perhaps call him the Tallis of Bohemia. It is claimed for Zaviš that he wrote at least one famous love-song, and probably brought into vogue the dancing-songs which then became popular; so that amid great ecclesiastical activity—the Chapter of the Cathedral of St. Vitus at Prague maintained at least a hundred and fifty choristers—secular music, other than folk-song, made a modest entrance into Bohemian life. In the 14th century, Passion Plays and 'The Laments of the Virgin Mary' gave a first impulse to dramatic music; for though the themes of the latter were borrowed from the church, their treatment was in the popular style.

The linguistic conflict between the Latin of the Western ritual and the Slavonic of the Eastern rite has always been a feature of Bohemian Church history. Latin was used by the priests of the Roman Church—German Catholics—who superseded the Græco-Slavonic monks in 1096. An old legend of St. Procopius relates how his spirit revisiting his own monastery of Savaza and finding the Germans—cuckoos then as now—in possession, tells them roundly that it was not for their benefit that he had prepared the site. 'Ye are infamous Hungarians* come from anywhere'—thus the irate apparition apostrophises the Boches—'delay not, get ye quickly back to Prague.' Procopius, however, knowing with whom he had to deal, had recourse also to material persuasion, and trounced the Germans so severely with a stout cudgel that they were glad to flee and leave the monastery to its rightful owners.

But to return to historical facts. The Bohemians never lost their invincible pride in their own language, and Charles IV., a good nationalist, restored the Slavonic liturgy by the special permission of the Pope, so that for a time the citizens of Prague could hear the service bequeathed to them by their first evangelisers, SS. Cyril and Methodius, sung by Byzantine monks in the royal monastery of Emmaus, while elsewhere the Ambrosian plain-chant, introduced from Milan, was in general use.

The Hussite Wars (1419-68) turned men's minds from secular music. Love-songs, drinking or dancing songs, did not accord with the grim struggles of conscience which then absorbed the Bohemian people. Hus himself was quick to realise the great power of music as a propagandist force. In his time the Latin hymns were eagerly translated into the vernacular. Hymns which are practically fierce war-songs were composed, or adapted to fresh words, and collected in finely illuminated manuscripts by the Unity of the Bohemian Brethren, who exercised great influence in Moravia. Each religious party had its own hymns, which expressed its individual aspirations. The Utraquists, or Calixtines, represented the moderate followers of Hus; while the Taborites, or extreme reformers, who occupied the town of Tabor, under the leadership of the famous warrior John Lizska, were in many respects the Tolstoyites of the 15th century. A few of the sturdy hymns of this period have crept into English collections, where they are vaguely distinguished by the words 'Prague' or 'Moravia.' The tunes are still familiar to the Czecho-Slovaks, and could be more appropriately used to welcome them in our midst than the Russian national anthem.

From the last decade of the 15th century until the battle of the White Mountain in 1620 wrought ruin to the national life of Bohemia, music was more widely cultivated and less exclusively ecclesiastical than in Russia during the same period.

Imitating the example of their sovereign, Ferdinand I., who founded the first Court Chapel in Bohemia, the nobles began to set up their own private bands, the most famous of which belonged to the powerful house of Rosenberg, or Rozmberk. This family possessed also a superb musical library, comprising works by Orlando di Lasso, Melchior Franck, Philippe de Monte—representative in fact of all the mediæval schools of European music. An independent music school was established in Prague in 1616, and already half a century earlier Brother Blahoslav (1523-71) had collected the songs and hymns of the Moravian 'Unity,' and published his famous theoretical treatise, 'Musica.' Native talent was encouraged by a prosperous bourgeoisie, who organized musical societies in the cities. Nor were the working classes excluded from this æsthetic activity. Musical education must have been fairly general if, as Hantich tells us in his brochure, 'La Musique Tchèque,' the folk at this time found no difficulty in joining correctly in two-, three-, or four-part church music. Instrumental did not lag behind choral music. Even small towns had their orchestras, and from the 18th century onward Bohemia began to supply other lands with teachers and executants. Cernohovsky, a monk, director of the music of the Tyn Church at Prague, was famed among his contemporaries as a composer. Most of his works were destroyed in the great fire of 1754, and he is now chiefly remembered as the teacher of Gluck and Tartini. Somewhat later we find such eminent names as those of Joseph Reicha, professor of counterpoint at the Paris Conservatoire, the violinists George and Frant Benda, the 'cellists Neruda and Stasny, John Sticha, the great horn-player, Flaška the oboist, Czerny and Dussek the pianists, and many others who, less than half a century ago, were usually lumped together in the category of *German* musicians. Many of them, it is true, sought a career in Vienna and other Austro-German cities during the period of Bohemia's downfall; but there have always been fine examples of patriotic self-sacrifice among Czech musicians, such as Victor Brixi, the famous organist of Podebrady, who declined the post of Court Musician to Francis I. because he would not leave his native land; and, later on, Smetana, who chose to limit his energies to national opera rather than win a wider reputation by adopting a more cosmopolitan style. Someday it will be a historian's task to restore to the various Slav races of Central Europe the plumes plucked from them and insolently worn in the caps of their Teutonic oppressors. Sir William Hadow has already done this act of justice for Haydn;* but almost as much remains to be accomplished in the æsthetic, as in the political, sphere.

In the 18th century, Bozan, Frant Brixi, Ryba, and Kopřiva boldly composed to texts in the vernacular, although at that period German had succeeded in imposing itself to some extent as the literary language.

In 1784 musical progress received a severe check, when Joseph II. suppressed the choral societies which kept alive not merely the people's love of music, but the national life itself. A typical instance of Hapsburg policy of denationalization. These were the years in which, if we turn to the literary history of the Czechs, we shall find that even patriotic writers were driven to express themselves in Latin or German, for, under the heavy hand of the Hapsburgs, the Bohemian language was all but expelled from the schools. Debarred from their joy in choral singing, the people

* German or Hungarian is an interchangeable term of opprobrium among the Czecho-Slovak folk, just as Germans and Tatars are confounded in the Russian popular songs.

* 'Haydn, a Croatian Composer.'

had to suffer in silence, although throughout their long persecution they clung to their own language as to a means of self-preservation :

A people is not lost,
A country is not utterly undone,
Where from generation to generation
Is heard the native speech.

*Vyacheslav Hanka.*

Meanwhile the townspeople consoled themselves with imported opera, and proved their previous generations of culture by the enthusiasm with which they acclaimed all that was best in the music of the time. The operas of Gluck, and later those of Mozart, were received with ovations. Grateful for the appreciation shown to 'The Marriage of Figaro,' Mozart wrote 'Don Juan' expressly for the Prague Opera House. Mozart—with his curious name and un-German physiognomy — has he, perhaps, some hitherto unestablished affinities with the Slavonic races? But in all this rapture, so justly expended upon the masterpieces of contemporary music, lurked the danger lest the national consciousness should be lulled into inactivity. As in Russia, so in Bohemia, cosmopolitanism threatened to stifle the special characteristics of literature and art, when happily the songs of the countryside intervened to remind the cities of the existence of a racial music. But this did not happen until the early years of the 19th century, when a general recrudescence of patriotic feeling led, among other manifestations, to a renewed interest in the folk-songs.

John Kollar (1793-1852) was the great national poet of this renaissance. His 'Daughter of Slâva,' which began as a modest collection of sonnets in 1821, expanded in subsequent editions to a large volume comprising epic and lyric poetry. Some of these poems are impassioned invocations to the Slav spirit, crushed and degraded by German tyranny, and many lines are extraordinarily appropriate to the actual moment. 'Worse than wild war, more dreadful than flame and tempest, is the man who fumes against his own race,' cries the poet in righteous wrath against those Slavs who had Germanized themselves. And again, complaining that the language of the people was threatened with extinction, he asks : 'Who has been guilty of this crime? What one nation has dishonoured all humanity? Blush, envious Germany, neighbour of the Slavs! Thine is the hand which wrought this evil. No foe ever spilled so much blood and ink as Germany has done to destroy the Slavs. . . . He who forges fetters to enslave others is himself a slave. Whether he chain the hands or the tongue, it matters not ; he proves himself incapable of respecting the rights of others.' These words show the spirit in which the Czechs started their new effort to revive the solidarity of the Slav races.

The movement to collect and preserve the popular poetry and music now began in earnest, and the first-fruits of this enthusiasm appeared in Prague about 1825. Between 1842-52, Erben published three volumes of Czech songs ; and in 1860—the year of the Charter of Liberation—Martinovsky brought out another hundred folk melodies. Sušil performed the same service for the Moravian songs, and at a somewhat later date Zvonař, a musician of some distinction, called attention to the musical value of the Bohemian popular tunes.

In my next paper I shall try to describe the special characteristics of the Czecho-Slovak folk-melodies, which have been almost as great a source of suggestion and inspiration to modern Bohemian composers as the songs of Great Russia to Glinka and his successors.

*(To be continued.)*

## PRINCIPLES OF MODERN COMPOSITION.

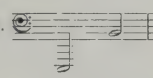
By G. H. Clutsam.

*(Concluded from September number, page 400.)*

Subjecting all these elaborations of the ordinary dominant to the established principles of inversion, extraordinarily effective combinations can be evolved. As in the simple triad, the one interval in the dominant chord that overweights it by duplication is the third and its reflex, the eleventh. The effect of all inversions, however, is regulated by the register wherein they are cast. This is a point that has never been considered in the text-books. I have but the minimum of space to treat of the perspective of chords, and can therefore only deal with the matter broadly.

The natural perspective of any grouping of dominant chords is that of the harmonic series. The available extent of effective and distinctive sounds is practically determined by the limitations of the orchestra, about five octaves and a-half. In the first octave and a-half :

Ex. 161.



or thereabouts, it is impossible to deal effectively with any chord groupings, save the octave and its fifth, unless some indefinite rumble, possibly with dramatic or comic import, requires suggestion. It is evident that low down in the scale-registers vibrations are set up discountenancing any pretence of a clear-cut chord, and it is probably the sensing of some such creation of a discordance or suggestion of it, that has originated the rule against the doubling of the third, especially in a low register. In the next octave and a-half, or, generally speaking, the scope of the human voice, the average ear is curiously sensitive to the balance of chord-structures, and no matter how widely extended, the substance of any chord material should first find its proper perspective within these limits. In the upper register the duplication of intervals scarcely requires consideration. Certainly there is no possibility of vibrations being set up, and each can well take care of itself.

In the contrapuntal era, all movement in parts was regulated by well-ordered if extremely simple chords. Even fugues were constructed on a chord-basis, although the theorists and teachers did and are doing their utmost to make the form one of extreme difficulty by insisting on the line system. It does not really matter, however, whether the hen or the egg came first in this question, for it is little likely that such a musical structure will ever again be recognised by composers, even if it take some little time to obtain its definite exclusion from text-books and examination papers. The present-day composer, as it seems to me, has not yet reached the point of dealing contrapuntally with the wonderful wealth of material recently placed at his disposal, whose origin, as I have shown in these articles, is to be attributed to a natural development of the old system, modified by the necessity for accepting equal temperament as a working basis. It is precisely in this modification (which appears to be definitely established), and the linking-up of all scales into one perfect homogeneous system, that most of the old theoretical symbols and appurtenances seem to fail in utility ; but practically there are many that remain indispensable, only they require altogether a different outlook upon their particular characteristics. No modern composer could be content with a dependence on those harmonies that supported the classical system even as represented by its most recent masters. One

might be asked, Why not? So many beautiful things have been accomplished with the material available that any addition, in the consideration of many worthy and serious people, seems almost superfluous. But the fact remains that any modern composer, however perfect his control of the old technique might be, could not give utterance to a work that would arouse interest if he were entirely content with its limitations.

Modern thought requires modern speech, and the extension of harmony has created a desire for the ear as distinct from the mind, that is not satisfied by a great percentage of the old type of music. There is a great joy, a veritable musical pleasure, in hearing a well-balanced and subtly-considered chord or group of chords, a delicate and beautiful interweaving of sounds that may have no literary significance, no emotional strength, nothing of particularly deep import in its intention, but vivid and complete as an expression by music, an expression the old formulas absolutely fail to achieve. A sensation is provided that never came within their scope. The appreciation of this new side to music has up to the present been more an obsession of the composer than a well-developed faculty of the auditor; and, to put the matter frankly, the interpreter—the indispensable middleman in music—is not always at his happiest in his endeavours to bring his clients to the same frame of mind. The critical also are at loggerheads. They attempt to expect or extract something intellectual from matter that is entirely sensuous; but still the composer feels compelled to enjoy himself in his own way, heedless of the snubs inflicted on his sanity or the state of his physical health, and is piling up a lot of wonderful material for the use of some future master, who in his complete expression will discard nothing of the old and little of the recent. This exploitation of a new characteristic in music has been subjected to a good deal of adverse criticism. Perhaps rightly, for much of the exemplification has been cast in one mould, but if one be reasonable and look upon the matter in the light of history it will be found that a considerable quantity of distinguished music from the beginning to the end of the 19th century was also patterned on the similar and obvious. If Debussy's blocks of chords, by insistent repetition on various degrees of the scale, can be easily criticised as a sign of creative weakness, what cannot be said justly about the bandying to and fro of tonic, dominant, and sub-dominant harmonies for bars, nay, for pages at a stretch by the classical masters? The futile material that runs riot on the top or around these bases is surely not attractive enough, even if it masquerades as melody, to discredit any charge of a paucity of ideas on the part of the composer.

There will be repetition, convention, cliché, and a thousand times unconscious plagiarism, in all kinds of music as long as the art exists. Music will never tell a definite story without literary aid. The wildest moments of a Strauss are never evil, the tenderest expression of a Debussy is not elusive, there is no philosophy of life or anything else in Beethoven or Brahms or Wagner, no lyricism in Chopin, romanticism in Schumann, artlessness in Schubert, periwig in Mozart, or political economy in any particular composer you may like to think of. Composers are, or should be, only concerned with their music and their own idiosyncrasies in the matter of expression. Its style and emotional purport (unless illustrative of a defined literary programme) are less their own than what others choose to read into it. Their thoughts were bounded by form in what is generally considered absolute music, and thereby many failed to obtain complete expression. At the present moment they are bounded by technical facility in the treatment and use of the new harmonies that have arrived to take a permanent place in the material of music, and a difficult and significant period of development is not wantonly to be denied its veritable masters. In the articles to which this is rather an unsatisfactory conclusion, because so much from a complete exposition of my theories must for the moment remain unexpressed, I have endeavoured to indicate a simple and logical system wherein all the modern developments of harmony can be attributed to natural causes. Evolution, in fact, not revolution. There is no attempt to explain 'freak' music—Schoenberg's arbitrarily constructed chords of fourth on fourth would come under this category—only what, in my opinion, is a natural development of the art since the power of a richly-constructed chord has been recognised as possessing a charm and vitality entirely within itself, irrespective of the movement around or about it. From the old plain-chord system and its effective if limited series of sequences to the modern dominant system is not so far a call as might be imagined. The same workings, ornamentations, elaborations, and other formulas of composition are applicable, and on these lines, particularly, I feel that I have left much unsaid. But if my demand for a rather close reading, under the necessarily cramped circumstances, has been followed, it is not impossible that an imaginative student of my ideas will find little difficulty in launching out on experiments for himself, and derive considerable interest from the results. What he is to build round the material offered is of course his own affair, but that the foundation is stable in every particular, I feel rather assured.

## ABOUT TWO 'THINGS OF BEAUTY.'

By Ernest Austin.

### (1.) JOHN IRELAND'S 'UNDERTONE.'

I have been refreshed and delighted by two striking examples of British pianoforte music—and to avoid the sense of personal greediness, am anxious for others who have not heard of them to make their acquaintance. It is curious that the contemplation and enjoyment of a beautiful thing always produces this idea of participation. Musicians know it, lovers of nature know it, and I had almost needlessly added—mothers know it. It is difficult to watch *alone* a rapturous sky or scene; one looks instinctively round hoping somebody else is sweetening their spirit with the sight. John Ireland's Prelude 'The undertone'* kept me sleepless for a whole night; it was not only the sound of his music persistently running through my brain, but the thoughts that sprang from it. The scheme of the piece is ingenious, and is best explained by a thematic example:

In this—the first two bars of the Prelude—the middle voice of the right hand has the chief theme—(in the example expressed in larger notes). In each succeeding two bars these ten notes are to be found, and round them the composer has woven a true poem. The title 'Undertone' has, for me at least, two meanings. This theme mingles with, yet directs, the ever-changing harmonies and modulations through the

* 'Preludes for Piano.' (Winthrop Rogers, Ltd.)

entire piece. That is the technical explanation of the title; its deeper application, simple and forceful, is the musical undertone of life, the food of poets and musicians. To them the whole world has an undertone of music: they can no more escape from it than others can observe it. These open-air miners, the poets and musicians who delve music from trodden and untrodden ways, are frequently warned and advised about what they should do and what they should not do. They are told that this or that has no musical significance, and some of their subtlest work and findings are passed over for clinker and cinder. How many folk in Britain, for example, have John Ireland's Prelude in their musical library? Or, having it, have been sufficiently patient to learn to love his luxurious harmonies?

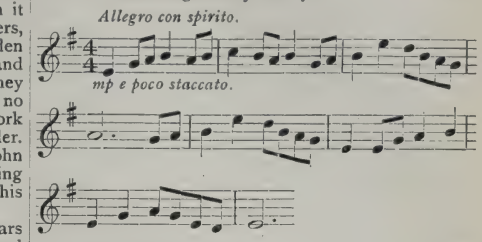
If we follow the emotional progress of the two bars already instanced, we notice that their placid, half-sad contentment grows restless and questioning, then from the beginning of the eighth bar to the end of the tenth we get a beautiful subduction of feeling, in which hidden tears are clearly harmonized. The theme is then resumed, and its statement an octave higher gives it a serene atmosphere. At the middle of the fourteenth bar a new type of harmonization occurs—and it is at this point when an impatient and selfish player will begin to question the composer's sincerity; but if the tones are properly and proportionately played the next seven bars will reveal some delightful music. To me the extreme top voice here clearly needs prominence, or the harmonies will come out crudely. At bar twenty-three the music assumes an almost tragic character. The main theme of ten notes still pursues its unalterable way—and around it we find gorgeous harmonies in which I read a contest of spirit. The five bars at the end of this section will need some patience but the enigma will resolve itself upon frequent repetition and a just balance of parts. It must be considered as the sequel of the previous tragic bars, and seems to convey a sense of pained resignation. At bar thirty-seven a mood of quiet sorrow prevails, and after a brief effort to expand, the music fades away.

You close the book, realising that a true composer has given you something in music which you have known in life. He has expressed something *familiar* to you, in sounds you have never heard before. And this, I think, constitutes genius: natural endowment to express elemental and universal things in an original way. A little epic like this—it is only forty-nine bars—is a rare thing in music, and when it is the work of one of our own countrymen we have a clear duty to know and to enjoy it. Not as a favour to the composer—for a man who could do a thing of this kind is already favoured in spirit beyond any form of popular tribute—but as a favour to ourselves.

The intensity and beauty of this Prelude recalls a song—a half-sad, beautiful song of Sir Hubert Parry's—'Through the ivory gate.'* In that too we get some sort of parallel—a quiet, beautiful theme expanding to an impassioned height and then gradually moving to a contented resignation. No comparison can of course be made of the musical texture used by the two composers, but the musical achievement is similar. It seems to matter little that one composer uses one type of harmony and the other another, for each instance is personal and original.

### (2.) CYRIL SCOTT'S 'PASSACAGLIA'

The 'Passacaglia'† of Cyril Scott is the other pianoforte gem which has fascinated me. This also is an instance of clever technical skill with (as the title implies) a persistently expressed theme. This example is not introspective like John Ireland's 'Undertone,' but an *Allegro* of the most exuberant type. The theme is at once arresting in its joviality:




Cyril Scott's musical palette always had original tints, and in this example of his work the hues and shades are his own. He harmonizes with a vigour and courage that frightens some people and fascinates others. This he has done from the beginning of his brilliant and still brief career. This piece alone would give him the right to be considered an original individual in music. The theme is treated in five different ways, with repetition of three of them, and some of these ways are as courageous as anything in music. On page 4 his melody, in the right-hand, is precisely as stated in the thematic extract—the left-hand is a persistent downward chromatic passage in crotchets (two octaves and a-half). The harmony that results is purely Scott's own creation, and as a tonal adventure is remarkable. This is followed by a section with the subject in the left-hand, and a bell-like figure in 6ths in the right. We notice only three accidentals in these eight bars—whereas in the preceding version of the theme with the chromatic bass (eight bars) there are sixty-six. This plan of subjecting the theme first to diatonic and then to chromatic harmony is interesting. The entire Passacaglia is an instance of buoyant and vigorous gaiety, and only moderately difficult in places. Scott's pianoforte music undoubtedly demands a keen perception of tone-values—for different parts of his chords often need different tone-values.

If all the notes of the two following chords, which occur in the piece under discussion, are played with equal weight, a harshness results:

but if played thus:

the harmony assumes a more mellowed flavour. I think it is true of all modern creative composers that there is always some element in their work that demands study. One cannot plunge into a really

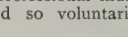
* 'English Lyrics: Third Set.' (Messrs. Novello.)
† Pastoral Suite No. 5. (Elkin & Co., Ltd.)

individual piece of music and give it no more consideration that one would give to the purchase of a tram-ticket. And children especially should be in contact with the most modern music before they are chained hopelessly to the classics. It widens their perception and enables them to enjoy the old and the new. And in connection with this view, it is surprising how many young minds take to modern music; the seemingly strange and ugly chords sink into their minds easily and without mental effort, for their Fairyland is a big place, and they make no reservations for the things they know. I recall the impression Scott's Passacaglia had on a child of six years, and also upon two cultured professional musicians. The child loved it, and said so voluntarily—the professors loathed it!

## Occasional Notes.

The Kaiser Hoot.

In the course of the long series of articles by Dr. Arthur N. Davis, the American dentist of the Kaiser and the Imperial family, that appeared in *The Times* recently, it is stated that the motor cars used by the family have a distinctive 'hoot' which signals the august approach. Dr. Davis endeavours to convey the rhythm of these hoots by using certain syllables. Thus the hoot of the Kaiser's car is shown by the syllables, 'Tadi-tada-ta-ta.' Other royalties are allowed only the 'Tadi-tada.' But the mere printing of these syllables really gives us no real clue to the rhythmic effect of the hoots. Thus the Kaiser's hoot may be:



(the most likely notational interpretation), or

or

or one of many other rhythms. Every teacher and conductor of music has recourse instinctively at times to illustrate rhythm by the use of nonsense-syllables, and will solemnly tell a pupil or player that they want 'rumpty-tumpty-tum-tum' or 'diddle-e-dee,' &c.; but in these cases the called-for accent is given when the speaker pronounces the syllables. It is another thing when the first appeal is to the eye only. In this connection the advantage of the rhythm- (not time-) names used in the French Cheve method, and in the Tonic Sol-fa method, are apparent. Here the accents of the words or grouped syllables taught are constant, and they are an instant and infallible mnemonic for the rhythms they name. What vexations and despair would be saved by innumerable pupils who endeavour to realise rhythm by vainly calculating *values*, if this system were more widely adopted!

Sir Henry Wood on German Music, Etc.

In an interview with a representative of the *Observer*, Sir Henry Wood is thus quoted:

> After the War, moreover, men who have been for years in the trenches will come back dying for classical music. I mean the best music, not dull music, for no fine classic is ever dull. There ought to be after the War a tremendous uplift for orchestral music, and also for choral music, for I think the choirs will be full of new members. Unfortunately there are no Russian novelties, because we cannot get into touch with the Russian composers. Once Russia gets straight again the future for her music is, I consider, very strong. There is a tremendous lot of character about Russian music. Russian composers have a great gift for orchestral colour. At times it may be rather too Eastern, too Oriental, but that is a good fault. German music is at a standstill. Outside Richard Strauss, who is a musical genius, there are no notable German composers. I consider the British School to-day far in advance of the German. Our younger school of composers are much stronger than any of the younger school of German composers. It will also do a lot of good in America, for they were a little too much dominated by Germanism, as we were. In French musical art, too, there is much greater subtlety and colour, much greater refinement, and a wider sense of atmosphere. Look at Debussy; what a great man he was! The French have experimented; they have produced novelties and original effects, which none of the stodgy old Germans ever did really. Germany has lived on her past tradition, and that tradition is over. I have no use for modern German music. The great masters, of course, will live for ever, and must be played.

'Clog an Air' (A Golden Bell).

A few weeks ago *The Times* printed a short contribution from an anonymous correspondent giving information regarding the sale at Christie's of the famous Irish relic, 'Clog an Air' (bell of gold). The writer says:

> From time immemorial the bell has been in the possession of a County Clare family, the O'Cahanes, now represented by Mr. Marcus Keane, of Beechpark and Dundehlin. According to tradition, it descended from heaven, ringing loudly to St. Senan, the patron of the Seven Churches of Scattery, a holy island near the mouth of the river Shannon, opposite Kilrush, in the earliest years of Christianity in Ireland. Hence it was originally known as 'Clog na neal,' or bell of the clouds. But the antiquaries are agreed that it is the work of human hands, not angelic, and from its decorations they date it from the 11th century. The bell is known to have been used for a long period of time in the religious services at Scattery (now a place of ecclesiastical remains of great antiquity) before it was given into the care of the O'Cahanes, the ancient protectors of the island. It attained to an extraordinary degree of fame and sanctity throughout Clare and Galway. No oath was held to be so sacred as one sworn on the Golden Bell. It was believed that anyone who told a lie, after being sworn on the bell, would have his mouth twisted on one side; and down to about the middle of the 19th century it was used successfully for the discovery of information when all other means failed. On one occasion a pair of saddle bags containing £340 in gold were stolen. Search and inquiries by the police were all to no purpose. At length the priest announced he would have the bell at the chapel on the following Sunday to swear all his flock upon it. On the Saturday night a man came to the priest's house, and said, 'Father Kelly, there's no occasion for the Golden Bell; here's the money, every bit of it, all safe and sound.' Latterly the owner has refused to lend the bell for such purposes, as he did not wish to encourage this curious superstition. The relic is in the form of a shrine which probably once contained a bell and clapper. It is made of bronze and silver, and is decorated with the figures of two-winged dragons and quaint serpent interlacings.

Mr. W. W. Starmer writes to us to say that:

The notice of the well-known 'Clog an air' (I know it as Clogh Oir—golden bell) is somewhat obscure. It speaks of 'the bell,' and in the last paragraph states that 'the relic is in the form of a shrine which *probably once contained a bell and clapper*.' From this I conclude that it is the 'reliquary,' *i.e.*, the case in which the bell was enclosed, which is to be sold. St. Senan lived about 540. The ancient bells of this period were made of sheet-iron bent into shape, riveted and brazed where the edges meet. It is probable that when these bells were worn out they were enshrined in cases. The cases in many instances are adorned with precious stones, silver-gilt plates, filigree of gold, &c., of elaborate design, and were probably made five or six centuries later than the bells, as in the case of the famous St. Patrick's Bell. The custom of enshrining such bells was practised from the 10th to the 12th century, and showed that they were the objects of much veneration. They were looked upon as a sovereign remedy for every ill, and were supposed to possess miraculous powers. They are almost peculiar to Ireland, in which country there are many fine specimens with an unbroken record of many centuries, and in the case of St. Patrick's bell fourteen centuries.

---

Folk-Dancing for Soldiers.

It is worthy of note that amongst the divisions of our soldiers in France folk-dancing has become a feature. A visit to some of our camps undertaken by Miss Daking, of the English Folk-Dance Society, has met with a remarkable response. An account which appeared in the *Morning Post* says:

Our soldiers were not unnaturally captivated when they saw the demonstrations that Miss Daking gave with the help of some of the Y.M.C.A. workers whom she had previously instructed. A thousand men at the first afternoon performance were followed by 1,500 in the evening. The light-hearted music penetrated their veins, their feet were keeping time despite military boots, and when at the end they were asked to join in the dances they responded at once. The simplest country measures had been selected for the occasion, so it was only necessary for the experts to lead, and the soldiers easily imitated the movements. There are no elaborate steps to be learnt in country dances. They can be tripped in a way that comes by the light of nature, while the swaying of arms and body, and the chains, and arches, and groupings come about by instinct, aided by rhythm and due observation. The men partook of the spirit of these pretty evolutions, and progress was assured. Drill instructors and commanding officers became interested. It became recognised that folk-dancing was something more than a mere outlet for exuberant vitality and a delight for the hard-working and devoted W.A.A.C.'s and lady-helpers.

---

Mr. Edwin Lemare and the San Francisco Organ.

The *Diapason*, a Chicago monthly magazine devoted to the organ, says in its issue for September:

News from the Pacific Coast indicates that the controversy over the retention of Edwin H. Lemare as city organist, to preside over the large organ which stood at the Exposition, and now is in the Exposition Auditorium, is not yet settled. It appears from newspaper accounts sent to the *Diapason* that Mr. Lemare, who has been playing at an annual salary of $10,000, has been offered a renewal of his contract at a salary of only $6,000. Mr. Lemare offered to remain at $7,500, accepting a reduction of $2 500. Musical circles and the leading newspapers of San Francisco seem to be divided both as to the success of the concerts given by Lemare and as to the wisdom of retaining his services. Those opposed to him were quoted in a recent issue of the *Diapason*. On the other side is an editorial a column long and two columns wide in the San Francisco *Call* of recent date, which lauds and defends Mr. Lemare with great eloquence. It says among other things: 'All the world knows and honours Lemare. The skill of his magical hands has carried him on and on, until to-day he stands at the apex of the world organists. When he plays, the multitude come and promptly forget themselves, the organ, the organist, as their souls go wandering through the mystic, sacred chambers which the musician's skill unlocks for them. But look at it from a purely selfish and material viewpoint. Lemare was engaged at $10,000 a year. During the first year 101,475 people came to hear him and paid admission for the privilege. Yet his playing was not advertised. The Exposition Auditorium which houses the city's colossal pipe-organ was not like a great theatre to which a music-hungry city was urged to go, but has been a shrine where devotees might come to worship at the altar of music. And it was Lemare who made the shrine, not the supervisors. The people who came paid not only his whole salary from their voluntary contributions, but a profit besides to the city.'

---

Locke's 'Macbeth' Music.

In *The Times Literary Supplement* for September 12, Dr. W. H. Grattan Flood rather temerously reopens the much-discussed theory that Henry Purcell wrote the 'Macbeth' music ascribed to Locke, stating that it is now generally agreed that the music was composed by Purcell. He quotes the late Dr. Cummings and Dr. Ernest Walker (in his 'History of Music in England') as adopting this view, and adds that Dr. Boyce in 1750 originated the 'stupid error' of attributing the music to Locke. Also he gives extracts from Dublin newspapers apropos a performance of 'The Tempest' in which Sheridan and Mrs. Bland took part, in support of the Purcell theory. But Mr. W. Barclay Squire, who knows more about Purcell's music than any other historical investigator, very emphatically rejects the Purcell theory in the *Supplement* for September 19. He says:

I cannot let Dr. Grattan Flood's statement that 'it is now generally agreed that the famous music to 'Macbeth,' which for so long had been wrongly attributed to Locke, was in reality composed by Henry Purcell,' pass without a word of protest. The whole question is very complicated, and the issue has been much confused by irrelevant and contradictory statements. I hope some day to be able to deal with it fully. In the meantime I would point out: (1) That there is no trace of any early manuscript which attributes the work to Purcell; (2) that the ascription to Purcell first appears some fifty years after his death, and the advertisements of the performances of 'Macbeth' in the early 18th century contain no mention of his name; (3) that about the middle of the 18th century there seems to have been a craze for attributing to Purcell not only anonymous works but also many things by more obscure composers. It would be easy to make a long list of such ascriptions; that of most common occurrence is Michael Wise's two-part song. 'Old Chiron thus preached,' which is repeatedly ascribed to Purcell, though there is no doubt as to its real authorship. But the strongest and (to my mind) the most conclusive evidence against the attribution to Purcell of the 'Macbeth' music is the work itself. No one who has studied the development of the composer's style during his short career could possibly detect any resemblance to his music in the singular ineptitudes of the 'Macbeth' score. In its present condition (*i.e.*, as touched up by Boyce) it has little resemblance to the work of any composer of the 17th century; and an examination of the music before it underwent Boyce's tinkering confirms my belief that it can hardly date from much earlier than the very end of the 17th or beginning of the

18th century. Mr. Arkwright, who knows Purcell's music more thoroughly than anyone living, wrote to me some time ago that 'it is an insult to Purcell to suppose that he could have touched it'; and I entirely agree with him.

---

A South Wales journal says that the National Eisteddfod Choir at Neath gave a 'magnificent interpolation' of 'The Dream of Gerontius.'

---

## MUSICAL FESTIVALS.

We reprint the following article from the *Saturday Review* of September 14, by kind permission of the Editor:

Is the Musical Festival, triennial or otherwise, a thing of the past? For our part we think and hope not; but some people, who claim to speak with knowledge, are rather confident in their opinion that after the War there will be no regular resumption of these gatherings, which have naturally been suspended since the Autumn of 1914. And one thing is certain: if not held regularly they may as well not be held at all; for it is precisely because their occurrence hitherto has been as calculable as a solar eclipse or the landlord's demand for rent that they have been of real value in an artistic sense. In other words, they could be anticipated long beforehand, thus allowing abundant time for preparation, both creative and executive, on the part of those concerned. In their way they conferred benefits upon the art and its exponents that no other species of musical function was capable of bestowing.

An essentially English product, the provincial Festival has in its time been one of the prime glories of musical life in this country—quite as much, if not more so, than the Opera, which used to owe its distinction mainly to the *concours* of the foreigner. True, the two branches were often closely associated, as when operatic conductors like Costa and Benedict also 'wielded the bâton,' Sir Michael at the Birmingham and Leeds, Sir Julius at the Norwich Festivals, and the principal soloists included some of the leading stars from Covent Garden and Her Majesty's, not only because they were a 'draw,' but because, as a matter of fact, they were to be reckoned among the finest oratorio singers of their day. Such, to name a few of the greatest, were Malibran, Jenny Lind, Persiani, Grisi, Viardot-Garcia, Tietjens, Trebelli, Braham, Mario, Formes, Stockhausen, Sims Reeves, Santley, Foli, and Agnesi. (From this selection we omit Adelina Patti, because in all her long career she sang less than half-a-dozen times at the big Festivals, and, what is more to the point, her most enthusiastic admirers never claimed that she was heard at her best in oratorio.) But if the composers and the vocalists were at one time as foreign as they were British, as least the choristers were always born natives; and the part played by them in the ceremony of the provincial Festival was by no means an insignificant one. Besides, the day of the disproportionate foreign element had really come to an end before the close of the last century.

The chief losers by the disappearance of these gatherings, if they were to cease altogether, would be the local medical charities and the reputation of this country as the home of oratorio and the supreme headquarters of choral-singing. To the joy of listening to unsurpassable performances of choral masterpieces, there was the added satisfaction of knowing that the net profits of the week were to be handed over to the hospitals in the neighbouring district. Notably at Birmingham, where, in ordinary times, the 150th anniversary of the foundation of the Musical Festival would be celebrated next month, the sums so earned have amounted to a very large aggregate. Starting in 1768 with a balance of £299, the profit triennially available for the funds of the General Hospital in that city rose by degrees to as much as £6,577 (the maximum attained in 1873), while the grand total from first to last amounted to well over £150,000. Though some forty years older, the Festivals of the Three Choirs, held alternately at Gloucester, Worcester, and Hereford, have doubtless yielded a smaller aggregate with their annual meeting than the rich Midland city with its triennial. Their object, too, was to benefit the widows and orphans of the poorer clergy of the three dioceses.

Next to the Birmingham in age stands the 'Norfolk and Norwich Triennial Musical Festival'—finally established under that title in 1824, after various tentative meetings, dating back to 1770, at which the oratorios used to be performed in the Church of St. Peter Mancroft and the 'miscellaneous' programmes in St. Andrew's Hall. Its history reveals on the whole a more profitable result for music than for charity. The handsome balance of £2,400 given to the Hospital in 1824 was never afterwards equalled; it dwindled once or twice to *nil*, or even to a deficit. But that was in the 'sixties or 'seventies. Later on it picked up again, when the efforts of the rising commercial magnates of the ancient city partly replaced those of departed workers such as Roger Kerrison and E. K. Harvey, who would personally canvass the entire county for a twelvemonth to sell tickets to the reticent 'gentry.' That is naturally what our great provincial Festivals have found most indispensable for their very existence—*i.e.*, the constant interest and support of enthusiastic labourers whose heart and soul are in the cause. And nowhere has this precious quality of individual zeal been more conspicuous than at Leeds, the third and youngest of the three leading gatherings. A fine, energetic spirit infused its proceedings from the start in 1858, and during its period of activity about £25,000 was handed over to the Infirmary and other local institutions. Altogether then, from the point of view of financial benefit, the Musical Festivals have served a useful purpose and done substantial good. In that sense, at any rate, the idea of their resumption after the War ought not to be lightly dismissed.

On the artistic side the arguments in favour of a renewa would seem to be even stronger. Sir Arthur Sullivan once remarked that a Festival reminded him of the meal of a boaconstrictor: it took a week to devour and three years to digest. He might have added, however, that it sufficed to nourish and maintain a very powerful organization. For in reality these affairs do far more than provide a three or four days' bout of heavy indulgence in Cecilian mysteries. They encourage the cultivation of good music and widen the taste for it with a sweep of action and a depth of influence that no other form of musical enterprise can approach. There is a peculiar and tremendous force behind these local movements, each controlled and worked by carefully-devised machinery, all alike striving with rare singleness of aim and vigour of purpose for the general success of the undertaking. They employ the composer and, in the new works commissioned for the Festival, either bring fresh talent to light (witness Elgar's début with his 'Light of Life' at Worcester in 1896, not to mention his 'Gerontius' at Birmingham in 1900); or, as in the instances of Mendelssohn's 'Elijah,' Gounod's 'Redemption,' Sullivan's 'Golden Legend,' Dvořák's 'Spectre's Bride,' and Mackenzie's 'Rose of Sharon,' add lustre to genius already recognised. They promote a steady growth and excite the right spirit of emulation in the various choral societies from which they draw their Festival choirs. Finally, they set up an executive standard of the highest order, and, what is more, in recent years they were showing that under the ægis of British conductors they were perfectly capable of attaining and exemplifying it.

The superior metropolitan critic will do well not to turn up his nose at these things. In this country of choirs, where the love of choral music is innate, the question of Festivals is quite as important as any of the musical problems that will have to be dealt with after the War. We hold no special brief for oratorio; but we believe it to be far less moribund than many people imagine—far less, certainly, than Opera was supposed to be when Covent Garden smashed up and closed thirty-three years ago. The 'Messiah' and 'Elijah will continue to live for many a day yet—in the hearts of the people; only we cannot go on ringing the changes on a dozen choral masterpieces for ever. The Festivals will always provide the needed material. And, pray, is it not worth while to maintain our old supremacy in the department of choral-singing? Ask that question of anyone who has ever thrilled to the inspiring rhythm and gorgeous *timbre*, the magnificent volume, the impeccable intonation, the resistless energy of that marvellous body of Yorkshire voices that we used to hear once in every three years at Leeds. After all, at a Festival it is not the band, nor the soloists, nor the novelties, nor the conductor, but the choir that 's 'the thing.' We could ill spare the institution that created the brilliant constellation to surround such a glorious central orb.

# Church and Organ Music.

## ON MANUAL 32-FT. STOPS, Etc.

By E. Graham Dunstan.

In an article on 'A Musical Mammoth for Philadelphia,' which appeared in the January, 1918, issue of the *Musical Times*, the writer stated that the 32-ft. Contra-Bourdon on the main Great in the organ referred to was the first he had come across.

Lieut.-Col. Dixon, in partial reply, enumerated others, and in addition called attention to the existence of Quint Reeds, &c. In continuation of these letters, the following details of Manual 32's (fiddle G, middle C, tenor C, or through), Pedal 64's—Double Quints—Quint Reeds, &c., may prove of interest to some organistic readers.

Although the earlier examples were mostly found in use on the Continent, generally in the tenor C variety, they eventually found a place in English organs (1846) and, peculiarly enough, as they are rising in favour here and in America, so are they becoming conspicuous by their absence on the Continent.

I have not all dates at my fingers' ends, but 1650 appears to be the earliest appearance of the Manual 32 in any form. For years we have had examples of the acoustic 32-ft., which, however, appears almost exclusively on the Pedal. What follow may in some instances be of this variety, but they are Manual stops and particularly specified as such.

Como Cathedral seems to be entitled to precedence (if the date given can be relied on), as an organ rich in Manual 32's was installed here by Herman in 1650. It may have been renovated, and perchance removed, but in any case this organ when built contained stops as follows:

On Great: 20 Stops.

| | |
|---|---|
| Principal (Soprano) .. .. .. .. .. .. | 32-ft. |
| Principal (Soprano and Bass) .. .. .. .. .. | 32-ft. |

Choir: 17 Stops.

| | |
|---|---|
| Corno Inglese (Soprano) .. .. .. .. .. .. | 32-ft. |

Swell: 7 Stops.

| | |
|---|---|
| Corno Dolce (Soprano) .. .. .. .. .. .. | 32-ft. |
| Corno Bassetto (Soprano) .. .. .. .. .. | 32-ft. |

These may possibly have been of the old fiddle G variety as found in Schulze organs about 1841. As however No. 2 on the Great includes Bass, it may touch tenor C.*

The organ in the Church of St. Alexandra, Milan, had:

Great: 24 Stops:

| | | |
|---|---|---|
| 1. | Principal (Soprano, 1mo) / Principal (Bass, 1mo) .. .. .. .. | 32-ft. |
| 2. | Principal (Soprano and Bass, 2dmo) .. .. .. | 32-ft. |
| 3. | Violone (Bass, *al* CC) .. .. .. .. .. | 32-ft. |
| 20. | Corno Inglese (*al* CC) .. .. .. .. .. | 32-ft. |

The organ at the Church of Santissimo, Como, had a very similar arrangement to the Milan organ, with the addition of a 'Serpentine' Bass, *al* CC, 32-ft., on a Swell of eight stops.

Some of these may have been middle C registers. I mention this for a reason. This was in 1650, and, from the full specifications, substitution, duplication, &c., seem absent; in fact, I wonder if the art of 'borrowing' had been discovered in those days. In the August issue of the *Musical Times* a letter appears from Mr. J. M. Levien, of the Positive Organ Company, drawing attention to a 32-ft. Manual stop existing on their organ at Cavendish Square, placed there in 1900. When compiling my list, I had missed this one, and on referring to its details I found on the Great organ, Dolce, middle C, 32-ft. I learned from the specification that this is accomplished by some form of 'borrowing,' or conveyancing. From 1650 to 1900 is a great jump, so I should say that Herman not only foreshadowed the Manual 32-ft., but realised it to some purpose. Possibly the compass extended only to fiddle G or middle C—still, it should be noted, two on Great, one reed on Choir, and two (with reed) on Swell, and all 32-ft. and two hundred and fifty years before 1900!

And then there is the organ in St. Olave's, Southwark, by Hill, 1846 (dealt with later), which had a real tenor C 32-ft. as good as any Continental example existing at that time.

Tours Cathedral had a fine instrument by Le Fevre, which was unfortunately destroyed during the Revolution, a circumstance that gives an idea of the date. It was rather unique in possessing two Manual 32's. On the Great was a Grosse Principal to FFFF, 32-ft., in addition to a Sub-Bourdon of 32-ft.

At St. Gudule Cathedral, Brussels, on a Great of fourteen stops we find a Bourdon Discant of 32-ft. tone. Would this be acoustic?

The Church of St. Maurice, Halse, had on a Great of fourteen stops, a Bourdon to fiddle G, 32-ft., and a similar Bourdon, also on a Great of fourteen stops, was to be found in the organ of the Marien-Kirche at Loitz. Both these organs were by Schulze.

The organ in the Cathedral at Verden has, on a Great of fourteen stops, a Bourdon to tenor C, 32-ft. This is also by Schulze.

The Cathedral at Bremen has a Schulze organ with some remarkable features. On a Great of sixteen stops appears a Bourdon to tenor C, 32-ft., on a Choir of thirteen stops is another similar Bourdon, and on the Pedal a Grosse Quinte Bass of 21⅓-ft., the last two being rather unique for their period.

The Marien-Kirche, Lubeck, has an organ by Schulze with a Bourdon to tenor C, 32-ft., on a Great of twenty-one stops.

At the Stifts-Kirche, Stuttgardt,* there is an organ by Walker which has on a Great of sixteen stops a Bourdon of 32-ft. tone.

The Cathedral organ at Cologne, when rebuilt by Gottschalg, had on a Great of twenty-six stops a Sub-Bourdon of 32-ft. going through.

It has been possible accurately to refer the following instances of 32-ft. Manuals to the dates of their installation:

1833, at St. Paul's, Frankfort. Walker, in erecting the organ at this date, placed on the Great of twenty-three stops a Manual Unterstatz of 32-ft. tone, stopped pipes.

1840, at St. Mary's, Weimar. A Bourdon to G, 32-ft., on a Great of fifteen stops, was placed here by Schulze; and in

1841, at St. Augustine's, Gotha, the same builder effected a similar addition, to fiddle G, 32-ft.

1841, at the Abbey Church of St. Denis, near Paris. The instrument was designed and erected in this year by Cavaillé-Col. On the Clavier du Grande Orgue of twenty stops, appears a Montre (?) of 32-ft., in spotted metal, to CCC, but with the last octave of wood (total, fifty-four pipes), full compass, and the earliest example of a Manual 32-ft. open and metal going through.

1846, at St. Olave's, Southwark. The organ was completed by Hill, who placed a Sub-Bourdon to tenor C, 32-ft., on the Great of twenty-seven stops.*

1853, at the Cathedral Church, Merseberg, Saxony. The organ, as finally improved, &c., by Landegast, had a Sub-Bourdon to tenor C, 32-ft., on the Hauptwerke of twenty stops.

1856, at Ulm Cathedral. The Walker organ erected at this date had on the Furst Manual of thirty stops an Unterstatz to tenor C, 32-ft.

* Seville Cathedral organ, when originally built, had on the Great a Trompa de 52' which Hill translates as a 'double' Double Trumpet. This would evidently correspond to one 32-ft., and, if so, would be *the* earliest example of a Manual 32-ft.

* If I remember, it was a two-manual instrument, and can be accepted as the first authentic example of a 32-ft. Manual stop in England by an English builder—or, in fact, by any builder.—E.G.D.

1862, at Doncaster Parish Church. Schulze erected his magnificent instrument of five manuals, a hundred and seven draw-stops, and a fine Pedal organ containing eight reeds—one of 32-ft., three of 16-ft., three of 8-ft., and one of 4-ft. On the Great of twenty stops is a Sub-Bass of 32-ft. Rimbault and Hopkins give it to tenor C only, but the very admirable brochure printed specially for the re-opening in 1910 gives it as 'Sub-Bass, 32-ft.'

1862, at St. Sulpice, Paris. Cavaillé-Col, in erecting the organ in this Church, introduced a 'Principal, harm., 32·16-ft.' on the Grand orgue of thirteen stops.

EXAMPLES OF BRITISH OR AMERICAN DESIGN OF MODERN CONSTRUCTION.

Reference to the five-manual list appended will show that monsters are still built on the Continent, but whilst Continental designers appear to have dropped the 32-ft. Manual stop, we appear to have revived it. In addition to the examples at Cologne Cathedral, at Tours Cathedral, and at the Abbey of St. Denis, the first four examples subjoined go through.

Ely Cathedral.—Organ by Harrison & Harrison, 1908, comprising four manuals and eighty-eight draw-knobs. On the Great of nineteen stops is a Sub-Bourdon of 32-ft. This organ also contains a unique feature on the Swell—a Horn Quint, metal, of 5⅓ ft.

Portland, Maine, U.S.A.—The organ in the City Hall auditorium of five manuals and a hundred and twenty-three draw-knobs, is by the Austin Organ Co. On the Great of seventeen stops is a Sub-Bourdon of 32-ft.

Philadelphia, U.S.A.—The Wannamakers Building has an organ of five manuals and a hundred and seventy-six draw-knobs by the Los Angeles Co. On the Great is a Sub-Principal of 32-ft. open, metal, to lower C (17-in. diameter, 39-ft. 7-in. long, weight 850 lbs). The twenty-five lower notes weigh 6 tons: evidently all metal.*

Philadelphia, U.S.A.—The four-manual instrument in the Public Ledger Building is by the Austin Organ Co. It has a hundred and thirty-four speaking stops (main division). On the Great of twenty-eight stops is a Contra-Bourdon of 32-ft., on a seventy-three note chest.

EXAMPLES OF THE TENOR C CLASS.

Toronto, Canada.—The organ in St. Paul's, by Cassavant Frères, has four manuals and a hundred and thirty-four draw-knobs. It is divided into six divisions. The Echo has its own Pedal of two stops; on the Great is a Sub-Bourdon to tenor C, wood, of 32-ft.; on the Bombarde Division is a Quint Tromba Harmonic of 5⅓-ft., and on the Pedal a Quint Tromba of 10⅔-ft.

Johannesburg, S.A.—The Town Hall organ of four manuals and a hundred and thirty-one draw-knobs is by Norman & Beard. On the Great of eighteen stops is a Sub-Bourdon to tenor C of 32-ft.; on the Bombarde Organ is a Contra-Trombone to tenor C, of 32-ft. (this is so far the only known example of a Manual 32-ft. reed). There is also a Horn Quint of 5⅓-ft.

Sydney, N.S.W.—This instrument, by Hill & Son, in the Town Hall, has five manuals and a hundred and forty-four draw-knobs. The Great of twenty-eight stops has a Contra-Bourdon to tenor C of 32-ft.

Whitehaven, St. Nicholas Parish Church.—Erected by Harrison & Harrison, the organ has three manuals and sixty draw-knobs, and is unique in the possession of a Quintaton to tenor C (metal treble) of 32-ft., on a Great of sixteen stops, all of which is flue-work. This organ is in many ways distinctive, and its specification well worth study. The lower manual is Great and Choir, the centre is given to the Swell, and the upper manual to Solo and Tuba. The two Tubas, 8-ft. and 4-ft., are transferable to the Great by knob, thus giving reeds at will. The previous organ was a two-manual and pedal by Snetzler, and I have often wondered if the fine old metal chimneyed Stopped Diapason on the old Great has a place in the new Great and Choir. I think Lieut.-Col. Dixon, the designer, would certainly see that nothing worth retaining would be thrown aside. Knowing the size of the building, this is an organ I would much like to hear.

Newcastle Cathedral has a four-manual instrument of ninety-seven draw-knobs by Harrison & Harrison. The Great of eighteen stops has a Sub-Bourdon, wood and metal, to tenor C, of 32-ft.

Trinity College, Cambridge.—This is another example by Harrison & Harrison. It has four manuals and ninety-one draw-knobs. On the Great of twenty stops is a Sub-Bourdon, wood, to tenor C, of 32-ft.

Leeds Parish Church.—Greenwood, 1841; Holt, of Leeds, 1589; Hill and Schulze, 1859; Abbott and Smith, 1882-89, when fifth manual was added. The organ now has four manuals and ninety-one draw-knobs, and is by Harrison & Harrison. The Great of twenty stops has a Sub-Bourdon to tenor C, wood and metal, of 32-ft. There are five departments, the Echo being playable from either Choir or Solo. It has electro-pneumatic action.

It is interesting to note that in the magnificent instrument now being built by Willis for Liverpool Cathedral, no Manual 32's are contemplated. On a Great of twenty-eight stops (rich in 8's, with two five-rank Mixtures, and four Reeds on 15-inch wind) it will, however, have two 16-ft. opens (wood and metal), one 16-ft. stopped, and a Double Quint of 10⅔-ft. (wood), and so may manage without what might have been taken down only to tenor C.

In the five-manual organ projected for St. Peter's, Rome, of a hundred and twenty-four speaking stops, there are no Manual 32's. But there will be two features of interest: on the Great Choir, 2º div., a Quint Trumpet of 5⅓-ft., and on the Pedal Organ a Quint Bombarde of 10⅔-ft., being with St. Paul's, Toronto, the only Double Quint Reeds I have ever heard of. In passing, a comparison of the two organs—St. Peter's, Rome, by Cavaillé-Col, and Liverpool Cathedral, by Willis—is most striking, when consideration is also taken of the buildings. This surely would form the subject for a very interesting and instructive article.

THE 64-FT. STOP.

This practically exhausts my knowledge of Manual 32's. I will proceed to tabulate the 64's, which, where existent, are invariably found on the Pedal.

Worcester Cathedral.—This is a Hope Jones instrument of four manuals and fifty-five stops, including a Gravissima* of 64-ft.

City Hall, Hull.—The organ, by Foster & Andrews, contains four manuals and a hundred and twenty-five draw-knobs, with a Gravissima of 64-ft., wood (thirty-two notes from Double Open Diapason, 32-ft., Quint effect). This fine instrument most worthily upholds the builders' excellent reputation.

Town Hall, Sydney, N.S.W.—A five-manual example by Hill & Son, having a hundred and forty-four draw-knobs. It includes a Contra-Trombone of 64-ft., the only example in existence.

Public Ledger Buildings, Philadelphia.—This organ (described above) includes a Gravissima of 64-ft. on the Pedal organ of twenty-nine stops.

Wannamakers Building, Philadelphia.—This organ (also described above) has a Gravissima of 64-ft. on the Pedal organ of thirty stops.

The reference to Leeds Parish Church, and the details of the manuals, remind me that there are several organs in the world classed as five-manual instruments, possessing five actual key-boards, and others with only four: notably Leeds Parish Church, and Colston Hall, Bristol. Both of these, however, have five complete departments. The following list of actual 'Fives' may therefore prove of interest, as I think it contains every one in existence, or in course of construction:

* I give the above details only to prove that there is no 'lower octave wood' about this specimen, but it is a metal open 32-ft. Manual stop.

* I may not have the name correctly, as I have temporarily mislaid my specification.

| Town. | Country. | Place. | Stops. | Builder. |
|---|---|---|---|---|
| Beauvais ... ... ... ... | France ... ... | Cathedral ... ... | 64 sp. | (?) |
| Calne, Wilts ... ... ... | England ... ... | Parish Church ... ... | 67 | Conacher |
| Calne, Wilts ... ... ... | England ... ... | Castle House ... ... | 53 | Conacher |
| Chicago ... ... ... ... | U.S.A. ... ... | Auditorium ... ... | 123 | Roosevelt |
| Cliffside ... ... ... ... | England ... ... | Private ... ... ... | 82 | Compton |
| Doncaster ... ... ... ... | England ... ... | Parish Church ... ... | 107 | Norman & Beard |
| Dortmund ... ... ... ... | Germany ... ... | Town Hall ... ... | 128 | Walcker |
| Dortmund ... ... ... ... | Germany ... ... | St. Michael's* ... ... | 186 | Walcker |
| Dortmund ... ... ... ... | Germany ... ... | Reinolde Kirche ... | 105 | Walcker |
| Hamburg ... ... ... ... | Germany ... ... | St. Michael's ... ... | 163 | Walcker |
| Liverpool ... ... ... ... | England ... ... | Cathedral* ... ... | 215 | Willis |
| London ... ... ... ... | England ... ... | St. Paul's Cathedral ... | 96 | Willis |
| London ... ... ... ... | England ... ... | Westminster Abbey ... | 99 | Hill |
| London ... ... ... ... | England ... ... | Wimbledon (private) ... | 103 | Hunter |
| Los Angeles ... ... ... | U.S.A. ... ... | St. Louis ... ... | 140 | Los Angeles Co. |
| Leeds ... ... ... ... | England ... ... | Town Hall ... ... | 117 | Gray & Davison |
| Manchester ... ... ... | England ... ... | Cathedral ... ... | 84 | Hill |
| Manchester... ... ... ... | England ... ... | Town Hall ... ... | 87 | Lewis |
| Melbourne ... ... ... ... | Australia ... ... | Town Hall ... ... | 79 | Hill & Ingram |
| New York ... ... ... ... | U.S.A. ... ... | Church of Messiah ... | 90 | H. O. Co. |
| Norwich ... ... ... ... | England ... ... | Cathedral ... ... | 78 | Norman & Beard |
| Northfield, Minn. ... ... ... | U.S.A. ... ... | Carlton College ... ... | 84 | Steere & Son. |
| Portland ... ... ... ... | U.S.A. ... ... | City Hall ... ... | 123 | Austin |
| Philadelphia ... ... ... | U.S.A. ... ... | Wannamakers ... ... | 176 | Los Angeles Co. |
| Paris ... ... ... ... | France ... ... | Notre Dame ... ... | 86 | Cavaillé-Col. |
| Paris ... ... ... ... | France ... ... | St. Sulpice ... ... | 118 | Cavaillé-Col. |
| Radley ... ... ... ... | England ... ... | The College ... ... | (?) | Telford |
| Riga ... ... ... ... | Germany ... ... | Cathedral ... ... | 124 | Walcker |
| Rome ... ... ... ... | Italy ... ... | St. Peter's* ... ... | 124 sp. | Cavaillé-Col. |
| Rouen ... ... ... ... | France ... ... | St. Ouen... ... ... | 49 sp. | Cavaillé-Col. |
| Sydney ... ... ... ... | N.S.W. ... ... | Town Hall ... ... | 144 | Hill |
| Toronto ... ... ... ... | Canada ... ... | Met. Methodist Church | 120 | Karn Morris |

* Building.

In some instances (St. Paul's Cathedral, Westminster Abbey, and Manchester Cathedral, for example) the fifth manual is not the usual Echo organ, but there are five rows of keys.

Finally, with respect to 32's, and more especially to 32-ft. opens, I wonder if I am correct in surmising that, with the exception of Town Halls, &c., Eton College Chapel and Carlisle Cathedral are the only organs having fronts where 32's are displayed? The Carlisle 32's used to constitute the West front, and I believe do so still. The Eton front appears the more graceful of the two, being beautifully decorated and symmetrically arranged. However, this article is not intended to rival Tennyson's 'Brook,' so I will simply add that my compilation has been made from numerous books, articles, bochures, specifications, and programmes.

---

A recital of exceptional interest took place in Gloucester Cathedral on September 5. Dr. Brewer played Bach's Toccata in F, Saint-Saëns's Rhapsody No. 3, Elgar's Coronation March, and the Finale from Widor's D major Symphony. Miss Jessie Snow played violin solos—an Air for the G string by Purcell-Reed, Glazounov's 'Meditation,' and W. H. Reed's 'Consolation'; and Mr. Harry Downing sang Bach's 'Slumber now, ye weary eyelids,' and Purcell's Evening Hymn. A collection was made on behalf of the Church Army's work among the troops.

The annual meeting of the Church-Music Society will take place at 33, Bedford Square, on Saturday, October 26, at 2.45. Following the meeting, at 3.30, at St. George's Church, Hart Street, Bloomsbury, Mr. Harvey Grace will give a short address on Proses and Sequences, with illustrations from the 'English Hymnal.'

Mr. Arthur S. Pratt has resigned the posts of organist and choirmaster at the Parish Church of Brasted, Kent, which he has held for thirty-five years. For the duration of the War he has been appointed organist and choirmaster of St. Mary's Church, Westerham.

Mr. Frank Idle will resume the luncheon-hour organ recitals at Kingsway Hall, Kingsway, on Wednesday, October 2. They will be continued every Wednesday at 1.5 p.m. until May next. Mr. Joseph Farrington will be the vocalist for the first recital.

The Serbian students who are in training at Oxford will visit London on Saturday, October 5, and will sing a service of Slavonic church music at Southwark Cathedral at 3 p.m. on that day. No tickets will be required for the service. A sermon will be preached by Fr. Nicholai Velimirovic, Chaplain to the King of Serbia, who intends to make an acknowledgment of the many services Great Britain has rendered to Serbia. The singing will be unaccompanied, in accordance with Eastern ecclesiastical custom, but Serbian music will be played upon the organ at intervals.

Daily Choral Evensong at 5 p.m. has been resumed at Southwark Cathedral.

The portrait of Sir Frederick Bridge, given with our September issue, should have been dated 1907.

---

ORGAN RECITALS.

Mr. W. J. Lancaster, Bolton Parish Church (two recitals)—Occasional Overture, *Handel*; Elegy, *Lloyd*; Cantabile (Symphony No. 2), *Vierne*; Allegro (Symphony No. 5), *Widor*; Sonata No. 3, *Mendelssohn*; Sketch in B minor, *Schumann*; Minuetto, *Widor*; Canzona, *Frescobaldi*.

Dr. R. Walker Robson, Christ Church, Crouch End (four recitals)—Prelude Pastorale (Suite No. 2), *Boëllmann*; Finale from Sonata in G sharp minor, *Rheinberger*; Elégie, *Vierne*; Scherzo (Symphony in D), *Lemare*; Chaconne, *Karg-Elert*; Prelude on 'Dundee,' *Parry*; Carillon, *Vierne*; Choral No. 3, *Franck*.

Mr. Walton, Glasgow Cathedral (five recitals)—Prelude and Fugue on B A C H, *Liszt*; Pastorale and 'The Cat's' Fugue, *Scarlatti*; Ballade, *W. A. Pollitt*; Sonata No. 1, *Guilmant*; Marche Pontificale, *Widor*; Canzonetta, *d'Ambrosio*; 'The Sea,' *Herbert A. Smith*; Scherzo in E and Grand Chœur Dialogué, *Gigout*; Prelude on 'Hanover,' *Parry*; Capriccio, *Ireland*, Marche Ecossaise, *Debussy*; Sonata No. 5, *Rheinberger*; 'The Storm,' *Lemmens*; Fantasia and Fugue in G minor, *Bach*; Canzonetta, *Lemare*; Air with Variations, *Best*; Sonata No. 4, *Mendelssohn*.

Mr. George Pritchard, St. George's Parish Church, Altrincham (two recitals)—Allegro, *Peace*; Finale from Sonata in C minor, *Rheinberger*; Canzona, *Wolstenholme*; Recessional, *Alan Gray*; Triumph Song, *Baynon*.

Mr. Henry Riding, St. Mary Abchurch, E.C.—Air and Variations, *W. G. Wood;* Serenata, *E. Markham Lee;* Scherzino, *Nunn.* St. Mary-the-Virgin, Aldermanbury (two recitals)—Alla Marcia, *Nunn;* Introduction and Allegro Concertante, *Holloway;* Nocturne, *Faulkes;* Minuet, *Moszkowski.*

Driver C. E. B. Dobson, Central Mission, Nottingham—Con Moto in B flat, *Smart;* Vesperale, *Scott.*

Corporal Leonard Brown, Central Mission, Nottingham (two recitals)—Impromptu, *Dobson;* Lullaby, *Bernard Johnson;* Nuptial Postlude, *Faulkes.*

Mr. Herbert Hodge, St. Nicholas Cole Abbey, E.C. (four recitals)—Air with Variations in A, *Hesse;* Canzonet and Caprice, *Johnson;* Fugue in D, *Guilmant;* Air with Variations in A, *Best;* Fugue in E flat, *Attwood;* Carillon, *de la Tombelle;* 'Villanella,' *Ireland.*

Mr. Norman F. Demuth, Parish Church, Uxbridge—March in D, *Guilmant;* Canzonetta, *Demuth;* Romance in B flat, *Davan Wetton;* Anapæst, *Wesley.*

Mr. H. Wayland Brown, Holy Trinity Church, Twickenham—Concert-Overture, *Hollins;* Air with Variations, *Haydn;* Chant Seraphique, *Guilmant;* Spring Song, *Hollins.*

Dr. Caradog Roberts, Calfaria Welsh Baptist Chapel, Aberdare—Funeral March and Hymn of Seraphs, *Guilmant;* 'A Storm on the Alps,' *Weigand;* Fantasia in B flat, *Best;* March Cortège, *Gounod.* At Welsh National Hospital, Netley — Overture, 'Egmont'; Humoreske, *Dvorák;* Sonata No. 1, *Guilmant;* Concert-Overture, *Best.*

Mr. W. Brennand Smith, Parish Church, Swanage—Introduction and Fugue in F sharp minor, *Handel;* Evening Song, *Bairstow;* Scherzo (Sonata No. 5), *Guilmant;* Triumphal March, *Lemmens.*

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool (six recitals)—Prelude and Fugue on B A C H, *Liszt;* Spanish Dance in G minor, *Moszkowski;* Fantasia Concertante, *Petrali;* Adagio Molto (Sonata 'Eroica'), *Stanford;* Allegro Moderato, *Arne;* Overture in D, *Smart;* Five Variations on an Old English Melody, *Stuart Archer;* Finale (Sonata 'Eroica'), *Stanford;* Grand Chœur Dialogué, *Gigout;* Toccata in F, *Bach;* Overture 'In Memoriam,' *Sullivan;* 'Pomp and Circumstance,' *Elgar;* Sonata No. 1, *Harwood;* Air with Variations, *Best;* A Moonlight Reverie, *Ellingford;* Toccata in D minor, *Faulkes;* Dithyramb, *Harwood;* Concert Fantasia on Scottish Airs, *P. J. Mansfield.*

APPOINTMENTS.

Mr. Herbert Westerby, organist and choirmaster of Christ Church, Erith, in succession to the late Mr. J. T. Ruck, who died on January 21, 1918.

Mr. W. F. Wood, deputy-organist of Armagh Cathedral, has been appointed organist of St. Peter's Parish Church, Athlone. The Wood family has been long associated with Armagh Cathedral, the best-known member being Dr. Charles Wood, whose father was lay-vicar for many years.

Mr. F. Wyatt, organist and choirmaster of St. Thomas's Church, Nottingham, to a similar position at All Saints' Church, Nottingham.

## Obituary.

We regret to record the following deaths:

Liza Lehmann (Elizabeth Nina Mary Frederika Lehmann), on September 19, at Hatch End, Pinner, London, N.W. This sad news came as a shock to the numerous friends and admirers of the deceased. Madame Lehmann, who was born in London in 1862, was the daughter of Rudolf Lehmann, the painter, by his wife Amelia, the daughter of Robert Chambers, of Edinburgh, the author and publisher. Mrs. Rudolf Lehmann was a highly-cultivated musical amateur. She composed some songs, and arranged others of a classical type, under the initials 'A. L.' She was the first teacher of her daughter, who later on studied singing under Randegger and composition under Raunkilde at Rome, Freudenberg at Wiesbaden, and the late Hamish MacCunn in this country. Liza Lehmann made her début as a singer at a Monday Popular Concert at St. James's Hall on November 23, 1885, and she at once stepped into favour, and afterwards sang very frequently at these concerts, where she was associated with Joachim and Clara Schumann. She also appeared at the Crystal Palace, Philharmonic, and Novello's Oratorio concerts, the Norwich Festivals, and many other musical events. On July 14, 1894, she gave a farewell concert at St. James's Hall previous to her retiring from the concert-platform on her marriage with Mr. Herbert Bedford, who still lives to mourn his great loss. Miss Lehmann had a light, beautiful voice which she managed with consummate skill. Her intonation was impeccable, and she sang with fascinating refinement. She excelled in singing old ballads, and her familiarity with three foreign languages gave her a great répertoire. Since her marriage she devoted herself to composition and teaching. Her first great success was the song-cycle, 'In a Persian Garden,' the words of which, as all the world knows, are taken from Fitzgerald's translation of the Rubáiyat of Omar Khayyám. This widely-known setting was first produced in 1896, at the residence of Mrs. E. L. Goetz, by Madame Albani, Miss Hilda Wilson, Mr. Ben Davies, and Mr. Bispham. Other song-cycles followed: 'The Daisy Chain,' 'More Daisies,' 'Prairie Pictures,' 'In Memoriam' (Tennyson), 'Alice in Wonderland,' 'Four Continuous Tales and a Moral,' 'Parody Pie,' and others. In fact it may be said she established the song-cycle in this country. Other of her compositions include a fairy cantata, 'Once upon a time'; a musical farce, 'Sergeant Brue' (which was produced at the Strand Theatre on June 14, 1904, and had a fairly long run; a light opera, 'The Vicar of Wakefield' (which was produced at the Prince of Wales's Theatre in 1907; an album of pianoforte sketches, 'Cobweb Castles,' and a great number of successful songs. All her music has that air of elegance and refinement which, as noted above, was so characteristic of her singing. If at times her compositions lacked depth and strength, it may at least be said that their idiom was understandable and that there was always the appeal of melodic fluency. She revealed her highest plane in the 'Persian Garden' setting. Her numerous singing pupils will all testify not only to her skill as a teacher and her great knowledge of the singer's art, but also to the ingratiating charm of her personality. The last year or two of her life was saddened by the death by an accident of her only son. Much sympathy will be felt for her doubly-bereaved husband.

Charles John Hargitt, at his residence, 84, Upper Grosvenor Road, Tunbridge Wells, on August 31, aged eighty-five. Born in Edinburgh in 1833, the son of a well-known pianist and composer, Mr. Hargitt studied under Hallé, Macfarren, and Hiller, and was organist of St. Mary's R.C. Church from 1855 to 1862, being also founder and conductor of the Edinburgh Choral Union. He made his home in London in 1862, and was connected with the Royal Albert Hall Choral Society as deputy-conductor for Gounod. He was choir director of the Jesuit Church, Farm Street, for eleven years, and did much for church music. His compositions include an opera ('Coronet or Crown'), two operettas, a cantata ('The Harvest Queen'), and numerous part-songs and motets. His song, 'The Mitherless Bairn,' was at one time very popular, while he also composed some fine hymn-tunes. In 1904 he retired to Tunbridge Wells, where he lived for the past fourteen years in the highest esteem.

Sir Herbert Marshall, at Leicester, on August 31. He was well-known in the pianoforte trade. Born on June 13, 1851, as a boy he was a solo chorister at St. Margaret's, Leicester, and he became also a capable violinist. He started in the pianoforte trade in 1882, and soon worked up a great business. He was a J.P. for the county and borough of Leicester, and was for four years president of the Music Trades Association of Great Britain. He founded the Leicester Philharmonic Society in 1886. He by no means confined his energies to business, and he found time to attend to the general interests of Leicester. He was Mayor during 1896-97. In 1910 he unsuccessfully contested Market Harborough in the Conservative interest, and from 1904 he was president of the local Conservative Association. He was knighted in 1905.

Henry W. Braine, on August 24, after a long illness. For some years past he was choirmaster of Maryland Point (Stratford, London, E.), Presbyterian Church, and was well-known in local musical circles as a conductor.

# Letters to the Editor.

## ORGANS IN JERUSALEM.

Sir,—I have recently passed a few days in Jerusalem, and devoted some of my time to satisfying the curiosity of your correspondent, Mr. Musgrove (*see* May number), which he assumes to be shared by others of your readers. Jerusalem is of course crowded with religious establishments of all sorts; but, fortunately, one may at once rule out as never possessing organs all those of the Muslims, Jews, and Eastern Christians *i.e.*, Orthodox Greeks, Armenians, Abyssinians, Copts, &c. We are left with the Protestants and Catholics, of whom the latter are on the whole best provided. As well as time, I devoted a good deal of energy to collecting the information shown below, but I do not pretend that it is an exhaustive list, as by the time I had completed these visits my pertinacity was expended. I am told that the instrument in the church of the Latin Catholic Convent attached to the Church of the Nativity at Bethlehem is a very good one, but I was too lazy to visit it on this occasion.

Franciscan Monastery of St. Saviour.—Large, fine three-manual by Bossi, of Torino. Built 1909. Pneumatic action. Blown by oil-engine. Balanced swell and crescendo pedals. Usual composition pistons, and pedals for trumpet, tremulant, &c. About forty-five stop-keys. Not in perfect order, but very good, and a pleasure to play on.

Dominican Monastery of St. Stephen.—Two-manual pneumatic by Mauracher's Sons, Salzburg. Thirteen draw-stops, balanced swell pedal, nine 'switches' (instead of 'pistons'). Pleasant tone, but badly out of tune, and not well-balanced. Hand-blown.

German Protestant Church of the Redeemer.—Two-manual pneumatic by Dinse Brothers, of Berlin. No swell. Crescendo pedal in form of a roller turned by the foot, actuating a hand on a dial like a speedometer. Not at all satisfactory. Twenty-one draw-stops, three composition pistons, and coupler pistons. Powerful tone of usual German quality; tune good except on reeds. Blown by pedal apparatus like the one in the German hospice. Twenty years old.

German Victoria-Augusta Hospice.—Two-manual pneumatic by Sauer, of Frankfort. About twenty-five stop-keys. Balanced swell pedal. Typical German pattern. Composition pistons.

Schneller's Orphanage and Technical School.—Good two-manual pneumatic by Fried. Weigle, of Stuttgart (1911); fitted also with self-playing attachment for paper rolls. Composition pistons, balanced swell and crescendo pedals; about thirty stop-keys. Excellent tone and fair tune; more variety than in the other two German organs. Blown by a pedal apparatus like those above.

St. George's Collegiate Church (seat of the English Bishop).—Good two-manual by Bevington, Soho, London. Lever swell pedal. Tracker and pneumatic. About twenty-five draw-stops. Usual composition pedals. Typical English organ. Hand-blown.

Latin Patriarchate.—Two-manual by Bazzari, of Venice. One octave of pedals of very old-fashioned pattern, fixed at an angle of 45 degrees (like those described in the *Musical Times* some years ago in the articles on old Italian organs by, I think, Mr. Adcock). Probably over fifty years old, and a fine instrument when new; but now——! Quite a large instrument, with upwards of fifty things like three-speed gear levers instead of stops.

Ratisbonne Monastery and School (outside the City).—Two-manual and pedal (two octaves). Tracker, by François Mader, of Marseilles. Balanced swell-pedal, twelve draw-stops, and four coupler-pedals. Pleasant tone and fair tune. Possibly twenty-five years old. Hand-blown.

[I have played on all the above—some for many hours. The first five are constructed on the 'Ventil' system.]

'Ecce Homo' Convent (same foundation as the last, but inside the City).—Organ of same make and precisely same design, but larger by four stops. Many people told me this was one of the best organs in Jerusalem, but the sister-organist said it is now badly out of order, and not fit to play on.

The Church of the Holy Sepulchre.—Two organs here, both belonging to the Franciscans; one in a wooden gallery on the ground floor, the other in the second gallery of the Rotunda in which the Sepulchre is situated. Owing to the common ownership of this church between several sects, I could not play these organs when I visited them, and I had no opportunity of being present when they were in use at one of the Franciscan services. However, I examined them:

(*a*) Downstairs: One-manual and usual pedals. No name of maker, but old Italian. About twelve stops of same pattern as those on the organ of the Latin Patriarchate.

(*b*) In the second gallery: Two-manual by Rieger Brothers, of Jagerndorf, Silesia. Presented by the makers in 1896. Composition pistons. Pneumatic. Thirteen stops. German type.

Of the eleven instruments described, the first, second, fifth, eighth, ninth, and last, have consoles detached to the extent that the organist has his back to the organ and faces the choir. In the Dominican Church the console is in fact some distance from the organ.

All these instruments want attention and some considerable repairs, which cannot be had locally. I want to suggest, therefore, to English organ-builders to be ready to make an effort to get their foot in Jerusalem—if not by building new organs, by repairing or rebuilding.

The climate of Jerusalem is not seriously unlike our own. In the winter it is cold and wet; but as the town stands on a hill it is well-drained, so the atmosphere is not damp. The summer is dry, but not very hot. In fact the general result is very much what our own climate would be like if only it were 'regulated' so that the summer was always fine and all the wet weather came in the winter. (The annual rainfall of Jerusalem is the same as that of London, only it is spread over six instead of twelve months of the year).

I am sure I have not touched all the existing instruments, and there are some new churches which have not yet been fitted with organs. Our builders should be on the spot.

There is not a single music-shop of any description in Jerusalem. Here is an opening for somebody.

I trust that this letter will prove of interest.—Yours faithfully,

T. L. Martin
(*Lieutenant*).

Hebron, August 24, 1918.

[We are much indebted to Mr. Martin for so kindly sending us this interesting information.—Ed., *M.T.*]

## CHORISTER BOY AT EIGHTEEN.

Sir,—I was most interested in reading the account of Master Sydney Nokes, which appeared in the June issue of the *Musical Times*. I have had in my choir a boy (by name Albert Beddow) who has a marvellous record as a chorister. He joined my choir late in 1911, when he was eleven years old, and very soon I discovered that he possessed a voice of wonderful sweetness and clearness of tone, and at an early date he became leading solo boy. He was a most attentive boy at the practices and services; in fact, I do not think he was ever absent from either except in the case of sickness or holiday. On July 4 last he attained his eighteenth birthday, and a fortnight later he joined H.M. Air Force; but he retained all his beautiful singing qualities right up to the date of joining up, and on the Sunday prior he sang as well as he had ever done, his production being rich and clear, and there was not the slightest sign of his voice breaking. His singing has always been of the highest quality, and has given untold happiness, pleasure, and consolation to those whose privilege it was to hear him. I wonder whether any of your readers know of similar cases.—Yours faithfully,

W. H. Smart
(*Organist and Choirmaster of All Saints', Shrewsbury*).

1, Severn Bank, Shrewsbury,
August 28, 1918.

## FAVERSHAM CHURCH.

Sir,—There is one statement in the very interesting notice of Faversham Church which appeared in your September issue, that it may be well not to allow to pass uncontradicted. In reference to the Boy Bishop it is mentioned that this boy chorister 'maintained a mock Episcopal dignity until Holy Innocents' Day, *when it may be assumed he celebrated Mass.*' This statement, which I have italicised, is altogether wrong: the Boy Bishop never celebrated Mass. Any such idea is utterly wrong.

I take this opportunity to note that the Boy Bishop as an institution in England goes back to the early years of the 13th century, although previous writers have not traced it earlier than 1260. An entry of payment to the Boy Bishop at York occurs in January, 1228.—Yours faithfully,

Antiquary.

## RESONANCE.

Sir,—The article on 'Resonance' in your August number, particularly the note at the end, reminds me that when reading Mr. Granville Humphrey's pamphlet on Nasal Resonance, I performed some of his exercises. I observed that when singing a note and 'checking' the presence of nasal resonance as he suggests (by alternately pinching the nose with the fingers and then releasing it) that sometimes the nasal resonance could be heard as differing in pitch from the fundamental note. About the middle of the voice there was unison, about a fifth was audible, and a fifth lower in the scale the octave above seemed audible. I think that with very low notes the twelfth could be heard.

I wonder if any of your readers have experimented to any extent in this direction. I did not pursue the matter, but there might conceivably be some value in a general investigation of the phenomenon.—Yours faithfully,

W. Robertson.

Wm. Morris Choir, Glasgow.

Mr. George F. Walker writes to protest against the use as hymn-tunes of melodies from Beethoven's Sonatas. We are afraid this is a rather belated endeavour to get at the conscience of tune-book compilers. Probably if they ever saw the protest they would answer with whoever it was that said he did not see why the devil should have all the good tunes.

'Cambria' writes to support Mr. Newman's criticisms (September number) on the lack of insight and judgment in fitting poetic rhythm to music so frequently displayed in English song settings.

# Reviews.

### MUSIC FOR FEMALE VOICES.

*Three Hymns from Pan's Anniversary.* For female voices and small orchestra. Words by Ben Jonson, music by Geoffrey Shaw. (Novello's Trio Series, Nos. 457, 458, 459.)

[Novello & Co., Ltd.]

Mr. Shaw has here given us of his best. The description 'hymns' should not mislead, for the words are entirely 'secular' in tone. No. 1, 'Of Pan we sing,' is a spirited trio, varied with solos for the parts in turn, and the accompaniment is a great feature. The music calls for a liberal outpouring of tone, and it ends with an effective climax. The second number, 'Pan is our all,' is written for four vocal parts (S.S.A.A.). It is on the whole less strenuous than No. 1, but there are some dramatic points, one of which is the treatment of the words, 'But if he frown, the sheep, alas, The shepherd, wither, and the grass,' where an unexpected low C flat, held for two bars over a moving bass, arrests attention. The third number, 'If yet Pan's orgies,' is also in four parts. There are some impulsive rhythmic effects that carry the music along with a swing and a swirl. Towards the end the mood becomes reflective, and the movement ends with pianissimo unaccompanied hummed chords. The whole set provides excellent work for a well-equipped female-voice choir. The music presents no particular tonal difficulties, but its physical demands suggest mature singers rather than children. The accompaniments are written for small orchestra and pianoforte.

*Here a solemn fast we keep*, and *Corinna*. By Ethel Boyce. Words by Herrick. (Novello's Trio Series, Nos. 465 and 466.)

[Novello & Co., Ltd.]

Miss Boyce has won a high reputation for her female-voice choir compositions. 'In Mary's Garden' is an example widely known and admired, and others could be named. In these new pieces we detect the practised hand—they exhibit musicianship touched by delicate feeling. 'Here a solemn fast' is a short number, which is charmingly allied to the mood of the beautiful words. A *pp* introduction to the syllable 'Ah,' which is expanded very effectively at the end, is a tone-colour that seems peculiarly appropriate. Altogether an expressive and touching piece. 'Corinna' is a much longer number. Its chief feature is the liveliness and impelling character of the rhythm. There are plenty of contrasts of force, and ample scope for a good choir to exhibit training. The piece provides the sort of music that makes a choral practice worth while. There are no wire entanglements.

Three Two-part Songs by Arthur Henry Linton (published together or separately by Messrs. Novello) admirably exemplify the skill and fancy of the composer. The first, 'My true love hath my heart' (Sir Philip Sidney's well-known lyric), is an attractive canon in unison. Notwithstanding the restrictions of the form, the voice-parts flow along most melodically, and the independent pianoforte accompaniment is an added grace. The second number, 'Sweet and Twenty' (Shakespeare's 'O mistress mine'), is also a canon in unison, and again it is a capital piece of vocal writing. The last line, 'Youth's a stuff will not endure,' seems to have occasioned a difficulty in ending the canon. But the music is there. The third number, 'Sylvia,' adds one more to the innumerable settings of Shakespeare's 'Who is Sylvia?' This time the vocal part is not in canon form, but consists of solo phrases contrasted with part-writing that afford the constant interest of varied rhythm. All three pieces are free from difficulty, and should find favour wherever artistic and melodious music is appreciated.

## HYMNS TO JOY.

### An Incident of the Italian Front.

The stunt was due in three days' time. We had rehearsed it over a ground taped out beforehand to represent river, beach, attacking-area, and objectives. Nearly everything in the text-books would be illustrated; and all depended—as, say, in virtuosity—on what that repository of regimental tradition, the Quartermaster, called Timing and Touch. Now the ammunition had been issued and drawn, and a man from each section paraded one morning as a specimen of the rank and file in fighting order. The home carrier was not in it with the travelling hell which these mannikins made; for they were mostly youngsters in our platoon. From shrapnel-helmet to sandbags on their legs, they stood for what was most formidable in latter-day warfare, with equipment, grenades, flares, and shovel, besides the usual small-arms. And the light that shone from their eyes promised most for the Allies and least for the Enemy. Somehow they radiated 'joy.'

The little parade was dismissed and I turned away. Suddenly I was conscious that somebody was saluting—conscious, with that sixth sense which is given to an officer of any experience whatever. I turned about to find a corporal and a lance-corporal at my elbow desirous of a word with their officer. This village behind the line had a dismantled church, which was profaned by a bomb-hole in the roof; the organ, however, was practically intact. Curiously clad (for an organist) in service-kit and box-respirator, I had whiled away an hour the day before in—reminiscences of Peace. Apparently I had been discovered; indeed, I was told that the Padre had been distressed to listen to a happy-go-lucky ditty of the march sounding from the ex-edifice; and the request now was: Would I play to

the Platoon that afternoon? Yes, I said; if the Platoon would blow. Thus it was arranged.

So after lunch, with our supernumerary officer I repaired to the empty church, and there, drowned at times by the roar of the Corps artillery that had come to our assistance, I drew from the very sweet-toned instrument such pieces as go straight to the heart of Tommy. But, as I played, I saw before me the details of that imminent affray in which it would be my duty to lead the first wave. My orders were to get ahead at all costs, leaving the side issues to a mopping-up party immediately behind: these, at least, I could understand. I saw in my mind's-eye, and heard in my mind's-ear, the crossing of the river of snow-water (disablement for any who fell in) by pontoon bridges in the dark; the lying-out under camouflage, herring-bone fashion, for four cruel, cold hours; the paling of the dawn, and an advance under the protection of a bridge-head; the hasty deployment at the proper moment; the soaring rush of bright signals to indicate the moment to move forward on the heels of a creeping barrage; the hoarse call of the contact-'plane when the goal was reached; the quick-lit ground-flares; the consolidation by shovel and sandbag of the position when won; the re-assembly; and—the return.

But, as the music tailed off into the indistinctness of a soft-voiced stop, the vision of the return was vague. There might be no return at all. For this was to be a 'sacrificial stunt,' to save a Mistress of the Seas. While the Italian army were forcing the Philistine hosts back from the naval base, we—our Brigade—had to provide a diversion higher up the river, so as to prevent a concentration of troops. That was our thankless rôle. Thankless? Our privilege, rather! But we were only camouflaged civilians, they told us. To soldiers born and bred the task would be all in the day's work; to myself—and, I reckoned, to the majority of the men—the mystery remained. What real justification could there be under heaven for such apparent waste? For my own part, I was content: the city to be saved was, to me, an artistic Mecca, and her seven lamps burnt bright in my understanding. As a writing-man by inclination and a fighting man only by profession, I nevertheless could bow to the decree. Beauty—whether of intention or accomplishment—sufficed as a much-mistaken ideal, could it be but preserved from vandal hands. But these boys—from the plough, the workshop, the office-stool—what of them?

At their urgent request I had begun with 'Pack up your troubles in your old kit-bag,' and I was closing with the 'Hymn to Joy,' from the ninth Symphony, for my own private satisfaction. Here at least, thought I, is the classical counterpart of that marching ditty which had annoyed the Padre as out of place. As the organ, responding to the hand-wheel which my lads were twirling so heartily as a self-imposed fatigue, let go its richest chords, the simplicity of a great consecration of mind and heart and voice to—if need were—the supreme sacrifice was manifest for the second time in the programme. None of us would die in vain—because of that light in the eye I had seen in the two men who had paraded as they would appear on the fateful day. And now Tommy had called for *his* hymn to joy; for that was the conclusion of the matter, as a master could assert with all 'the pluck of twenty battalions'! All were content, then; and it was music that made us glad. Instinctively I felt that I should be alive afterwards—though how to reconcile this feeling with the responsibility and risk that awaited me was more than even Beethoven could tell. Still this would be a last voluntary, one more oblation to the Grand Perhaps.

I ceased playing; and word came that 'the stunt was off,' for the river, risen through recent rains, made a crossing impracticable. Yet the city has not fallen; indeed, the tide of destruction has since turned: the Powers-that-Be took the will for the deed, and had intervened after their mysterious fashion. But the church has already been razed to the ground by great shells that answered our artillery. The memory of that inter-communion between a musical officer and his platoon remains, however, a memory, and a precious one; and the Stunt, sacrificial in spirit if not in fact, will be something to talk about when we meet once more in the House of Peace fashioned from those finer arts of self-less line and colour which War does its best—or worst—to obliterate.

Cecil Barber.

## THE PITCH NAMES OF NOTES AND OCTAVES.

By Reginald Gatty.

Most people have no doubt frequently experienced some difficulty in conveying briefly and clearly, whether in speech or writing, which particular octave of the musical series they wish to refer to. In speech they have to make use of some cumbersome phrase such as 'the D next below the bass staff' or 'the A in the second space in the treble staff,' while in writing, as in works on acoustics, or on instrumentation, where the pitch of sounds so often has to be given, they generally avoid the difficulty by representing the note required in the staff notation, probably without thinking of any name at all. The fact is that although names of notes exist they do not form a complete series, nor is their employment entirely free from ambiguity. Musicians speak of 'tenor C,' 'middle C,' &c., but have no names for the remaining notes of the respective octaves.* We cannot speak of 'middle B,' for example. Again 'great C' may be either the lowest note possible on the violoncello or the C an octave below. In this respect the Germans are better off, as their system of pitch-names is both complete and clear. The signs of this system have already been employed by some of our writers, but we have as yet no recognised English terms for the German *names* of these signs, and it will be evident that we lose half the advantages if the system is only available for writing but not for speech.

The defective English systems may be summarised as follows:

Ex. 1.

'Great C, three C's (CCC) or 16-ft. C' ('16-ft. D, E...').

These are terms used by organists and writers on the organ, the note being that sounded by a pipe of 16 ft. (*v.* Grove's *Dictionary*, Art. 'C,' also Stainer and Barrett's *Dictionary*, Art. 'Pitch') †

Ex. 2.

'Double C (CC), or 8-ft. C: also violoncello C' ('8-ft. D, E...').

The first two are organ terms, an 8-ft. pipe giving the sound noted (*v.* Grove, *l. l.*; Stainer and Barrett, *do.*). 'Violoncello C' is the term used by the late Sir Robert P. Stewart in his article on 'Irish Music' (Grove, old edition, vol. ii., p. 20).

Ex. 3.

'Tenor C, or 4-ft. C' ('4-ft. D, E...').

These are also organ terms, a 4-ft. pipe giving the sound noted (*v.* Grove, and Stainer and Barrett, as above). 'Tenor C' was adopted by Sir R. P. Stewart (*l. l.*), apparently in reference to the viola, as being the lowest note on that instrument, in distinction to his 'violoncello C,' an octave below, and seems to be in fairly common use.

Ex. 4.

'Fiddle G (*v.* Stainer and Barrett *sub* 'Concertina' (*Eng.*).

Ex. 5.

'Middle C, or 2-ft. C' ('2-ft. D, E...').

'Middle C,' so called either because the note stands on the leger line between the bass and treble clefs, or because

* Used in this sense 'octave' is really a misnomer for 'heptachord' or 'septenary.' There are only seven notes in each recurring group of the musical diatonic scale, the eighth note or octave-note to the first note of any heptachord being really the first note of the heptachord above.

† The octave below CCC is CCCC (Stainer and Barrett, *l. l.*).

it is in the centre of the organ and pianoforte keyboard, is of course in extensive use.

Ex. 6.

'Treble C, or 1-ft. C' ('1-ft. D, E...').

Organ-terms (*v.* Grove, also Stainer and Barrett, as above).

Ex. 7.

'G, A.....*in alt.*'*

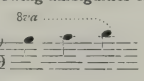
(*v.* Grove, *l. l.* and *sub* 'Alt,' also Stainer and Barrett *sub* 'In alt.'). Here we find other general names for each note of the heptachord, as also in the one that succeeds.

Ex. 8.


'G, A.....*in altissimo*' (abbreviated *in alt°*).

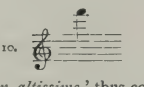
(*v.* Grove, *l. l.* and *sub* 'Alt,' also Stainer and Barrett *sub* 'In altissimo'). The C in this heptachord 'C *in altissimo*,' is also called 'double high C *in alt*' (*v.* Grove, Art. 'Florence, Evangeline.')

Unfortunately, according to the old system of naming organ-pipes, 'treble C, or 1-ft. C' is succeeded by 'C *in alt*, or 6-in. C,' and this in turn by 'C *in altissimo*,'† thus causing the following ambiguities of expression:

Ex. 9. 


'G, A, B, *in altissimo*,' or 'G, A, B, *in alt.*' (for organ-pipes).

Moreover,

Ex. 10. 

is often called 'F *in altissimo*,' thus confusing it with the F in the heptachord above (*v.* Grove, *l. l.*).

I now give the German system from Riemann's *Musik-lexikon*, seventh ed., Art. 'Liniensystem,' with the various English equivalent terms employed by different writers.

Ex. 11.


'Doppelkontratöne' = 'Double-contra Octave' (Riemann's *Musiklexikon*, Engl. ed., Art. 'A.')

Ex. 12.


'Kontra-Oktave' = 'Contra Octave' (Riemann's Engl. ed., *l. l.*).

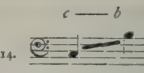
Ex. 13.


'Grosse Oktave' = 'great octave' (Grove, Art. 'Tablature,' Stainer and Barrett, Art. 'Pitch,' Riemann's Engl. ed., *l. l.*).

* *Alt* is apparently an abbreviation of the Italian *alto*.

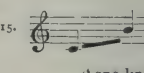
† *v.* Stainer and Barrett, Art. 'Pitch.'

*c* —— *b*

Ex. 14. 

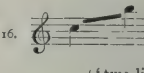
'Kleine Oktave' = { 'little octave' (Grove, Art. 'Tablature.') / 'small octave' (Stainer and Barrett. Art. 'Pitch,' Riemann's Engl. ed., *l. l.*),

$c^1$ —— $b^1$

Ex. 15. 

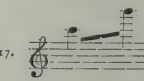
'Eingestrichene Oktave' = { 'one-line octave' (Grove, *l. l.*). / 'single-lined* octave' (Haberl, *Magister Choralis*, Engl. ed., Pustet, 1877, p. 25). / 'once-marked octave' (Grove, old ed., Art. 'Alphabet'). / 'once-accented octave' (Stainer and Barrett, *l. l.*, Riemann's Engl. ed., *l. l.*).

$c^2$ —— $b^2$

Ex. 16. 

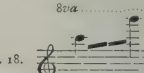
'Zweigestrichene Oktave' = { 'two-line octave.' / 'double-lined† octave.' / 'twice-marked octave.' / 'twice-accented octave.'

$c^3$ —— $b^3$

Ex. 17. 

'Dreigestrichene Oktave' = 'thrice-accented octave (Riemann's Engl. ed., *l. l.*).

$c^4$ —— $b^4$

No. 18. 


'Viergestrichene Oktave' = 'four-times-accented octave (Riemann's Engl. ed., *l. l.*).

No. 19.


Fünfgestrichenes C.

The superiority of the German system—an extension of their old tablature (*cp.* Grove, Art. 'Tablature')—will be obvious, on account of its completeness, unambiguity, and logical plan. To be generally adopted by us, however, it is essential that there should be an agreement as to the English equivalent terms, and those already casually employed by our writers are open to several objections.

'Great octave,' with its subdivisions, 'great C,' 'great D,' &c., is liable to cause ambiguity, as 'great C' is used by organists to indicate the German 'Kontra C,' *i.e.*, the C an octave below. Moreover 'great' and 'little' in 'great octave' and 'little octave' are mis-translations of the terms 'gross' and 'klein,' as we use other words to distinguish

(*Continued on page 465.*)

* This is given as the equivalent to the form 'einmalgestrichen'

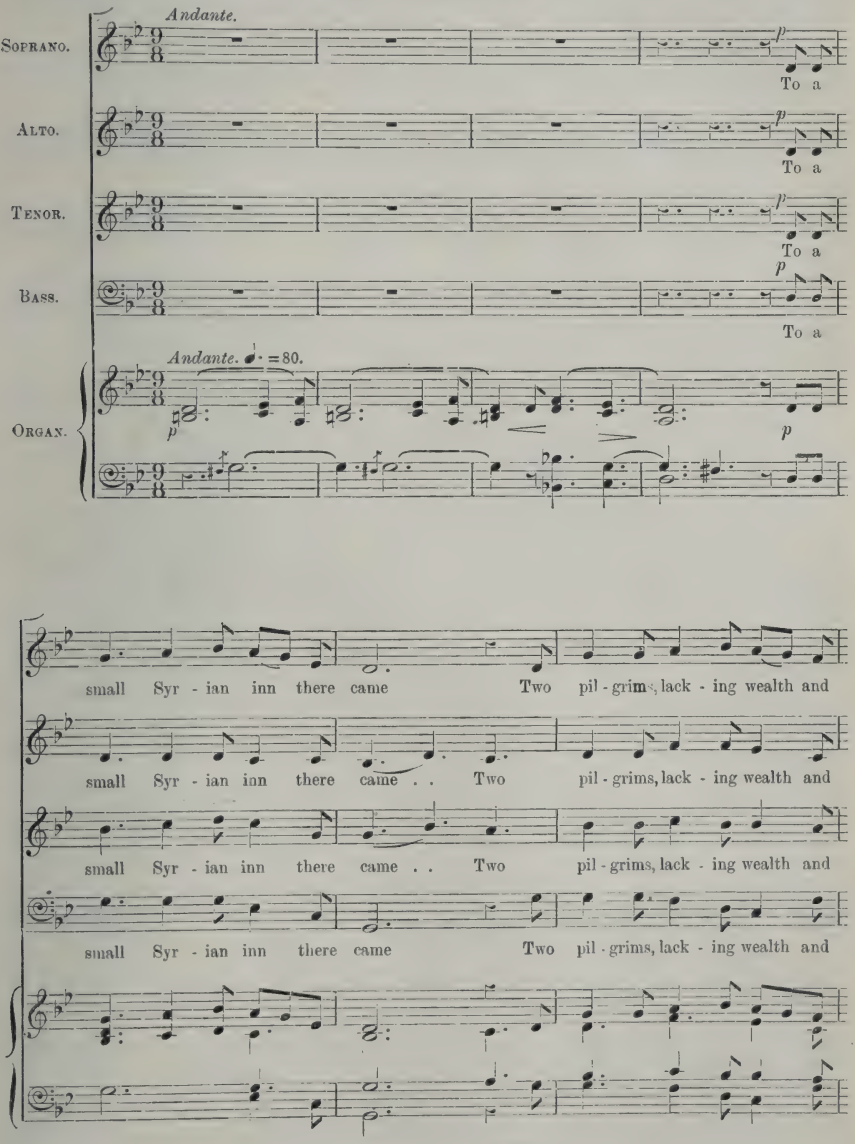
† 'Zweimal gestrichen.'

# A Carol of Peace.

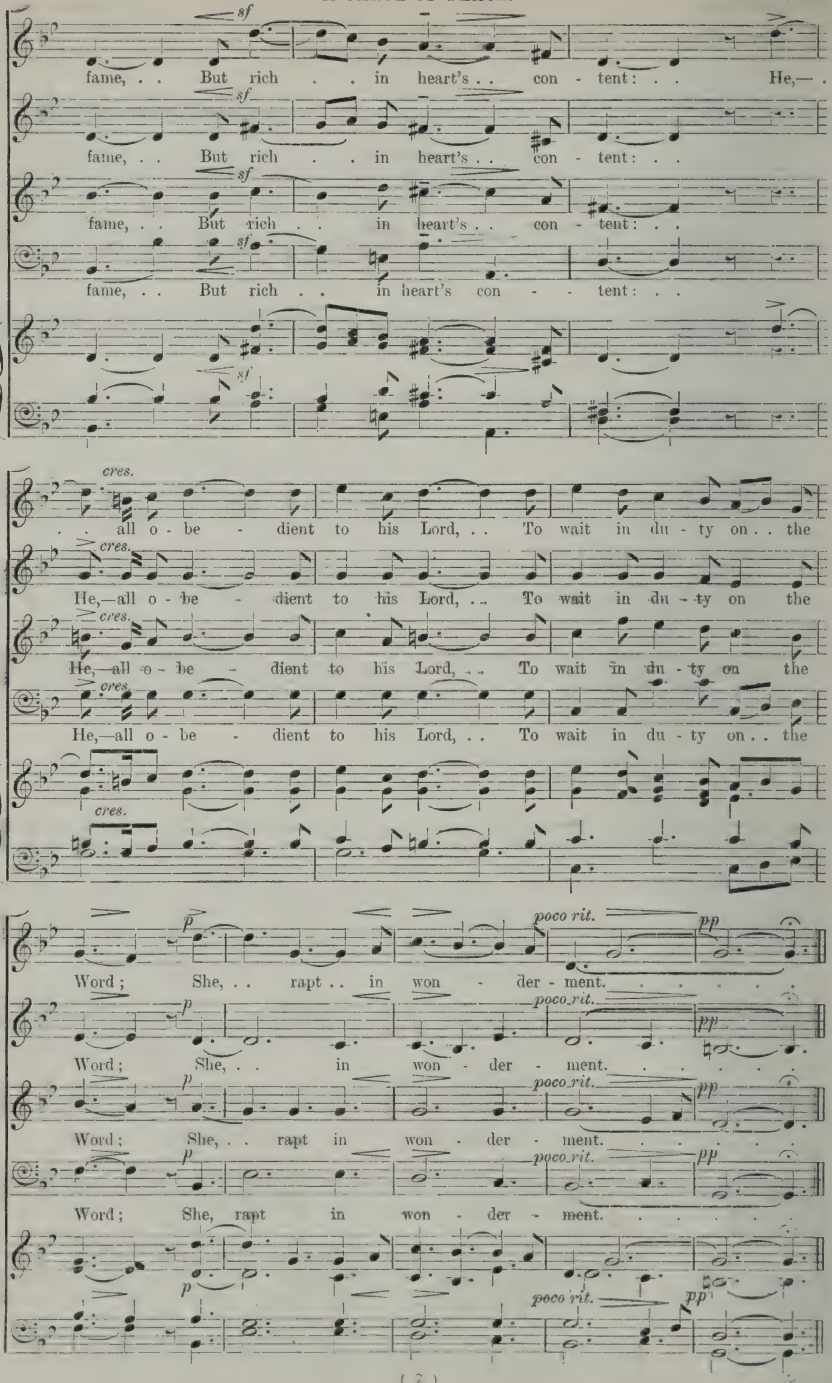
Words by Archdeacon Wakeford,
Precentor of Lincoln Cathedral.

Composed by George J. Bennett.

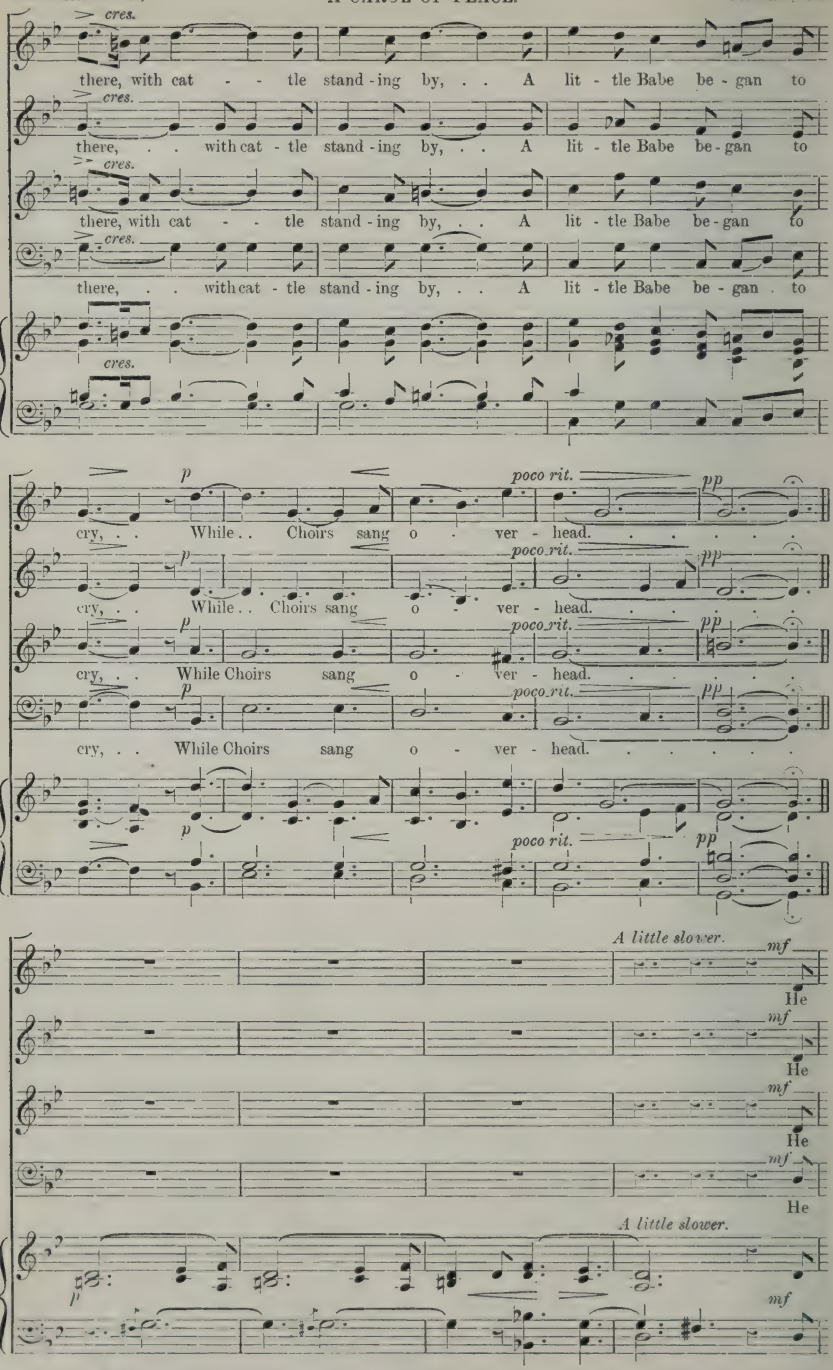
London: Novello and Company, Limited; New York: The H. W. Gray Co., Sole Agents for the U.S.A.


Andante.
Soprano.
To a
Alto.
To a
Tenor.
To a
Bass.
To a
Andante. ♩. = 80.
Organ.
small Syr - ian inn there came Two pil - grims, lack - ing wealth and
small Syr - ian inn there came . . Two pil - grims, lack - ing wealth and
small Syr - ian inn there came . . Two pil - grims, lack - ing wealth and
small Syr - ian inn there came Two pil - grims, lack - ing wealth and

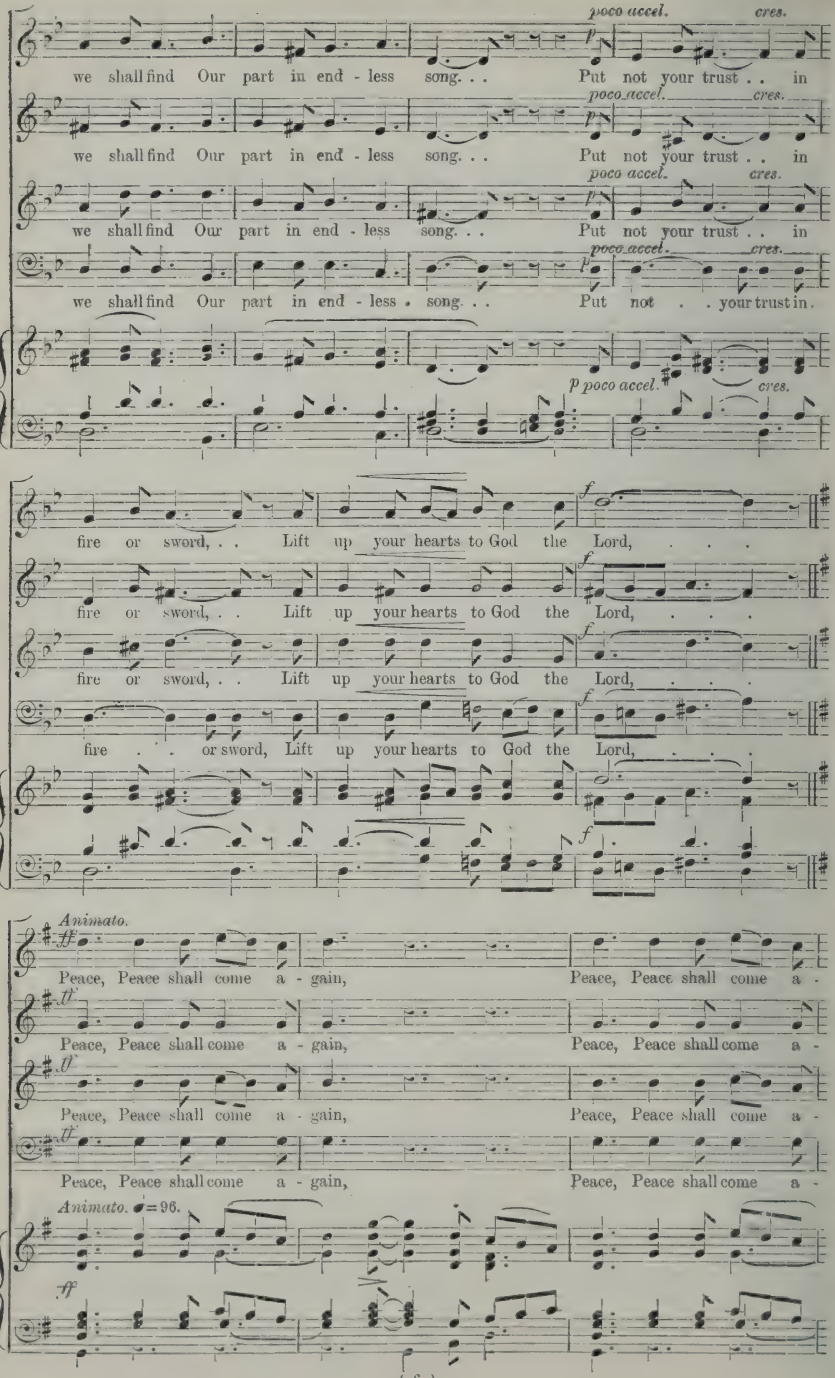
*Copyright, 1918, by Novello and Company, Limited.*

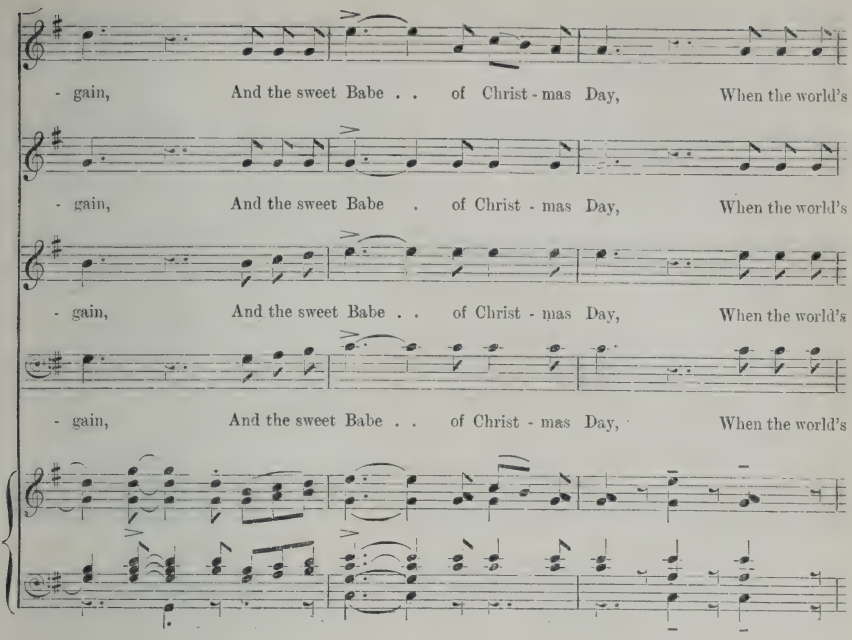

sf
fame, . . But rich . . in heart's . . con - tent: . . He,— .
fame, . . But rich . . in heart's . . con - tent: . .
fame, . . But rich . . in heart's . . con - tent: . .
fame, . . But rich . . in heart's con - - tent: . .
cres.
. . all o - be - dient to his Lord, . . To wait in du - ty on . . the
He,—all o - be - dient to his Lord, . . To wait in du - ty on the
He,—all o - be - dient to his Lord, . . To wait in du - ty on the
He,—all o - be - dient to his Lord, . . To wait in du - ty on . . the
p
poco rit.
pp
Word; She, . . rapt . . in won - der - ment. . . . . .
Word; She, . . in won - der - ment. . . . . .
Word; She, . . rapt in won - der - ment. . . . . .
Word; She, rapt in won - der - ment. . . . . .

With -
With -
With -
With -
- in the inn no room was found, But in the sta - - - ble on the
- in the inn no room was found, . . But in the sta - - - ble on the
- in the inn no room was found, . . But in the sta - - - ble on the
. . in the inn no room was found, But in the sta - - - ble on the
ground . . . Sweet hay . . . was soft - - ly spread: . . . . And
ground . . . Sweet hay . . . was soft - - ly spread: . . . . And
ground . . . Sweet hay . . . was soft - - ly spread: . . . . And
ground, on the ground Sweet hay . . was soft - ly spread: . . . . And


cres.
there, with cat - - tle stand - ing by, . . A lit - tle Babe be - gan to
there, . . with cat - tle stand - ing by, . . A lit - tle Babe be - gan to
there, with cat - - tle stand - ing by, . . A lit - tle Babe be - gan to
there, . . with cat - tle stand - ing by, . . A lit - tle Babe be - gan to
p
poco rit.
pp
cry, . . While . . Choirs sang o - ver - head. . . . . .
cry, . . While . . Choirs sang o - ver - head. . . . . .
cry, . . While Choirs sang o - ver - head. . . . . .
cry, . . While Choirs sang o - ver - head. . . . . .
A little slower.
mf
He
He
He
He
A little slower.
p
mf

wept for Pain, they sang of Peace;.. And by His Pain . . . at last shall
wept for Pain, they sang of Peace;.. And by His Pain . . . at last shall
wept for Pain, they sang of Peace;.. And by His Pain . . . at last shall
wept for Pain, they sang of Peace;.. And by His Pain . . . at last shall
cres.
Ped.
f
mp
cease . . All toil . . . and grief . . . and wrong;. And
cease . . A l toil . . . and grief . . . and wrong;.. And
cease . . All toil . . . and grief . . . and wrong;.. And
cease . . All toil . . . and grief . . . and wrong;.. And
Peace . . . shall come for all man-kind, And through . . . the dis - cords
Peace . . . shall come for all man-kind, And through . . . the dis - cords
Peace shall come for all man-kind, And through the dis - cords
Peace shall come for all man-kind, And through the dis - cords


poco accel.
cres.
we shall find Our part in end - less song. . .
Put not your trust . . in
we shall find Our part in end - less song. . .
Put not your trust . . in
we shall find Our part in end - less song. . .
Put not your trust . . in
we shall find Our part in end - less song. . .
Put not . . your trust in.
p poco accel.
cres.
fire or sword, . . Lift up your hearts to God the Lord, . . .
fire or sword, . . Lift up your hearts to God the Lord, . . .
fire or sword, . . Lift up your hearts to God the Lord, . . .
fire . . or sword, Lift up your hearts to God the Lord, . . .
Animato.
Peace, Peace shall come a - gain, Peace, Peace shall come a -
Peace, Peace shall come a - gain, Peace, Peace shall come a -
Peace, Peace shall come a - gain, Peace, Peace shall come a -
Peace, Peace shall come a - gain, Peace, Peace shall come a -
Animato. ♩=96.
ff


- gain, And the sweet Babe . . of Christ - mas Day, When the world's
- gain, And the sweet Babe . of Christ - mas Day, When the world's
- gain, And the sweet Babe . . of Christ - mas Day, When the world's
- gain, And the sweet Babe . . of Christ - mas Day, When the world's

marcato.
mad - ness dies a - way, Shall claim His right, shall claim His right, shall claim His
marcato.
mad - ness dies a - way, Shall claim His right, shall claim His right, shall claim His
marcato.
mad - ness dies a - way, Shall claim His right, shall claim His right, shall claim His.
marcato.
mad - ness dies a - way, Shall claim His right, shall claim His right, shall claim His
marcato.

ff
right, . . and reign, . . . . . and
right, . . and reign, . . . . . and
right, and reign, . . . . . and
reign, . . . . . and reign, . . . .
right, . . and reign, . . . . . and
poco rall.
reign, shall claim . . . His . . right, and reign. . . .
reign, shall claim His right, and reign. . . .
reign, shall claim . . . His . . right, and reign. . . .
reign, shall claim His right, and reign. . . .

(Continued from page 456.)

the two kinds of letters by their size. Thus 'grosses C' and 'kleines c' are not 'great C' and 'little c' but 'capital C' and 'small c.' In using letters for the names of notes, however, we wish to think of them as such, not as kinds of letters. Now these are bass octaves, and we might speak of the 'first bass octave' with 'first bass $c$' ($=c$) to 'first bass $b$' ($=b$), and 'second bass octave' extending from 'second bass C' (=C) to 'second bass B' (=B).

Of the four alternative translations for 'eingestrichen,' 'zweigestrichen,' &c., the form 'one-line octave' has the advantage of brevity. The terms 'line,' 'lined,' 'marked,' 'accented,' all refer to the older alternative methods of differentiating the letter signs for the various heptachords,

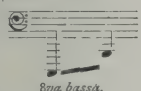
$$\bar{c}, \bar{\bar{c}}, \bar{\bar{\bar{c}}}$$

$c^1$, $c^2$, $c^3$, &c., having been also expressed $c$, $c$, $c$,....., or $c^{I}$, $c^{II}$, $c^{III}$. As these signs have now been superseded the corresponding terms may go too.

Now all these are treble octaves, so they could be called 'first treble octave,' 'second treble octave,' &c., and the respective notes be called 'first $c$' ($=c^1$), 'second $c$' ($=c^2$), &c., the names thus harmonizing with the numbers.

For the German 'Kontra-Oktave' and 'Doppelkontra Oktave' we might speak of the 'first Contra-octave' extending from 'first Contra C' (=1C) to 'first Contra B' (=$_1$B), and the 'second Contra-octave' from 'second Contra C' (=$_2$C) to 'second Contra B' (=$_2$B), according to the numbers as before. We thus get the following pitch-names for the notes and octaves of the musical scale in its widest practicable extent*:

Ex. 20.




Second Contra-octave: $_2$C to $_2$B (second Contra C to second Contra B).

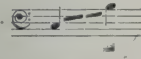
Ex. 21.

First Contra Octave: $_1$C to $_1$B (first Contra C to first Contra B).

Ex. 22.

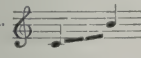
Second Bass Octave: C to B (Second Bass C to Second Bass B).

Ex. 23.



First Bass Octave: $c$ to $b$ (First Bass $c$ to First Bass $b$).

Ex. 24.

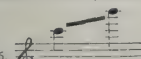


First Treble Octave: $c^1$ to $b^1$ (First $c$ to First $b$).

Ex. 25.

Second Treble Octave: $c^2$ to $b^2$ (Second $c$ to Second $b$).

Ex. 26.

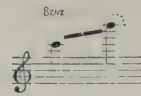


Third Treble Octave: $c^3$ to $b^3$ (Third $c$ to Third $b$).

* The serviceable limits of the musical scale are those of the modern full-size concert-grand pianoforte, reaching from Double Contra A (2A) to fifth $c$ ($c^5$). The notes above and below these ranges only occur on the organ, where they are used as reinforcements of sound by means of 32-ft. pipes and the smallest mutation ranks, the sound of course not being actually noted (*v.* Riemann, Art. 'Liniensystem').



Ex. 27.




Fourth Treble Octave: $c^4$ to $b^4$ (Fourth $c$ to Fourth $b$).

Ex. 28.

$c^5$ (Fifth $c$).

Finally a few words may be added with regard to the 'systema maximum,' or gamut,*—that is, the 'great scale' (musical scale) in its limited mediæval form, as recognised by Guy of Arezzo (born *c.* 1000), and extending from G (the first G below tenor C) to $e^2$ (the first $e$ above treble $c$). The Greek diatonic scale as settled by Pythagoras (born 582 B.C.), was from A to $a^1$, and after its adoption by the Romans, Boethius (died 524) gave the names of the first fifteen letters of the Latin alphabet, from A to P, to the fifteen notes of which it was composed. These letters were afterwards changed for the first seven letters A to G, written in different forms for the different heptachords. The subsequent addition of one note below and four above then completed the gamut, and finally these twenty notes received names derived from the relationships of the hexachords as taught in the art of solmisation (hexachord modulation).

It will be clear that here we have to do with an historical system which has reached its final form and should no more be disturbed than the four-line staff, the *nota quadrata*, or the other characteristics of plainsong music. We have accordingly for the modal student the symbols and names of the gamut still remaining in their ancient form and now given for the purposes of completeness and comparison.

SYSTEMA MAXIMUM, OR GAMUT.

| Descriptive Title. | Symbol. | Modern Equivalent. | Name. |
|---|---|---|---|
| Excellentes... | ee | $e^2$ | E la. |
| | dd | $d^2$ | D la sol. |
| | cc | $c^2$ | C sol fa. |
| | ♮♮ | $b^1$♮ | B mi. |
| | ♭♭ | $b^1$♭ | B fa, |
| Superacutæ... | aa | $a^1$ | A la mi re. |
| | g | $g^1$ | G sol re ut. |
| | f | $f^1$ | F fa ut. |
| | e | $e^1$ | E la mi. |
| Acutæ ... | d | $d^1$ | D la sol re. |
| | c | $c^1$ | C sol fa ut, |
| | ♮ | $b$♮ | B mi. |
| | ♭ | $b$♭ | B fa, |
| | a | $a$ | A la mi re. |
| Finales ... | G | $g$ | G sol re ut. |
| | F | $f$ | F fa ut. |
| | E | $e$ | E la mi. |
| | D | $d$ | D sol re. |
| Graves ... | C | $c$ | C fa ut. |
| | B | B♮ | B mi. |
| | A | A | A re. |
| | Γ | G | Ut (Gamma ut). |

* The popular use of 'gamut' in the sense of 'musical scale' occurs in 1842 in an Aberdeen music-sheet.

Mr. W. W. Cobbett has made the awards for the prize that he offered for the best-made violin. Fifty-six instruments were submitted. Five were selected as the best, and as their merits were so equal, Mr. Cobbett decided to divide the prize between Messrs. W. Glenister, T. E. Hesketh, A. Hume, P. Lee, and A. Richardson. Mr. Cobbett, who was aided by Messrs. Albert Sammons and James Levey in the judging, offers a further prize of ten guineas for the violin among the five which proves to be the best for public chamber-music playing.

## THE PROBLEM OF THE AMATEUR ORCHESTRAL SOCIETY.

By Ulric Daubeny.

Just at the present time the fate of many an Amateur Orchestral Society will be hanging in the balance. Even in days of peace and plenty societies formed for the rehearsal of orchestral music among amateurs were by no means easy to keep together for any length of time. As the novelty waned there was always experienced a certain lack of support, both personal and financial, which at times would strike a chill of hopelessness on those who had the welfare of the society at heart.

Now, in the fifth year of War, the position is, to say the least, acute. Yet, serious as may be the outlook, there should be no reason for despair, provided that the affairs of the orchestral society are for the time being conformed somewhat to the suggestions which are now being offered. Moreover it is the *duty* of every amateur orchestral society, wherever possible, to 'carry on,' for what more beneficial relaxation could be offered to the tired war-worker and anxious relative than to lose themselves, for a few hours every week, in the restful study of good music?

Naturally one of the most pressing problems of the amateur orchestra is, to make the society pay its way. In a time of stress such as the present, the problem is additionally difficult, and it calls for drastic changes in the mode of financial management for peace-time orchestras. Fortunately the avenues by which economy may be effected are both many and various: *e.g.*, hire of practice room, pianoforte, and music-stands, lighting, hire of music, concert arrangements and professional assistance, printing.

One of the most formidable items in the yearly accounts of an orchestral society is the payment for practice rooms and accessories which, in most cases, include a pianoforte—a doubly expensive item to hire at the present time. Rather than lease a public hall, it may prove better to hire a room at some music-warehouse where the pianoforte question meets with an easier solution, and on more favourable terms. This for a fairly big society, but if the membership is not over-large, undoubtedly the most satisfactory arrangement, from an economical point of view, is to persuade some benevolent member, or music patron, to lend a private room (and pianoforte), or to get several persons to do so for, say, a certain number of practices throughout the season. A saving of from five to fifteen shillings per rehearsal will hereby be effected straight away. Members, of course, would be expected to provide their own music-stands, but this economy should be enforced even if a public hall is taken for rehearsals, for the hire of stands is always an extra, and even if but a small sum for each occasion, yet it helps to expand the annual bill. Lighting and heating are other considerations that must be taken into account, and these have been rendered particularly difficult by the recent gas and electric-light restrictions. The simplest solution is, of course, to hold practices in the afternoon instead of evening, a procedure that will afford satisfaction to ladies and folks who are normally unwilling to face the unpleasantness of darkened streets. Where several of the members are engaged on war-work, however, the afternoon rehearsal may prove an impossibility. In private houses, the use of the paraffin oil lamp will no doubt be largely revived, and this means of illumination should particularly appeal to those who lend their premises in the way suggested. If gas or electricity is used, then the duration of the practices may have to be curtailed, and any loss of time through unpunctuality, or gossiping on the part of the performers, avoided with particular care.

Another considerable expense to many societies is the hire or purchase of music. If the society possesses a small library of its own, or if members or their friends are in a position to loan orchestral scores and parts, then war-time economy demands that these should take the place of the usual hired music. This practice of loaning, however, must be adopted with discretion. It is legally permissible when applied to non-copyright music, but with modern works, especially those of which the performing rights are reserved, any such lending of scores and parts would be illegal, besides being injurious to the interests of publisher and composer.

The question of a concert is another debatable point. Though opinions may differ, most members of orchestral societies will agree that the concert must not be abandoned; it provides a goal to work for, and repeated practices will grow wearisome when not lightened by anticipation of the natural climax. Possibly it may be decided that the concert shall not be public, in the 'gate-money' sense of the word. Members may prefer to present their performance before the inmates of a Red Cross Hospital or other deserving war-time institution. If it is decided to give a public concert, a difficulty will undoubtedly be experienced in attracting an audience in sufficient numbers to repay the hire of the concert hall, professional assistance, advertising, and other incidental expenses. Perhaps the easiest way in which this difficulty may be overcome is to arrange and advertise that all profits—after expenses of the actual concert have been met—shall be given to a War fund. This, together with energetic advertising, and the sale of tickets among their friends by individual members, will prove a sure method of filling the room,—but for charity's sake, it is only fair that all avoidable expenses should be cut down. A popular soloist is always an attraction, and economy effected in this direction may prove mistaken, but the necessity of extra professional assistance in the orchestra itself must be jealously watched. In consideration of this, the advisability will be manifest of choosing music for performance that can be decently interpreted by the members of the society themselves, with little or no assistance in the way of extra instrumentalists. One other concert detail,—programmes. A penny or a twopenny programme will sell much more freely than a threepenny or a sixpenny one; in fact, the use of cheap programmes may probably result in measurable profit instead of the more usual loss.

As regards printing, a safe rule is to count that advertisement always pays. But economy can be effected in the private notices and leaflets of the society, much money being wasted in the larger societies on expensively printed time-tables of rehearsal and other notices. These, if not written by hand, can be more cheaply typed than printed, and most probably some generous member with a business connection would undertake to have them typed at his own office free of charge.

The practice of rigid economies such as these is going to make all the difference in the War-time orchestral association between financial prosperity and failure. To obtain a healthy membership amongst a busily engaged population presents problems of its own; but it can be done, and well done, by those who care to try. The question of subscription is a more delicate one than usual, but with economical management it should be possible to substantially *reduce* rather than increase the normal fees. Many classes now have little or no money to spend upon their pleasures or relaxations, and without making the fact known to members in general, it is highly advisable to institute a sliding-scale of fee. It is folly to reject a talented and useful player because he can afford to pay no more than half the subscription asked. On the contrary, it would be wise to accept as members really good performers on the scarcer instruments—wind, particularly—even if they are prepared to pay no subscription at all. Rehearsals would be rendered fuller and more interesting for their presence, and the payment of professional fees obviated when it came to the concert. Sometimes, for the sake of practice, a professional will attend rehearsals on the understanding that he is given an engagement at the concert. No better bargain could be made, for the more instruments and the more varied the better, and the more probability there is of increasing and popularising the membership. But, we repeat again, it is well to keep the particulars of such transactions from the knowledge of other members, for if all expect to come without subscription the society is perforce unable to exist.

Another helpful source of income is the 'Honorary Membership,' whereby persons interested in music, but themselves unable to perform in the orchestra, will support the society to the extent of, say, 5*s*., 10*s*., or £1 1*s*. per annum, this sum to be refunded, at the end of the season, in the equivalent of concert tickets.

This little paper has already strayed beyond its intended limits,—a fact that serves to express the unconsidered number and variety of 'ways and means' by which an Amateur Orchestral Society may be carried on in War-time.

## RUSSIAN BALLET AT THE COLISEUM.

The season of Russian Ballet begun at the Coliseum early in September has helped to make life in London worth living. The Coliseum management has to cater for many tastes, and we must gratefully acknowledge that the claims of music are not overlooked. But in this case there is the double appeal of fine music and the poetry of motion interpreted with rare artistic skill. It was certainly a brilliant idea to bring M. Serge Diaghilev and his splendid company to London for a twelve weeks' season. For four years they have been touring in North and South America and elsewhere. Diaghilev's art represents a secession from the Imperial Ballet of Petrograd. It makes its own appeal as choreography, colour, and decoration, and music plus miming. The ordinary mimed play has its interest when it is well done, but miming allied with exquisite grace of rhythmical movement is surely a more alluring form of stage art. The company does not provide a corps de ballet. Nearly all the works presented are performed by fewer than twenty performers. We have as it were solos, duets, trios, quartets, &c., and occasional small chorus. But however many there are, the stage seems always filled with interest.

Then the music is of a grade rarely heard in a music-hall. It sets one thinking to note how immense audiences (about 3,500 twice a day) listen with apparent joy to the old strains of Domenico Scarlatti (1685-1757) and the modern creations of Schumann, Borodin, Tchaikovsky, Arensky, and others. The best composers have a fine future in the music-hall if they can but learn to adapt themselves to its needs.

The following is a list of the chief members of Diaghilev's company: Lydia Lopokova (première danseuse), Leonide Massine (chorégraphe and premier danseur), Mesdames Lydia Sokolova, Josephine Cecchetti, Alexandra Wassilevska, Marie Zaleska, Felia Radina, MM. Enrico Cecchetti, Jean Jazvinski, Nicholas Kremnev, Leon Woizikovsky, Stanislas Idzikovsky, Lubov Tchernicheva, Alexander Gavrilov. Henry Defosse (conductor), Serge Grigoriev (stage-director).

One of the most attractive of the presentations is that entitled, 'The Good-humoured Ladies.' This is a 'choreographic comedy' by Leonide Massine, founded upon the classic Italian comedy, 'Le donne de belamor' by Carlo Goldini (about 1750). The delightful music is culled from the works of Domenico Scarlatti, and arranged and orchestrated by Vincenzo Tommasini, the eminent Italian conductor. It is a fascinating production. More than any other of the ballets brought forward by this company, it appeals to rhythmic appreciation. Everything done is so amazingly active, so full of the joy of existence, and fits in so excellently with the music. One hesitates to single out any of the performers for special mention, because the ensemble was so perfect. But the genius of Mesdames Lopokova and Josephine Cecchetti, and of M. Leonide Massine, were outstanding features. It was odd to see the celebrated 'Cat's' Fugue 'interpreted' (as Dalcroze would say) by these wonderful dancers. 'Carnaval,' with Schumann's familiar music orchestrated by Rimsky-Korsakov, Glazounov, Liadov, and Tcherepnine, is another of the company's most elaborate productions. The choreography is chiefly remarkable for its infinite variety and grace. There is no story. According to the programme, 'Characters from the immortal "Commedia dell' Arte," the wobegone Pierrot, the nimble Harlequin, the fickle Columbine, and their many companions flit across the stage, alternating with the inventions of Schumann's phantasy, the romantic Eusebius, the impetuous Florestan, and others, all of whom seem to escape from the revelry of a masquerade to indulge in a sentimental or frivolous flirtation. For a moment the stage is invaded by the dancers for a Valse Noble. A little later Pierrot pursues a butterfly, which eludes him, as do all his sentimental visions. Harlequin and Columbine appear in a pas de deux. Pantalon's attempts at flirting become the sport of both. Episode follows episode until the Philistines, the spoil-sports, appear and are dragged into the whirl of the dance.'

Madame Lopokova and M. Stanilas Idzikovsky showed consummate technique, and the other exponents were all in turn excellent. The brevity of some of the movements of Schumann's music was felt as an interruption of continuity. 'The Enchanted Princess,' a pas de deux from a Ballet by Tchaikovsky, served to exhibit once more the technique and fascinating grace of Madame Lopokova and M. Stanislas Idzikovsky. 'Papillons,' again to Schumann's music, orchestrated by Tcherepnine, was another highly attractive presentment. It is designed with skill, and its performance was often a miracle of delicate and alluring refinement. 'Prince Igor,' with music by Borodin, in one of the most important ballets in the company's répertoire. The full strength—about forty performers—is employed, and the stage often presents a wonderful blaze of colour and activity. The most striking feature of the performance was its extraordinary vitality, and the certainty and rapidity with which all its complicated movements were accomplished. It was the most exciting of the series, and left one as breathless as its exponents perhaps were, although they did not show it.

The conductor throughout all the above ballets was M. Henry Defosse, who is obviously a highly competent director. The band consisted of the regular Coliseum orchestra supplemented for the occasion and led by Mr. John Saunders. The personnel of the orchestra comprises about thirty women and eighteen men. It is a comfortably efficient body, and it was evident that it had been skilfully and thoroughly rehearsed. For this efficiency Mr. Defosse must have great credit, but also it must be noted that the plastic instrument placed in his hands had been fashioned for the last year or two by the labours of the regular conductor of the Coliseum orchestra, Mr. Alfred Dove. The performances are given twice a day, and so far have attracted enormous audiences; as stated above, about 3,500 persons on each occasion. It is a wonderful fact that in these times of dear everything and inconvenience of travelling, people of all classes will not be denied this form of mental recreation.

'Cleopatra' has been produced, but we have not yet witnessed it.

---

## THE COMING SEASON.

*Royal Choral Society* (Royal Albert Hall).—Forty-eighth season. Eight concerts, all (except the Good Friday concert) on Saturday afternoons (2.30 p.m.) October 26, 'Elijah'; November 23, 'The Golden Legend,' 'Blest Pair of Sirens,' and 'Dirge for two Veterans' (Charles Wood); December 21, Christmas Carols; January 4, 1919, 'Messiah'; February 1, 'The Dream of Gerontius'; March 1, 'The Hymn of Praise' (Mendelssohn), 'Requiem Mass' (Mozart); March 29, 'Hiawatha'; Good Friday, April 18, 'Messiah.' Sir Frederick Bridge will as usual conduct, and Mr. H. L. Balfour will be the organist. The prospectus gives the names of all the solo singers. The secretary of the Society is Mr. W. G. Rothery.

*The Alexandra Palace Choral and Orchestral Society* (conductor, Mr. Allen Gill).—Six concerts, to be given at the Northern Polytechnic, on Saturdays (except Good Friday concert) at 7 p.m. November 2, 'Hiawatha'; December 7, 'Elijah'; February 1, 'Caractacus'; March 8, 'The Redemption'; April 18 (Good Friday), 'Messiah'; May 3, 'Wedding of Shon Maclean' and 'A Tale of Old Japan.' The secretary is Mr. C. T. Dunn, 33, Thornby Road, Clapton, N.E.

*The Chamber Concert Society* (Wigmore Hall).—Three evening concerts, October 4, November 1, and December 6. The London Trio—Miss Annie Goodwin, Musician Albert Sammons, and Mr. W. E. Whitehouse; the Allied String Quartet—MM. Désiré Defauw, Richard C. Kay, Lionel Tertis, and Emile Doehaerd; Vocal soloists—Miss Ethel Fenton and Mr. Gervase Elwes; Instrumental soloists (in addition to members of the Trio), Madame Suggia and Miss Myra Hess.

*M. Moiseiwitsch* (Wigmore Hall).—Six recitals on Saturdays, September 28, October 12, 26, November 9, 23, 30, at 3.0 p.m.

*Miss Muriel Foster* (Wigmore Hall).—Three song-recitals, October 3, at 5.30, November 16, and December 14, at 3.0.

*Civil Service Orchestra* (conductor, Mr. W. Frye Parker).—Rehearsals at the Royal Courts of Justice, Strand, on Thursdays, at 5.15. Besides Civil servants, their relatives are eligible for membership. Five symphonies,

three overtures, and seven other items are scheduled for rehearsal. The secretary is Mr. J. Stansfield, Room 129, New Wing, Somerset House, W.C.-2.

*Classical French Theatre Association.*—The prospectus gives an attractive list of lectures on music and of concerts, with the dates, but does not mention where they will be given. The last series was given at Æolian Hall. —Address, the General Secretary of the C.F.T.A., 89, Fitzjohn's Avenue, N.W.-3.

*Royal Victoria Hall (Waterloo Road, S.E.)*—This remarkable enterprise is still flourishing. Operas and plays are given by excellent artists at prices from one shilling to as low as threepence. The list of operas (in English) to be given on Thursdays and Saturdays before Christmas, includes: 'Pagliacci,' 'Cavalleria Rusticana,' 'The Daughter of the Regiment,' 'La Traviata,' 'Maritana,' 'Carmen,' 'Rigoletto,' 'Faust,' 'Mignon,' 'The Lily of Killarney,' 'Il Trovatore,' 'Faust,' 'The Bohemian Girl.' Mr. Charles Corri is the conductor. Full detailed programmes of the series of operas and Shakespeare plays as well as lectures can be obtained from Miss Lilian Baylis at the above-mentioned address.

## SUNDAY CONCERTS.

### ROYAL ALBERT HALL.

The regular series of Sunday afternoon concerts will commence on October 6, at 3.0 o'clock. During the season, October-April, prominence will be given to the works of British composers, as the following list will show:

| Composer. | Work. |
|---|---|
| Frank Bridge .. .. | Dance Rhapsody (conducted by the composer). |
| George Butterworth .. | Rhapsody, 'A Shropshire Lad.' |
| Howard Carr .. .. | Orchestral Suite (conducted by the composer). |
| Frederic Cowen .. | Overture, 'Butterfly's Ball' (conducted by the composer). |
| ,, ,, .. | Two Dances (first concert performance). |
| Edward Elgar .. .. | Symphonic Prelude, 'Polonia.' |
| ,, ,, .. .. | Prelude, 'Dream of Gerontius.' |
| ,, ,, .. .. | Enigma Theme and Variations. |
| ,, ,, .. .. | Symphony No. 1. |
| ,, ,, .. .. | Symphony No. 2. |
| ,, ,, .. .. | Violin Concerto. |
| ,, ,, .. .. | March 'Pomp and Circumstance.' |
| Balfour Gardiner .. | Comedy Overture. |
| ,, ,, .. | Shepherds Fennel's Dance. |
| Edward German .. | Welsh Rhapsody. |
| ,, ,, .. .. | Three Dances, 'Henry VIII.' |
| ,, ,, .. .. | Three Dances, 'Nell Gwynne.' |
| ,, ,, .. .. | Coronation March. |
| ,, ,, .. .. | Masque, 'As you like it.' |
| Percy Grainger .. | Shepherd's Hey. |
| ,, ,, .. .. | Mock Morris Dances. |
| John Ireland .. .. | Prelude, 'The Forgotten Rite' (conducted by the composer). |
| Alexander Mackenzie.. | Benedictus. |
| Landon Ronald .. .. | Suite de Ballet. |
| Charles Stanford .. | Irish Rhapsody. |
| William Wallace .. | Symphonic Poem, 'Villon.' |

Conductor: Mr. Landon Ronald.

We have much pleasure in giving this list in full. For the dates on which these works will be performed reference should be made to the daily Press advertisements.

### QUEEN'S HALL.

The Sunday Music Union resumed its activities on the afternoon of September 15. The opening concert drew an immense audience. The full Queen's Hall Orchestra under Sir Henry Wood played. Miss Ethel Fenton sang Bach's Cantata 'Strike the Hour,' and Moiseiwitsch played Tchaikovsky's Pianoforte Concerto. The concerts will be given every Sunday at 3.30, and on and after October 6 the programme will be repeated in the evenings at 7.30.

The North Staffordshire District Choral Society (Stoke-on-Trent), under Mr. Ernest C. Rodero, announces two concerts to be given this year. On October 31, Parry's 'Chivalry of the Sea' and a number of choice part-songs will be sung, and the soloists include Sir Frederick Bridge (organ), Madame D'Alvarez, the Peruvian singer, and Mr. Albert Sammons. 'Messiah' will be given on December 12.

## BEECHAM OPERA AT BLACKPOOL.

From our correspondent.

During the period August 4 to 26, no fewer than thirty large industrial centres in Lancashire and Yorkshire held their annual 'Wakes' or holidays. The northern artizan works hard and plays hard, and in one week or ten days at the seaside spends 'holiday money' saved systematically during the other fifty-one weeks of the year. One, at any rate, of Sir Thomas Beecham's managers is a Lancashire Lad, and with characteristic shrewdness grasped the possibilities of a season of opera at Blackpool in the height of holiday-time. Blackpool's entertainment managers, too, are not exactly asleep, and have never yet been known to turn aside from the most ambitious projects, for the town lives on entertainment, and firmly believes that nothing pays like first-rate stuff. Before to-day Tetrazzini, Melba, Kubelik, and Kreisler have been all engaged at the different places of amusement on the same Sunday night, and it was the town's boast that you need not spend more than sixpence to hear any of them. Opera they have had at all seasons of the year at Blackpool, but not on the Beecham scale or manner, and certainly not at Beecham prices! There was the crux of the whole matter. Her Majesty's Opera House is part of the Winter Gardens property (the annual Festival was held in the adjoining Pavilion, visitors will remember), and seats 2,500 people as against just under 3,000, the capacity of the New Queen's Theatre at Manchester. Five and six shillings had been the previous highest prices for the best seats during other opera seasons, and all turned on the willingness of patrons to pay an additional half-crown or three shillings for superior quality. The bold policy was abundantly rewarded, for the Opera House was packed every night, but the matinée performances could not lure the crowds from breeze and sunshine, piers and promenade. Probably in no other theatre in this country can opera-going be indulged with equal comfort and bodily satisfaction. Its cloak-room accommodation, spacious promenades and foyer, restaurant facilities, hardly twenty yards away from a seat in the stalls, all these impress the visitor as vastly superior to the dingy and cramped provision elsewhere, and undoubtedly contribute to the promotion of social intercourse and animated discussion between the Acts. The invigorating climate contributed much to the exceptional buoyancy of the entire series of performances. Singers and players alike had familiar tasks, and seemed to carry out their work with holiday zeal. Probably they found the stage somewhat cramped in comparison with London and Manchester, and certainly the scene-shifters had difficulty in accommodating some of the settings, whilst in the bigger chorus-scenes congestion was only too apparent. The only disappointment in the season, successful otherwise beyond the fondest hopes, was the non-appearance of Sir Thomas Beecham as conductor. These duties were shared by Messrs. Goossens senior and junior, Percy Pitt, and Wynn Reeves, the latter again proving himself a valuable addition to the Beecham school of conductors. The regular chorus was augmented by about thirty local singers trained by Fred N. Wood, R.A.M.C. (Mus. Doc.), but the majority of choral singers on the Fylde Coast are otherwise engaged during August. It was a real pleasure to find Miss Buckman so far recovered in health as to take a large, if not the full share, in the work of the season. On the closing night Mr. Frank Mullings played 'Faust,' possibly for the first time. The same intellectual distinction marked this, as indeed all his interpretations. Speaking for myself, a 'Faust' performance without this appeal to the mind is little removed from complete boredom. No amount of purely beautiful singing can compensate for the absence of that thrill that only comes after a stern mental grappling with the situation. Only too often this great Faust theme is so unimaginatively handled that the embers of the drama at best only give forth a dull faint glow; but when, as in this instance, the wind of the spirit blows through them they are fanned into a consuming flame. Mullings's philosopher was no automaton puppet, but lived, moved, and had a being which carried conviction with every tone and gesture. Only under such conditions can the swift change to youth and its golden ardours have in it something of the miraculous, and this he conveyed to the imagination with an ease that disguised its power. Even in her wide and varied experiences as

Marguerite, Miss Brola has probably never fallen under the spell of a Faust so fervent, so rapturous, in his abandon. In the hands of these two artists many familiar things acquired a new significance. One was almost persuaded that some of the music was greater than the general acceptation. Mr. Robert Radford's Mephisto was on the same high plane of conception. For the first time I enjoyed 'Faust' from beginning to end. 'Tannhäuser' suffered more than anything else from cramping stage dimensions, but like other performances in that final week, all sense of time and space was lost in the bigness of the theme. Amidst so much that is truly great in scenic art, why does Sir Thomas house the superb pageantry of the Tournament of Song in such a tawdry, commonplace, unimaginative setting? Why not some noble baronial hall in consonance with the battlemented keep of the Wartburg seen across the valley in the distance? What affinity has the rococo decoration of this Hall of Song and its red plush-covered benches with the Thuringian castle of the 13th century? The whole thing is a hideous anachronism, and wants consigning to the flames! One cannot think that 'Trovatore' and 'Samson' have really enduring qualities, but they are very well worth seeing as 'shows.' The artist in the Convent scene of 'Trovatore' succeeds in a very remarkable manner in conveying the suggestion of statuary in trees. During September I learned that next Summer the season will certainly be lengthened to four weeks—and, quite possibly, to six weeks—so it is evident that Blackpool will take its place along with other Northern, Scotch, and Midland centres as links in the Beecham operatic chain.

## QUEEN'S HALL PROMENADE CONCERTS.

At the Russian night on August 20, Scriabin's Divine Poem (Symphony No. 3, in F) was a quasi-novelty. The music is still difficult to follow. One cannot accept it wholeheartedly. It is remarkable rather than convincing. Perhaps we are not on the right plane for the acceptance of the work. We know the mysticism that governed Scriabin, and it would appear that his hearers too must be in a mystical mood. Stravinsky's 'Scherzo Fantastique' is a good example of this composer's airy fancy and uncommon harmonic boldness. On August 21 Mr. Montague Phillips's Phantasy for Violin and Orchestra was performed. The work is not a new one, but it was not the less welcome on that account. It is a lucid and melodious piece, effectively written for the violin, and Mr. Arthur Beckwith played with what we can only call loving and sympathetic care and feeling. It was gratifying to find that the audience was highly appreciative.

The orchestral Suite, 'Impressions of Nature' ('The Blackcap, Woodpecker, and the Owl'), by Francesco Malipiero, an Italian composer who has made a name in Italy, was given its first performance in this country on August 22. The music reveals the composer's capacity for delicate and imaginative orchestration, and the ideas have prettiness, if not anything stronger. The performance, which was a good one, induced a desire to know more of this composer, who in these rapidly-moving times may have developed a good deal since 1910, when this Suite was written.

On the same evening that excellent English artist, Miss Elsie Horne, played the pianoforte part in César Franck's 'Les Djinns' with welcome skill. Granados's 'Three Spanish Dances' afforded a brilliant example of this lamented Spanish composer's style. A performance of Percy Pitt's 'Oriental' Rhapsody was another good feature of the concert.

A specially fine performance of Elgar's Violin Concerto, in which Miss Margaret Fairless played the solo part, was given on August 28. This was the first appearance of this young and highly-talented violinist at these concerts. It is a tribute to the high qualities of Elgar's music that it bears so many and diverse interpretations. Miss Fairless not only governs the violin, but she also governs herself. Altogether a memorable interpretation. An arrangement by Sir Henry Wood of Arcadelt's 'Ave Maria' for organ and orchestra was a wonderful success on August 29.

On September 5 the first London performance of Mr. Howard Carr's three 'Hero' Sketches was given under the direction of the composer, who it should be known is an Australian. The Sketches are named after (1) O'Leary, V.C., (2) Captain Oates, who died in the Scott Polar Expedition, and (3) Warneford, V.C., the Zeppelin destroyer. The 'local colour' is strong and obvious, and at the same time extremely clever. A lilting Irish tune stamps the first number, the dreary desolate waste is in the second number, and the third sufficiently suggests the throb and movement of aeroplane or Zeppelin. In fact Mr. Carr may be praised for his reticence as well as for his skill in using orchestral colour. The work was a success, and surely deserves more than one performance at these concerts.

On September 11 we had a first performance in England of Henri Duparc's 'Aux Etoiles.' The poetic basis of the composition is a quotation from Gratry: 'The sidereal light of night! Who knows what are the secret virtues of this light so humble, yet proceeding from immensity?' In this contemplative mood the composer gives vent to some beautiful ideas. He is certainly a composer of great distinction. On the same occasion a Bach Violin Concerto in G major was played for 'the first time in England.' It appears that the work is one of several that came into the hands of Friedemann Bach after his father's death. Although it was issued for the pianoforte in F minor, the alteration to C minor is claimed as a restoration. It is in three movements: *Moderato*, *Largo*, and *Presto*, and is a characteristic example of the composer's command of varied styles. Miss Winifred Smith was the soloist, and she played with agreeable finish and fluency.

Amongst the British works in the programmes, in addition to those named above, were the tone-poem 'Villon' (W. Wallace), Overtures 'Sappho' (Bantock), 'Comedy' (Hamilton Harty), 'Britannia' (Mackenzie), Pianoforte Concerto No. 3 (York Bowen), 'Valse Gracieuse' (Edward German), 'Valsette' (Eric Coates), 'Solemn Melody' (Walford Davies), 'Four Old English Dances' (Cowen), Ballet Music and Rustic March from 'Colomba' (Mackenzie), Suite for Orchestra (Purcell-Wood), Suite 'Impressions of England' (Felix White), 'Welsh Rhapsody' (Edward German), 'Graceful Dance' (Sullivan), 'Shepherd Fennel's Dance' (Balfour Gardiner), 'Irish Reel' (Percy Grainger), 'A Dance Rhapsody' (Delius). Many excellent soloists besides those named above have appeared, including (*Pianists*) Lilia Kanievskaya (who gave a beautiful performance of Saint-Saëns's G minor Concerto No. 2), Moiseiwitsch, Winifred Purcell, Rachel Owen, Victor Benham, Herbert Fryer, Arthur de Greet, Bertha Bertrand, Gertrude Peppercorn, Myra Hess, Hilda Saxe, Irene Scharrer, Elsie Hall; (*Vocalists*) Lalla Miranda, Perceval Allen, Stralia, Gerald O'Brien, Ethel Fenton, Doris Manuellé, Carmen Hill, Rosina Buckman, Olga Haley, Fraser Gange, Thelma Petersen, Louise Dale; (*Violinists*) Melsa, Zacharewitsch, Marjorie Hayward, Dora Garland, Margery Bentwich, with Thelma Bentwich ('*Cello*), Sybil Eaton. Sir Henry Wood conducted on every occasion. The concerts will go on until October 19.

## DISCUSSION ON THE QUEEN'S HALL PROMENADE PROGRAMMES.

A letter from an anonymous correspondent commenting upon the constitution of these programmes appeared in the *Daily Telegraph* on September 7. After some gratuitously rude remarks on Sir Henry Wood the writer says:

> What is the matter with the direction of these concerts? They are, to start with, almost unique in Europe. . . . Yet when everyone is talking of keeping the foreign article out, these people gaily insist on the same old stuff we have heard for years and years. . . . I am getting sick to death of hearing the eternal Tchaikovsky, Grieg, Mendelssohn, Liszt, Saint-Saëns, Handel—the same old 'Peer Gynt,' Hungarian Rhapsodies, Pathetic Symphony—and I protest vehemently it is playing down to the public. Fancy five new native works, small trifles carefully selected not to disturb the main Tchaikovsky-Rachmaninov-Wood pieces in the programme. If you critics do your duty you will point out that Vaughan Williams, Elgar, Bantock, Gardiner, Holbrooke—even Stanford and Parry I prefer to the everlasting Rachmaninov-Wood business—are real English composers, as fine as the formerly overplayed Strauss—who, of course, will be reinstated the day peace is signed!

Mr. Robin H. Legge, the *Daily Telegraph* critic, adds the following remark:

> With that part of this quotation which implies that far too little is being done here to encourage any potential native musical ability, I am in most cordial agreement;

and he gives the following letter he has received from Sir Ernest Palmer, the well-known founder of the Patron's Fund:

> These [Promenade] concerts are entirely supported by the British public and British money, and the orchestra is also English. It is, then, indeed strange that so little regard is paid to our own composers and their works. I am quite sure there must be many frequenting them who are patriotic enough to see fair-play and wish for a reasonable supply of English music, but which no one who looks over the programmes can honestly say is forthcoming. A Wagner night, a Russian night, a Symphony night are set forth, and two nights are devoted to or termed 'popular,' whatever that may imply: but these also are mainly devoted to foreign works. Can anyone say a British night would be unreasonable! Surely no difficulty could be suggested in finding good and attractive works, and, I venture to say, with as much appreciation as many of the foreign. The policy adopted I fail to understand; it is not patriotic or complimentary or encouraging to our own composers, or instructive, from a national point of view, to the audiences. But whatever the reason may be assigned, I think one night a week ought to be devoted to British works.

On September 14 Messrs. Chappell & Co., the proprietors of Queen's Hall, and of the orchestra, made the following spirited rejoinder:

> In reply to Mr. Legge's criticism of the Promenade programmes, the moment we are convinced by receipts that the public prefer Mr. Joseph Holbrooke's music to that of Beethoven, or Mr. Granville Bantock's compositions to those of Tchaikovsky, we are perfectly prepared radically to alter the character of the Queen's Hall programmes.
>
> Mr. Legge asks who is responsible for the drawing up of these programmes. They are drawn up by Mr. Robert Newman, whose long experience thoroughly qualifies him for the task. Mr. Newman has general instructions from us to draw up the programmes upon the most popular lines, and they are finally submitted to us for our approval.
>
> The musical public, which quite well knows what it wants, will not be dictated to by us, or even by eminent musical critics. Sir Henry Wood every season submits to us a large number of novelties, including English works. We have to point out to Sir Henry Wood that novelties, particularly British ones, do not attract, and that as, more particularly during such a war as this, it costs thousands of pounds to run orchestral concerts, it is not possible, unless you are a millionaire, to exploit novelties and at the same time find the money to pay your artists.
>
> We would remind Mr. Legge that there are over sixty orchestral works by English composers in this season's programmes, in spite of the melancholy fact that Sir Edward Elgar, and in another school, Edward German, are the only two English composers whose orchestral works are any attraction.
>
> Mr. Legge's anonymous correspondent would have carried more weight had he had the courage to sign his name to his thoroughly unjustifiable attack upon Sir Henry Wood. Had he done so, he would not have been under the imputation of being a dull composer whose claim to be included in the Promenade programmes had regretfully to be rejected.
>
> Sir Ernest Palmer's generous contributions in aid of British modern music are well known. May we remind him, however, of certain endowment concerts of his, expressly organized some years ago to introduce new English works, which concerts, if we remember rightly, were given at Queen's Hall and elsewhere? He will not have forgotten that these concerts had to be discontinued, owing to the total lack of public support. If Sir Ernest Palmer thinks that times have changed, we would suggest that he should lease from us at cost price Queen's Hall, the Queen's Hall Orchestra, and the incidental expenses, and experiment upon a week of programmes of modern British music at the Promenade Concerts. We would willingly see him successful. We, as English publishers, have much more to gain by exploiting copyright works by modern composers rather than non-copyright works by the dead masters. Unfortunately, as we said before, the obstinate British public, who will not be dictated to, still stand in the way. They still prefer Beethoven to Joseph Holbrooke, and Tchaikovsky to Villiers Stanford and Granville Bantock.

---

The above discussion gives special point to a contribution made by Sir Henry Wood to the *Sunday Telegram* of August 18. The following extracts show that Sir Henry has a very high opinion of living British composers:

> I must apologise by starting off with a comment on the oft-made assertion that the English—ought I to say the British?—are not a musical people. It is really time it was put on the shelf, carefully covered over, and forgotten. Unfortunately, there seems to be a good deal of life in that particular old dog yet, and so I welcome the opportunity of hastening the date of its anxiously awaited demise.
>
> Certainly, in so far as orchestral music is concerned, it is further removed from the truth than the average enemy official communiqué. No people—and I speak from personal experience, as I have had the privilege and pleasure of conducting orchestras in many lands—have a keener and finer appreciation than our own. And in our own land I take the audiences at the Proms. as audiences of a popular type for the highest and best music that cannot be matched anywhere. . . .
>
> I cannot agree that the provinces are more musical than London, despite the high authorities who have fathered the statement. I have had a good deal of provincial experience in my time, and not only is the more advanced music less appreciated, but there is not the same readiness to try and enter into the spirit of novelties. It was a Prom. audience that listened to the first performance of Debussy's 'L'Après-midi d'un Faune,' and I shall never forget my own delight at their intelligent and emotional perception of its beauty. . . .
>
> All the great Continental names in music belong to the past generation. I could mention at least six English composers of to-day who write for orchestra whose work cannot be touched by any Continental contemporaries. And I attribute this glorious outlook for our future—in part, at least—to the decay of the Festival, with its passion for the academic. Thank goodness, both in practice and in teaching, the academic is being relegated to its proper place.
>
> British works have always had their chance at the Proms. as items of an ordinary programme without too much preliminary fanfare. I believe concerts advertised 'All British' a mistake. Everyone acquainted with the business side of concert-giving—and it cannot be dismissed contemptuously—will appreciate why. A considerable proportion of the items of every concert must be known and liked by the public. They will pay to come and hear them, and may learn to like, and pay for, the new-comers.

[See further on p. 446 for Sir Henry's opinion of modern German music.]

All discussions of this everlasting topic come round to the conclusion that the average British concert-goer does not care a pin who composes the music, so long as it is found attractive to *him*. Critics, conductors, and publishers cannot sweep this tide away.

---

A concert was given in Kelvingrove Park, Glasgow, by the Amalgamated Musicians' Union orchestra of eighty performers, under Mr. Henry Farmer. All the performers gave their services, and the proceeds were handed to the Glasgow Prisoners-of-War funds. The programme included Sullivan's 'In Memoriam' Overture, Beethoven's No. 8, 'Ouverture Dramatique' ('Maximilien Robespierre'), by Litolff, 'The Call' (from the 'Keltic' Suite), by Foulds, and a Slavonic Rhapsody by Friedemann.

## MR. ERNEST NEWMAN ON FRENCH AND ENGLISH MUSIC.

We give below some extracts from three articles contributed by Mr. Ernest Newman to the *Birmingham Daily Post*, in which he elaborates some of his contentions as to the relations of French and British music that he advanced in our September issue. These extracts are reprinted by permission. The cross-heads are ours.

After a warning that it behoves us in these times to be careful that our old-time slavery to German music is not transferred to French music, Mr. Newman says:

### GERMAN SENTIMENTALITY.

The only sensible thing for us British to do is to keep an open mind and an open ear for the music of every country. Our being at war with Germany will not alter the permanent values of really good German music; our being the ally of France will not make French music one whit better, in the eyes of the next generation, than if this War had never happened. And let us remember two useful adages—that there is nothing new under the sun, and that threatened men live long. We talk a great deal nowadays about German sentimentality. But this sort of talk is as old as the hills. German sentimentality—they used to call it 'sensibility' in our grandfathers' days—has been the butt of the French wits for the best part of a century. Murger ridiculed it delightfully in the eighteen-forties in his 'Scènes de la Vie de Bohême,' and no doubt found as many Frenchmen to agree with him as Romain Rolland did when he turned his savage irony on the 'appalling German tearfulness' in his 'Jean Christophe.' Balzac, before Murger, had had his gibe at the same thing. It was, indeed, one of the stock jokes of the French literary man of the first half of the 19th century, just as Russian dislike of the German for his bad manners was as great in the 'sixties as it was in 1910—as is clear from Dostoievski's novels. Yet all the Russian dislike of the Germans did not prevent Germany from establishing herself more and more firmly in Russia between 1860 and 1910; and the inherent bias of German music towards sentimentality has not prevented that music from achieving some of its greatest wonders. Balzac and Murger and the rest of them who were laughing at German 'sensibility' in the 'thirties and 'forties knew nothing even of the little masterpieces in that genre that Schumann and others were already writing: still less did they know of what Wagner, Brahms, Wolf, Strauss, and a score of others were destined to do. Let us not be under any illusion, then, either that the present French sneers at German feeling and German art are something new, or that they will achieve anything more against really sincere German feeling and really good German art than they did three generations ago. Meanwhile it is the business of criticism to be impartial. Every nation, as Romain Rolland has said, has its 'national lie' in art. No one in these days can be in any doubt as to what the national lie is in German music. But French music also, as Rolland showed, has its national lie; and if the present incense-bearers of that music obstinately refuse to see the lie, we who are under no compulsion to shut our eyes to the obvious truth need not imitate them in their blindness. . . .

---

After observing that there is the danger of the weaker-minded of our composers and music-lovers simply exchanging the German lie for the French lie, German fetters for the French fetters, and that he does not see any harm in our composers studying modern French music, he says:

### UNCONSCIOUS ASSIMILATION.

Our British music will gain by assimilating what it can safely incorporate into its own tissues from French music. But the assimilation must be unconscious. We must no more look consciously to French music for salvation than to German. A great deal of the later French revolt against German influence has its root in things that are vital for French culture, but have no bearing on ours. It is I, I venture to think, who am a better 'nationalist' than my Anglo-French friends—or let me say a better Briton. I do not believe in the possibility of a 'national' music; but I am a strong believer in the possibility of our music becoming more truly British. I hope no one will waste his time and mine by writing to this paper to say that this is inconsistent. If any reader cannot see my meaning at once, I beg to refer him to an article of mine in the September *Musical Times*, in which I have attempted to clear away some of the 'nationalists'' confusion of mind on this subject. What has happened during the last twenty-five years or so in French music, resulting in giving France a great deal of music that is truly and finely her own, has been the outcome of certain forces peculiar to French civilisation and French culture as a whole. Those forces are not as vital in our culture as they are in the French, and therefore it would be as pure folly for us to think that our British musical salvation is to be found in the French medicine as it ever was to think that it was to be found in the German medicine. The new flower of English music can blossom only out of purely English soil.

---

Quoting Prof. Ripley's statement that ethnographically 'nearly a half of France . . . is as purely Teutonic racially as the half of Germany itself,' he remarks that

### FRENCH ART AND LITERATURE.

French art—especially music—differs from English art in the facts that it is more conscious of itself and is more closely connected with French literature and politics. French culture is much more of a piece than ours is. At no period has English music in the main been really influenced by contemporary English literature. The more intelligent of our composers have, of course, had a taste for literature or art; but it has been no more than a personal taste. No body of our composers has ever identified itself with this or that main current in English literature, and tried to turn English music into the same channel. But in modern France we cannot isolate the musicians from the artists or the men of letters. French music means now, as it has always done, mostly Paris music; and in Paris the life of ideas is at once so much more active and more concentrated than it is in London that a strong new spirit in art or literature quickly makes itself felt in music also. If we take up an English book on music, and then a work of one of our leading men of letters, we find them talking about utterly different things; the two orders of mind exist in spheres that do not touch each other. (I am speaking in general terms; within the last three or four years the too long separated departments of English culture have at last begun to be conscious of each other's existence.) But in France we find groups of artists, literary men, and musicians all holding the same faith and all fighting for the one end. They meet and exchange ideas. There is no parallel in English music, for instance, to the influence exercised on Debussy by the conversations of the Mallarmé circle. One result of this community of spirit between French artists—and an admirable result it is—is that the modern French composer is the contemporary of the modern French poet in a way to which there is no parallel in our English culture. An English composer cannot find a good opera libretto partly because our real men of letters have mostly no knowledge of or interest in music, partly because our composers' thinking and technique are in the main a generation or so behind those of our leading authors. In France a Ravel can get a Franc-Nohain to provide him with such a polished gem of a libretto as the delightful, witty, wicked 'L'Heure Espagnole.' In England there seems to be no chance of collaboration between our composers and our literary wits; when a composer wants a humorous text he has to go to one of the intellectual weaklings who purvey the machine-made humour of our musical comedies. Modern French composers, again, not only set the best modern French poetry, but set it in an idiom that is really contemporary with it. When Debussy sets Verlaine the music seems to be simply Verlaine himself using music instead of words as his medium. But our leading composers either ignore our best modern poets, or set their verses to music that is so plainly of a past generation in feeling and technique that it reminds us of an old woman taking her grandson out for an airing and imagining that his strong young limbs enjoy ambling along at her pace. Delius goes mostly to foreign poetry for his texts. Elgar writes his finest lyrics—in the 'Sea Pictures'—to little poems by his wife and Richard Garnett. His greatest oratorio is based on a poem that, as literature, is no more than a passable performance; his other oratorios and cantatas are mostly written to inferior texts. Mr. Bantock has made brave and generally successful efforts to translate Browning and Swinburne on a large scale into the language of contemporary music; but he has obviously no

more affection for these English poets than he has for Omar and Hafiz, nor have they called out any more of his genius than these. His best songs in the smaller genre have been written to poems by his wife.

After analysing some English and French characteristics, and the strong feeling of hatred of Germany and its works that grew up in France, he remarks that 'chance threw up about this time [the 'eighties] a composer [Debussy] of very original, if narrow, genius, who made his music the rallying point for all the impulses, partly instinctive, partly self-conscious, of revolt in the new French musical world.' He concludes:

CONCLUSION.

This is a very cursory survey of some of the forces that have been operating in French music of the last twenty years or so; but it may be sufficient to show that French music is what it is to-day in virtue of French local conditions. The mood of profound discouragement that breathes through so much of Debussy's music is purely local. If another main characteristic of his music—the flight to irony to escape from sentiment—is not so purely local, that is because the anti-Wagnerian reaction has taken much the same course in Russia also, and because the present bond between French and Russian music is a close one What I desire to emphasise is that modern French music being so plainly the product of purely French conditions, it would be as foolish of us in England to follow its lead as to follow the lead of Wagner or Strauss. There is a great danger of our younger composers being misled into attempting to reproduce traits of French music that they could well afford to pass by. The French, for instance—and Stravinsky with them—have declared war on what they call 'expression.' A cynic might say that they are so down on 'expression' because they have so little of the deeper sort of humanity in themselves to express—much as the tailless fox wanted all the rest of the pack to sacrifice their brushes. Be that as it may, there is far too much shyness in French music with regard to humanism (which is mistakenly looked upon as a German product), and far too much inclination to affect an airy nonchalance with regard to life. This is tolerable and understandable enough in French music for the moment: it is a sort of self-applied antisepsis. But it is folly of our young Englishmen, who are in no great danger of the French malady, to go dosing themselves with the French medicine. Conscious of his inability to create big human figures, Debussy sometimes revenged himself for his own littleness by trying to make humanity little. In his later years, when he wanted to be sprightly he always chose figures less than life-size, or figures with a touch of the grotesque in them—the golliwog, or the child, or the mannikins of the box of toys. We have no great quarrel with Debussy for doing this, for it was honestly personal to him, and he often did it charmingly. But we have some right to quarrel with an English composer when he does the same thing, for then he is obviously only imitative. Mr. Goossens, for instance, in his 'Kaleidoscope,' is only meandering about in Debussy's workshop, picking up chips that have flown from Debussy's lathe; and a young composer of his great ability, I cannot help thinking, would be much better employed in trying to discover his real self. And while a certain school of critics, by reason of some strange blindness, regard this Anglo-French or Anglo-Russian music at one remove as the music out of which an English renaissance is to come, music like Elgar's is considered by them to be German. In reality Elgar's music is extremely English; Mr. Bernard Shaw was quite right when he called it the music of an English gentleman. Elgar's outlook on life comes mainly from his reading of English literature and from his great susceptibility, in the days when his character was forming, to the scenery, the colour, the air, the traditions of the English Midlands countryside. And our next big composer will have to grow in the same natural way. He will assimilate, as all great men do, whatever may be vital to his own growth in the art of other nations; but the basis of his thinking will be home-made. He will have to grow out of English soil, no matter what fertilisation that soil may have received from abroad. He will have to relate, in fact, to England, to English thought, to English life, to English intellectual traditions, as truly as Debussy did to those of France.

# Musical Notes from Abroad.

## CALCUTTA.

The Calcutta School of Music, of which Mr. H. D. Statham, the organist of St. Paul's Cathedral, is the Principal, gave five symphony concerts during the season that ended in March. The orchestra (augmented by the wind department of His Excellency the Governor's Orchestra) consisted of about forty-five performers, including full wood-wind, and two horns, three trumpets, and three trombones. The following is a list of the chief items in the programmes:

Symphonies:
'Eroica' .. .. .. .. .. .. .. *Beethoven*
No. 40, in G minor .. .. .. .. .. *Mozart*
'Military' .. .. .. .. .. .. .. *Haydn*

Concertos, &c.:
Pianoforte Concerto in G minor .. .. *Saint-Saëns*
(Lady Woodroff, soloist.)
Pianoforte Concerto in D minor .. .. .. *Mozart*
(Mrs. Everett, soloist.)
Danse Sacrée / Danse Profane .. .. .. .. .. .. *Debussy*
Waltz, 'Wedding Cake' (Pianoforte and String Orchestra) .. .. .. .. .. *Saint-Saëns*
(Mrs. Everett, soloist.)
Rondo Capriccioso (violin) .. .. .. .. *Saint-Saëns*
(Mons. A. Dubois, soloist.)

Overtures:
'Egmont' .. .. .. .. .. .. .. *Beethoven*
'From the hills' .. .. .. .. .. *H. D. Statham*

Miscellaneous:
Irish Rhapsody No. 1 .. .. .. .. *C. V. Stanford*
Canto Popolare .. .. .. .. .. .. *Elgar*
'In the Steppes of Central Asia' .. .. .. *Borodin*
Nocturne and Dance for Small Orchestra (first performance) .. .. .. .. *H. D. Statham*

The conductors were Mr. H. D. Statham and Mons. A. Dubois. The concerts were highly patronised. We note that the hour of the concerts was always 9.30 p.m.

# Music in the Provinces.

(by our own correspondents.)

## BIRMINGHAM.

On Saturday afternoon and evening, August 31, the Civic Recreation League gave its final Promenade Concerts of the Summer season at Cannon Hill Park. Unfortunately, it was a rainy day, but in spite of that a large assembly was present at both functions, the attraction being the appearance of Mr. Frank Mullings, the heroic tenor of the Beecham Opera Company, who delighted his hearers by his singing of a great number of songs and arias. A small orchestra conducted by Mr. Percival Hodgson supplied the instrumental portions of the programme. Mr. Ellary Warden, the founder of these Concerts, in a speech said that he hoped that next season they will be carried on on a bigger scale with a large and representative orchestra; 'mais l'homme propose et dieu dispose,' and it is impossible to foretell what the future will bring, yet one may justly presume that there is now a public for this style of Concerts.

Our Autumn concert season will start this month, and as far as it is possible to form an approximate forecast from information to hand, there will be a fair number of musical entertainments of every calibre, but the uncertainty of securing the Town Hall will greatly change the aspect of the season. The Central Hall has already been secured by our concert-giving committees. Mention was recently made in these columns of the Max Mossel series of four concerts, which, judging by the advance booking, is likely to prove a success. A series of four consecutive Sunday evening orchestral concerts will be given at the Scala Theatre by Mr. T. Appleby Matthews, beginning on October 6. The

Birmingham Choral and Orchestral Association will give four concerts as usual, under Mr. Joseph H. Adams's conductorship, the programmes comprising 'St. Paul,' German's 'Merrie England' (which proved an attractive bill last season), a concert-recital of 'Cavalleria Rusticana' and a miscellaneous selection, and Handel's 'Judas Maccabæus,' also followed by a miscellaneous selection. No further information has yet reached the writer respecting the usual annual series of concerts promoted respectively by the Midland Musical Society, the Birmingham Choral Union, or the New Philharmonic Concert Society.

The Birmingham Festival Choral Society's first Concert of the season will be given at the Central Hall on October 16, when Berlioz's 'Faust' will be performed under Sir Thomas Beecham. The second concert will take place on December 4, when the programme will include selections from the works of Moussorgsky, Borodin, and Gluck, also a new work, 'The Hound of Heaven,' by Dr. W. H. Harris. The third concert is reserved for the annual Yule-tide performance of 'Messiah' on Boxing-Night. On February 19, 1919, the Society will give a Wagner selection, and Debussy's 'Blessed Damozel.' The last concert will be given on April 2. 1919, the work chosen for performance being Bach's Mass in B minor. The following artists will appear at these concerts during the season: Mesdames Agnes Nicholls, Gladys Ancrum, Doris Manuelle, and Ethel Peake, and Messrs. Frank Mullings, Alfred Heather, Foster Richardson, Maurice D'Oisly, Herbert Brown, Norman Allin, and Robert Radford.

The first 'Wassell' Concert, which will be given at the Central Hall on October 9, is restricted to a pianoforte recital by Mark Hambourg.

Madame Minadieu's enjoyable Matinées Musicales, so successfully inaugurated last season, will be resumed this season at the Grosvenor Room, Grand Hotel, on the following Saturdays: October 26, December 7, 1918, February 8, and March 15, 1919. The list of artists will include Mesdames Kirkby Lunn, Ida Kiddier, Dorothy Silk, Minadieu, Gertrude Fuller, Joan Willis, Marjorie Sotham, Helen Dolmetsch, and Dorothy Moggridge, and Messrs. Zacharewitsch, Johann Hock, Florence Smith, Waldo Warner, and the London String Quartet.

The operatic season will be inaugurated by the annual visit of the Royal Carl Rosa Opera Company at the Prince of Wales's Theatre, to be followed by the Beecham Opera Company also at the Prince of Wales's Theatre, which now has passed into the hands of the Theatre Royal Syndicate.

Of special attraction to local audiences will be the visit of Madame Clara Butt and her concert-party, also that of Vladimir de Pachmann. The former will take place this month, and the latter in November. The local management of both concerts is entrusted to Messrs. Priestley & Sons.

M. Benno Moiseiwitsch will give a Chopin recital at the Central Hall on October 22, on the occasion of Mr. Max Mossel's first concert of this season.

## BRISTOL.

October ushers in once more the meetings of the Bristol Choral Society. This will be its thirtieth season, and the committee has decided to follow upon the lines of last season in so far that there will be four concerts and that 'Messiah' (December 14) and 'Elijah' (March 29) will again be included. For the opening concert on November 16, Gounod's 'Irene' has been appropriately chosen, and as it has not been sung since 1906 its inclusion should be welcome. The novelty, so far as the Society is concerned, will be 'Hora Novissima' (Parker), which with 'Cavalleria Rusticana' will be given on February 22. The profits of last season, principally derived from the 'Messiah' and 'Elijah' concerts, enabled the committee to hand over £100 for division among local War and other funds. It was with much regret that the resignation of Mr. Alfred H. Insall, as secretary, was received subsequent to the last concert. Mr. Insall, who has worked arduously in the interests of the Society for many years, had been in indifferent health for some time, and since tendering his resignation has undergone a critical operation. While appointing Mr. J. Goldsworthy as his successor, the committee, by making Mr. Insall vice-chairman, hope to have the benefit of his valuable advice. His many musical friends, including those of the Royal Orpheus Society, of which he is treasurer, wish for Mr. Insall a speedy and complete recovery.

Sir Walter Parratt visited Bristol on September 9, to give an organ recital at St. Mary Redcliff Church. It was the hundredth recital on the present instrument, and great credit is due to Private Ralph T. Morgan, R.A.M.C. (organist of the Church), for arranging these bi-monthly recitals which have been greatly appreciated by large congregations. Notwithstanding drenching rain on the night of Sir Walter's visit, the Church was crowded with an audience drawn from all parts of the city. They were well rewarded, for the items of an attractive programme were played with masterly ability and charm. Padre Martini was represented by a quaint Sonata in F, Jean Dandrieu by a sweet Musette, and Pachelbel by a Ciacona. After these examples of old-world musicians the gifted organist drew upon the compositions of Chopin, Handel, Sir Hubert Parry (an unpublished Elegy), Joseph Jongen, and Guilmant, for the remainder of the programme.

A wedding of considerable interest in Bristol musical circles was that of Lieut. Leonard G. Dennis (Gloucestershire Regiment) and Miss Rebe Hillier, daughter of Mr. Charles Hillier, of Charlton, Westbury-on-Trym. Miss Hillier is a well-known contralto vocalist, and Lieut. Dennis a 'cello player. The wedding took place in the presence of many friends at Henbury Church. The father of the bridegroom, Mr. H. H. Dennis, has been organist and choirmaster of Trinity Wesleyan Church for many years.

## DEVON AND CORNWALL.

### DEVON.

At a concert at Plymouth for Red Cross funds, on August 19, the principal performers and promoters were the Jewish Battalion of the Royal Fusiliers (local depôt). They were supported by a representative audience, an orchestra gave selections, and several members of the Battalion were found to be musically gifted, chiefly in vocal and 'cello solos.

Plymouth Co-operative Education Department opened a new season of miscellaneous concerts on August 31; and during the following week the D'Oyly Carte Opera Company gave very fine performances of Gilbert and Sullivan operas to crowded houses in the Theatre Royal, Plymouth.

A concert-party from the South African Heavy Artillery Reserve Brigade performed at Stonehouse on September 3, presenting a programme of vocal solos and ensemble pieces, and violin and pianoforte music. The R.N. Accountants' Glee Party has been in much request during the Summer months for out-door functions, and not the least successful of its appearances was at Sheepstor on September 4, when Mr. R. R. Kimbell conducted the Party in several pieces from its excellent and extensive répertoire. The Orpheus Male Choir, whose conductor is Mr. David Parkes, has just resumed rehearsals for the Winter season, and among other events in its proposed programme are a concert in October with the Royal Marine band, another in November in collaboration with M. Pachmann, and a third on Boxing-Day for a charitable purpose.

Miss Carrie Tubb and party toured Devonshire during the second week in September, visiting Exeter, Plymouth, Torquay, Ilfracombe, and Barnstaple. She was in excellent form, and also much appreciated were the pianoforte playing of Miss Auriol Jones and the 'cello playing of Miss Beatrice Eveline; Miss Gertrude Higgs was also in the party. Another party which had great success in Devonshire was headed by Miss Phyllis Lett, who, with Miss Marjorie Hayward and Mr. Harold Craxton, gave programmes of exceptionally good standard. Together with the fine singing of Miss Lett, the playing of the 'Kreutzer' Sonata by the instrumentalists was memorable. During the second week of September Miss Margaret Cooper and party toured Devon successfully, and the popular artist added to her laurels. The singing of Mr. Frederick Taylor raised the musical standard of the concerts, his rich and resourceful voice, always well controlled, and his vivid sense of interpretation, giving much effect to 'Three more songs of the Fair,' by Easthope Martin, of which 'An Interlude'

was significant and artistic, and 'Hatfield Bells' next in interest.

During the first week-end in September, the Plymouth Division Royal Marine Band, conducted by Mr. S. P. G. O'Donnell, gave seven concerts in Torquay Pavilion. A symphony concert drew a large audience, and the band gave a remarkably impressive reading of the Tchaikovsky No. 4. Proceeding to Exeter, the players, in military combination, gave four programmes of interest, their interpretations of 'A Norwegian Carnival,' by Svendsen, and three 'Woodland Pictures,' by Percy Fletcher, being memorable.

Exeter City Band (conductor Mr. Norman Kendall) has played weekly through the Summer in Northernhay, and the season was brought to a close on September 5, when selections from 'Faust' and 'The Mikado' and an Overture by Suppé were the principal numbers.

At an organ recital at St. Andrew's Church, Paignton, on August 14, given by Mr. S. H. Martin, the vocalist was Mrs. Bedford, and on August 21 a concert in Paignton Pavilion, arranged by Miss Eileen Buck, in aid of Red Cross Funds, was contributed to by herself, her sister, Miss Edith Buck, both gifted vocalists, Paignton Military band, and other local artists.

Madame Bertha Moore, and her daughter, Miss Marjorie Moore, gave a song and story recital at Lynton on August 21, and Lynton Glee Society, conducted by Mrs. Hume and Mr. Copleigh Hewitt, sang part-songs. Two concerts were given at Barnstaple on August 21 and 25 by a Cadet Corps and officers, the programme of duets, trios, quartets, and solos being of much musical and artistic interest. Madame Bertha Widgery, Mr. T. Pullin, and Corporal Cotter (24th R. F.) were the vocalists at Sidmouth on August 31, when Mr. R. F. Mill played pianoforte music by Rachmaninoff and Rubinstein. Two excellent concerts were given at Seaton on August 28 by a local orchestra and a party of artists conducted by Mr. Libbas N. Burch.

Braunton residents and visitors combined to give a high-class concert on September 4. Mrs. F. Chanter and Señor Edgardo Guerra played César Franck's Violin Sonata; the pianist gave solos by Beethoven and Chopin; the violinist played Wieniawski's 'Airs Russes,' and the Tartini-Kreisler Variations, and Miss Lottie Chanter joined them in Mendelssohn's Trio, Op. 49, the 'cellist also giving solos by Popper, Saint-Saëns, and Van Biene. Several vocalists also contributed.

On September 9 M. Zacharewitsch gave two concerts in Torquay Municipal Pavilion, in conjunction with Miss Mabel Rutland, an accomplished pianist, and Miss Adelaide Hartland, vocalist, who sang songs by Goetz, Dell Acqua, Mallinson, Dvorák, and Puccini. The violinist, with Miss Rutland, played the Tchaikovsky Concerto in D, and a Sonata by Dvorák, and some of his own compositions, Miss Rutland for her solos drew upon the music of Poldini, Bainton, Paderewski, Schumann, Phillips, and Rachmaninoff.

An organ recital given at Littlehempston, near Totnes, on September 12, by Mr. David Parkes, of Plymouth, was of unusual interest. Mendelssohn's second Sonata, a Fantasie-Overture by Garrett, and pieces by Smart, Faulkes, and Guilmant were given, and duets and songs were sung by Misses Irene Smerdon and Grace Evans.

At Chagford (August 29) and Shaldon (September 5) Mr. F. J. Pinn, sub-organist of Exeter Cathedral, gave organ recitals in the series which has been maintained through the holiday season by distinguished visitors. His programme included the unhackneyed Sonata No. 7 of Guilmant, Fantasias by Tours (in C) and Stewart (in D), a Prelude and Fugue in C minor by Cooke, Spohr's Andante in B flat, and Oakeley's Festive March. The rural district of Ipplepen has had no less distinguished visitors than Prof. Hans Wessely and his daughters, the Misses R. and A. Wessely, who with Mrs. Macdonald at the pianoforte gave a much appreciated chamber concert on September 12.

### CORNWALL.

Mr. H. Tonking has given organ recitals each Wednesday throughout August and September, generally in collaboration with a violinist. Mr. David Parkes joined him on August 28 in Merkel's Organ Sonata for two performers, and Mr. Parkes's 'Romanza' for violin was played by Mr. Tonking, accompanied by the composer. Numerous beach and cavern concerts were given during the holiday months for the benefit of Italian and French Red Cross funds, and directed by Mrs. Stoneman, Miss Smith, and Mr. Parkes. They were successful both musically and financially. For Prisoners of War funds £26 was raised at the tiny seaside village of Porthleven on August 17 by a concert at which Mrs. Mundy, Misses Maynard, Penrose, and Juleff were vocalists, and Miss P. Crothers played violin music.

The fishing village of Mevagissey nobly raised £96 for Red Cross funds on August 31 by a concert at which St. Austell Mixed Quartet sang several good pieces, and Madame Maria Yelland was enthusiastically applauded for her attractive singing. Visitors from many parts assembled at Port Isaac engaged in a concert on August 28 directed by Mr. Ernest Tucker, and gave a programme of musical interest. The band of the Royal Defence Corps at Perranpórt contributed to a concert on August 29, arranged by Mr. O. J. Castine. Local vocalists sang, and Miss L. Watts and Miss M. Ellery gave violin and pianoforte music. Visitors to Looe gave two concerts for local charities on August 29; and at Porthleven Sergeant Bruce conducted a band in a programme in which several non-commissioned officers, musically gifted, performed instrumental and vocal solos. An excellent string band gave a concert at Chacewater on September 5; and at Morval the Ladies' Choir from Duloe sang part-songs on September 12, when a string band of local instrumentalists played with success.

Mrs. Hall Parlby (Plymouth) and Mr. S. S. Martyn gave a violin and organ recital at St. Minver on September 11.

---

## LIVERPOOL.

At present we are living in a state of musical anticipation, and have been passing through some dull times. October will, however, see a resumption of activities which promise hopefully in various directions. They commence on October 5 with a concert in aid of St. Dunstan's Hostel, and on October 12 Madame Clara Butt gives a concert in the Philharmonic Hall. A concert in aid of the Bangor memorial to 'Fallen Welsh Heroes' is fixed for October 19, and on the same date Mr. Mark Hambourg gives a recital. The first Philharmonic Concert is on October 29, and the scheme for the Society's season of eight concerts is at present under consideration, so that nothing definite is known as to the choice of instrumental or choral items, with the exception of Schubert's Octet, which will be played with Mr. Catterall as leader on January 18, a welcome departure from the conventional Symphony or Concerto, and one which might more often vary the stereotyped order of proceedings.

Dr. A. W. Pollitt's appointment as chorus-master has been well received, and the two choral concerts on January 18 and March 15 will no doubt find the choir well prepared in its work.

The Welsh Choral Union still remains dormant, but will emerge again at its annual 'Messiah' performance on December 28, which is a means of keeping the famous singers in touch and an opportunity for the public to hear the familiar music realised in all its choral grandeur. A prominent and well-nigh indispensable official of the Union in the old days, Mr. Llew. Wynne, has recently migrated to Sheffield, where he will no doubt be as acceptable an addition to the local Welsh community as he is a regretted subtraction from ours.

The Post Office Choral Society will give two concerts, and among other prospective events are four Saturday afternoon subscription concerts in the Philharmonic Hall, promoted by Mr. A. J. Westhead, and a series of ten orchestral concerts which Mr. Vasco Akeroyd hopes to be able to arrange in the Central Hall.

Liverpool Cathedral as yet has no traditions, and possesses no lengthy record of chief musicians who spent their lives in its service and perchance enriched it by their compositions. But already the musical excellence of the daily evening services in Mr. Gilbert Scott's exquisite Lady Chapel has made its mark in the annals of the city, and Mr. Harry Goss Custard, who is now in his second year of office as organist, has proved an admirable choice. Considering the extremely limited time available for daily rehearsal of boys who do not possess the advantages of a choir school,

and have to come considerable distances from all parts of the city, the singing is characterized by remarkable purity of tone which speaks volumes for Mr. Goss Custard's method of teaching and zeal for taking pains. The boys are well supported by the choir-men, and attention to finish in matters of detail is extremely noticeable in the responses and the unaccompanied unison of the Lord's Prayer and Creed; also in the verse-antiphony of the Psalms, to Elvey's pointing. The choice of anthems and services is of course similar to that in the older cathedrals, and examples of the austere service-music of bygone days are judiciously tempered by modern compositions in which any studied severity of style is not the outstanding feature. At the Sunday afternoon services, which attract crowded congregations, the music is invariably of the highest type, as on a recent occasion when Wesley's 'Wilderness' was magnificently sung. Mr. Goss Custard's organ accompaniments are models of discretion and good taste, the mellow organ-tones being used in their true function of support rather than assertion. Altogether the daily services are seemly and dignified in character, affording opportunity for soul-refreshment to all who care to turn aside from the busy crowds in the city below. Work on the great main fabric has been almost entirely suspended since the War began.

Another notable choir, which, under the direction of Mr. C. W. Bridson, worthily upholds its ancient reputation, is that of St. Nicholas Parish Church at the Pierhead, where the old lantern-tower has looked down upon many stirring scenes in local history, but surely none more remarkable than the recent extraordinary disembarkations of American troops bound for the Western Front. It is also worthy of note at the present time that three of the St. Nicholas choirmen—Messrs. Tom Barlow, Wynne Jones, and Walter Baker—have between them contributed a century of service in the choir. As a memorial of these long years of happy relationship the St. Nicholas organ is the richer by certain new stops.

A Liverpool violin-maker, Mr. John Byrom, deserves credit for an invention by which a local violinist, Mr. F. C. Holliday, has been enabled to resume his former position as a player. Mr. Holliday, while serving in France, had the misfortune to lose the thumb of his right hand—a serious loss which is largely repaired by this new mechanical contrivance fixed to the bow. It is an invention of wide-reaching usefulness, which in this particular case has dispelled the fear that some other form of handicraft would have to be followed for a livelihood.

In our note on the disaster to the Liverpool Cathedral organ, page 409, September, it should have been stated that the organ material was stored in Oldham Street (Liverpool), not at Oldham.

## MANCHESTER AND DISTRICT.

The full extent of the musical provision here for the Winter nights can now be realised. From September 30 to Good Friday there will be no week-end without either orchestral concerts (sometimes two on the same night) or grand opera. From September 30 to October 26 there will be nightly orchestral concerts in the New Queen's Theatre; from December 26 to February 21 there will be nightly opera in the same building. During this operatic season there will only be two other orchestral concerts and one miscellaneous concert (all in Mr. Brand Lane's series). The most striking fact of all is that in the whole period of nearly seven months there will be only two concerts of the old miscellaneous type, so surely have orchestral, chamber, and operatic music won the day!

Choral music during the Winter will be very limited. In the Promenades season (September 30 to October 26) there will be platform performances of Gounod's 'Faust' and of 'Cavalleria Rusticana,' of selections from 'Meistersinger,' of 'Hiawatha's Wedding-Feast,' and of Hugo Wolf's 'Fire Rider.' At the Hallé concerts the only big works will be 'Messiah' and Bach's B minor Mass; at the Brand Lane some Wagner choruses, 'Cavalleria Rusticana,' 'Messiah,' (twice), Berlioz's 'Faust,' Stanford's 'Sea Songs,' Parry's 'Blest Pair of Sirens,' besides miscellaneous unaccompanied work.

To the Brand Lane series Pachmann comes twice—on November 2 and February 15; Madame Clara Butt thrice, October 19, February 1, April 19. Other instrumentalists include Leonard Borwick, Adela Verne, Melsa, Marie Hall, Margaret Fairless, Irene Scharrer.

The Promenades season is on a much more ambitious scale than last year. Sir Thomas Beecham conducts six times, Hamilton Harty fifteen times. The Opera Company being in Scotland, only allows Messrs. Percy Pitt, Goossens, jun., and Julius Harrison to appear once each; and Messrs. Arthur Lomas (Beecham operatic chorus trainer) and Appleby Matthews (of Birmingham) make their first appearances here as conductors.

Among the novelties may be noted 'Rhapsodie Espagnole,' by Ravel (October 2); Rimsky-Korsakov's 'Sinfonietta' (October 3); 'The Forgotten Rite,' by John Ireland, and 'Introduction and Cortège de Noces' of Rimsky-Korsakov (both October 5). On October 17 Esposito's 'Neapolitan' String Suite receives its first performance in England, under Hamilton Harty, and on October 21 Mr. Appleby Matthews will conduct Bantock's 'Dante and Beatrice' poem at its first introduction here. On October 24 the famous timpanist of the Hallé band, Mr. W. Gezink, will play a Concertstück for six timpani and orchestra, composed by Julius Tausch, the composer-conductor who settled at Düsseldorf, succeeding Schumann there in 1855. But most interesting of all will be the series of works composed by Messrs. Pitt, Harrison, Harty, and Goossens, jun., which are to form the first part of the concert on October 10. All the vocalists at this series are drawn from the Opera Company, and the instrumentalists include Misses Bessie Rawlins, Marjorie Hayward, Myra Hess, Fanny Davies, Beatrice Harrison, and Tessie Thomas, and Messrs. Albert Sammons, Arthur Catterall, R. J. Forbes, Anderson Tyrer, Charles Collier, and Frederick Dawson.

# Miscellaneous.

In the list of Westminster Abbey organists given in our September issue (page 401), the name of Thomas Warwick was included. Mr. John E. West, from whose 'Cathedral Organists: Past and Present,' the list was quoted, now tells us that the statement of Anthony Wood and others that Thomas Warwick was organist of Westminster Abbey has since been found unsupportable by the Abbey records themselves, and the name has already been deleted from the Westminster list in the copy of his book which is being prepared for a revised and enlarged edition which it is hoped to issue some day. Dr. Grattan Flood says that 'Portman was really organist from 1633 till the Puritan *régime* in 1648. He died in November, 1659, being buried on November 30 in that year. Thomas Warwick was never organist of the Abbey: he was organist of the Chapel Royal from 1625 to 1641. Portman was paid a salary up to 1648.'

Who says we are not a musical nation, and that our composers are not recognized by their own countrymen? The music page of the *Daily Telegraph*, September 14, contains glowing advertisements of some 140 new songs, all of which are being sung everywhere by British singers. Sometimes the words are given. Perhaps this is the most interesting thing in these advertisements. Robert Browning is considered obscure, but he is altogether outclassed by these 'words.' What some of them mean not even heaven knows, and probably the writers are equally ignorant. We suggest that some philanthropist offers a reward for a plain prose explanation of their inwardness—if they have any inwardness.

The Church Army tells us that a special 'khaki' request for Mendelssohn's works has been brought back from a Church Army Hut in Italy by a member of the Church Army's Military Committee (the Rev. B. Staunton Batty, Rector of S. Hackney) just returned from a visit of inspection to Church Army Recreation Centres in that country. He is also the bearer of a widespread general plea for the best classical printed music of all sorts for men using these centres, who ask for good music. The Headquarters of the Church Army is at 55, Bryanston Street, Marble Arch, London, W.1.

# CONTENTS.


| | Page |
|---|---|
| The Music of the Czecho-Slovak Races.—II. By Rosa Newmarch | 441 |
| The Principles of Modern Composition (*concluded*). By G. H. Clutsam | 443 |
| About Two 'Things of Beauty.' By Ernest Austin | 444 |
| Occasional Notes | 446 |
| Musical Festivals: a Survey | 448 |
| Church and Organ Music | 449 |
| On Manual 32-ft. Stops, &c. By E. Graham Dunstan | 449 |
| Obituary | 452 |
| Letters to the Editor | 453 |
| Reviews | 454 |
| Hymns to Joy: an Incident on the Italian Front. By Cecil Barber | 454 |
| The Pitch Names of Notes and Octaves. By Reginald Gatty | 455 |
| The Problem of the Amateur Orchestral Society. By Ulric Daubney | 466 |
| Russian Ballet at the Coliseum | 467 |
| The Coming Season | 467 |
| Sunday Concerts | 468 |
| Beecham Opera at Blackpool | 468 |
| Queen's Hall Promenade Concerts | 469 |
| Discussion on the Queen's Hall Promenade Concerts | 469 |
| Mr. Ernest Newman on French and English Music | 471 |
| Musical Notes from Abroad | 472 |
| Music in the Provinces | 472 |
| Miscellaneous | 475 |

MUSIC:

A Carol of Peace.' By George J. Bennett ... 457


*EXTRA SUPPLEMENT given with this number:—*

*'Holy Father, cheer our way.' Anthem for Boys' Voices. By C. H. Kitson.*

## *DURING THE LAST MONTH.*

**Published by NOVELLO & CO., Limited.**

BELARIBI, ELINOR.—"Armageddon." Song. For Contralto or Baritone. 2s.

BENNETT, GEORGE.—"A Carol of Peace" (No. 908, *The Musical Times*). 1½d. (2d.).

HANDEL.—"He, who for Atlas." Air from "Hercules." 1s.

—— Recit., "Too well I see," and Air, "Despair no more shall wound me." From "Semele." 1s.

—— Recit., "Awake, Saturnia," and Air, "Hence, Iris, hence, away." From "Semele." 1s.

—— Recit., "Ah me," and Air, "I must with speed amuse her." From "Semele." 1s.

—— Recit., "Banish your tears," and Air, "Begone, my tears." From "Hercules." 1s.

—— "To power immortal." Air from "Belshazzar." 1s.

SCHOOL MUSIC REVIEW (No. 316), contains the following music in both Notations: "Huntsman, rest." Trio for S.S.A. Composed by T. A. Arne. 1½d. (2d.).

DURING THE LAST MONTH—(*Continued*).

TONIC SOL-FA PUBLICATIONS:—

PARRY, C. H. H.—"The Chivalry of the Sea." Nava Ode. 9d. (1s.).

PUBLISHED FOR

**THE H. W. GRAY CO., NEW YORK.**

FORSYTH, CECIL.—"Tell me not of a lovely lass." Song. 60 cents (2s. 6d.).

—— "Bring her again, O western wind." 60 cents (2s. 6d.).

GAUL, HARVEY B.—"Nine Negro Spirituals." $1 (4s.).


WANTED, Good Second-hand PEDALS for PIANO, RADIATING. Norman & Beard Attachment, and Stool. State price and particulars, Cooper, Binsted Wyck, Alton, Hants.

CELLO.—Fine, rich tone, £6 10s. Appointment only. "G. D.," c/o Novello & Co., Ltd., 160, Wardour Street, London, W.1.

JUST PUBLISHED.

MORNING SONG
FOR THE
ORGAN
COMPOSED BY
ALFRED HOLLINS.

Price One Shilling and Sixpence.

London: Novello and Company, Limited.

JUST PUBLISHED.

EVENING REST
FOR THE
ORGAN

Composed for the opening of the Town Hall Organ, Johannesburg, March 4, 1916.
BY
ALFRED HOLLINS.

Price One Shilling and Sixpence.

London: Novello and Company, Limited.


## SPECIAL NOTICE.

*To ensure insertion in their proper positions, Advertisements for the next issue should reach the Office, 160, Wardour Street, London, W.1, not later than*

*WEDNESDAY, OCTOBER 23* (First Post.)


## THE MUSICAL TIMES.

SCALE OF TERMS FOR ADVERTISEMENTS.

| | £ | d. |
|---|---|---|
| Two Lines | 0 | 3 0 |
| Three Lines | 0 | 3 4 |
| For every additional Line | 0 | 0 10 |
| One inch (displayed) | 0 | 10 0 |
| Half a Column | 2 | 0 0 |
| A Column | 4 | 0 0 |
| A Page | 7 | 10 0 |

Special Pages (Cover, &c.) by arrangement.
A remittance should be sent with every Advertisement.

# ANTHEMS FOR TRINITYTIDE.

## COMPLETE LIST.

| | | |
|---|---|---|
| *Almighty and everlasting God | Gibbons | 1½d. |
| Angel spirits ever blessed (Hymn to the Trinity, No. 3) | P. Tchaikovsky | 2d. |
| Ascribe unto the Lord | S. S. Wesley | 4d. |
| Behold, God is great | E. W. Naylor | 4d. |
| Beloved, if God so loved us | J. Barnby | 1½d. |
| Beloved, let us love one another | Gerard F. Cobb | 1½d. |
| *Be ye all of one mind | Arthur E. Godfrey | 3d. |
| *Blessed angel spirits (Hymn to the Trinity) | P. Tchaikovsky | 1½d. |
| *Blessed is the man | John Goss | 4d. |
| Blessing and glory | Boyce | 1½d. |
| *Blessing, glory | Bach | 6d. |
| Come, ye children | Josiah Booth | 3d. |
| *God came from Teman | C. Steggall | 4d. |
| *God so loved the world | Matthew Kingston | 1½d. |
| Grant, O Lord | Mozart | 1½d. |
| *Hail, gladdening Light | J. T. Field | 2d. |
| *Hail, gladdening Light | G. C. Martin | 4d. |
| He in tears that soweth (S.S.A.), in Key of A | F. Hiller | 1½d. |
| *He in tears that soweth (S.S.A.), in Key of A flat | F. Hiller | 1½d. |
| *Holy, holy, holy | Crotch | 3d. |
| Holy, Lord God Almighty | Thomas Bateson | 4d. |
| *How goodly are Thy tents | F. Ouseley | 1½d. |
| *How lovely are Thy dwellings | Spohr | 1½d. |
| *Hymn to the Trinity (Blessed angel spirits) | P. Tchaikovsky | 1½d. |
| Hymn to the Trinity, No. 3 (Angel spirits, ever blessed) | P. Tchaikovsky | 2d. |
| I am Alpha and Omega | Ch. Gounod | 3d. |
| *I am Alpha and Omega | J. Stainer | 1½d. |
| I am Alpha and Omega | J. Varley Roberts | 3d. |
| I beheld, and lo! | Blow | 6d. |
| I know hat the Lord is great | F. Ouseley | 1½d. |
| I saw the Lord | Cuthbert Harris | 3d. |
| I saw the Lord | J. Stainer | 6d. |
| I will magnify | J. Shaw | 3d. |
| I will sing of Thy power | Greene | 4d. |
| *I will sing of Thy power | A. Sullivan | 1½d. |
| I will sing unto the Lord | H. Wareing | 3d. |
| *In humble faith | G. Garrett | 1½d. |
| *In Jewry is God known | J. Clarke-Whitfeld | 1½d. |
| In sweet consent | E. H. Thorne | 3d. |
| In the fear of the Lord | J. Varley Roberts | 3d. |
| Let the peace of God | J. Stainer | 4d. |
| *Light of the world | E. Elgar | 3d. |
| *Lord of all power and might | William Mason | 1½d. |
| Lord of all power and might (Men's Voices) | J. Barnby | 2d. |
| Lord, we pray Thee | H. A. Chambers | 1½d. |
| *Lord, we pray Thee | J. Varley Roberts | 1½d. |
| O Father blest | J. Barnby | 3d. |
| O joyful Light | B. Tours | 4d. |
| *O Lord, my trust | King Hall | 1½d. |
| *O taste and see | John Goss | 3d. |
| *O taste and see | A. Sullivan | 1½d. |
| O taste and see | A. H. Mann | 3d. |
| O where shall wisdom be found? | Boyce | 6d. |
| Ponder my words, O Lord | Arnold D. Culley | 1½d. |
| *Praise His awful Name | Spohr | 2d. |
| Rejoice in the Lord | G. C. Martin | 6d. |
| *See what love hath the Father | Mendelssohn | 1½d. |
| Sing to the Lord | Mendelssohn | 8d. |
| *Stand up and bless | John Goss | 4d. |
| Teach me Thy way | W. H. Gladstone | 1½d. |
| *The Lord hath been mindful | S. S. Wesley | 3d. |
| *The Lord is my Shepherd | G. A. Macfarren | 1½d. |
| The Lord is my Shepherd | J. Shaw | 3d. |
| The Lord will comfort Zion | H. Hiles | 6d. |
| Thou shalt shew me the path of life | Alan Gray | 1½d. |
| *We give Thee thanks | G. A. Macfarren | 3d. |
| We have heard with our ears | H. Aldrich | 1s. |
| Whatsoever is born of God | H. Oakeley | 3d. |
| Who can comprehend Thee | Mozart | 3d. |

# THE "LUTE" SERIES

| | | |
|---|---|---|
| 124a | Almighty God, Who hast promised | H. Elliot Button 1d. |
| 124b | Grant to us, Lord | H. Elliot Button 1d. |
| *7b | Let Thy merciful ears | A. R. Gaul 1½d. |
| 22 | O God, Who hast prepared | A. R. Gaul 2d. |
| 69 | Teach me Thy way | Frank L. Moir 3d. |
| 124c | We humbly beseech Thee | H. Elliot Button 1d. |

*Anthems marked thus (*) may be had in Tonic Sol-fa, 1d. to 2d. each.*

LONDON: NOVELLO AND COMPANY, LIMITED.

"Such settings as these cannot do otherwise than tend to popularise the Church Service."—*Musical Standard*, June 6, 1891.

"Good, effective, easy, and dignified."—*Musical Times*, April 1 1891.

"Admirably adapted to meet the requirements of the majority of choirs and congregations." "Deserve extensive recognition and use."—*Musical News*, September 4 and 25, 1891.

Also recommended by the *Guardian*, *Church Times*, &c., &c.

# POPULAR CHURCH MUSIC BY J. H. MAUNDER.

| | Staff Notation. | Tonic Sol-fa. |
|---|---|---|
| **CHRISTMAS ANTHEMS.** | | |
| Anthem—Christians, Awake | 3d. | 2d. |
| Carol—Once in Bethlehem | 2d. | 1d. |
| Two Christmas Carols | 3d. | 2d. |
| **SERVICES.** | | |
| SERVICE IN G | 1/6 | 1s. |
| Or, separately:— | | |
| Te Deum | 3d. | 2d. |
| Benedicite, omnia Opera | 2d. | 2d. |
| Benedictus | 2d. | 2d. |
| Jubilate | 3d. | 2d. |
| Office for the Holy Communion | 8d. | 6d. |
| Pater Noster from the above | 2d. | 2d. |
| Amen ditto | 1d. | 1d. |
| Magnificat and Nunc dimittis | 3d. | 2d. |
| SERVICE IN CHANT FORM (No. 1) | 1s. | 8d. |
| Or, separately:— | | |
| Te Deum, &c., with Kyrie | 3d. | 2d. |
| Office for the Holy Communion | 6d. | 4d. |
| Magnificat and Nunc dimittis | 3d. | 2d. |
| Te Deum in B flat | 3d. | 2d. |
| Magnificat and Nunc dimittis in C (partly Unison) | 3d. | 1½d. |
| Magnificat and Nunc dimittis in D | 3d. | 2d. |
| **ORGAN.** | | |
| Voix Seraphique (for Recitals) | 2s. | — |
| **CHURCH CANTATA.** | | |
| Penitence, Pardon, and Peace (for General use) | 1/6 | 1s. |

London: NOVELLO AND COMPANY, Limited.

# COMPOSITIONS BY EDWARD BUNNETT, MUS. D. CANTAB.

| | |
|---|---|
| **SERVICES.** | |
| Venite Setting, in G. Chant form | 2d. |
| Te Deum, in F. Chant form | 3d. |
| Benedicite, in F. Chant form | 2d. |
| Benedictus and Jubilate, in F | 3d. |
| Cantate and Deus, in F | 3d. |
| Communion Service, in E | 6d. |
| **ANTHEMS.** | |
| "Blessed be Thou," Harvest | 3d. |
| " " in Tonic Sol-fa | 1½d. |
| "Thine, O Lord" (Short) Harvest | 2d. |
| "O clap your hands," " | 4d. |
| " " " Tonic Sol-fa | 2d. |
| Harvest Hymn, "Sing to the Lord" | 1d. |
| Amen. Card | 1d. |

London: NOVELLO AND COMPANY, Limited.

VERY SUITABLE FOR TIME OF WAR. EDITED BY SIR FREDERICK BRIDGE, C.V.O.

HYMN FOR CHRISTIAN SOLDIERS. By C. CARR MOSELEY. Price 1½d. Words 1s. 6d. per 100.

GENTLY TOUCH THE WARBLING LYRE. By the same. Part-Song for A. or CONTR. (or T.) T.B. Price 2d.

London: NOVELLO AND COMPANY, Limited.

Just Published.

## DEAR GOLDEN DAYS

SONG

The Words by

P. J. O'REILLY

The Music by

FRANK JEPHSON.

Price Two Shillings.

London: Novello and Company, Limited.

Just Published.

## CHARMING CHLOE

THE WORDS BY

ROBERT BURNS.

THE MUSIC BY

EDWARD GERMAN.

In three Keys, D flat, E flat, and F.

Price Two Shillings Each.

A delightful song . . . treated as only Mr. German knows how.—*Queen.*

London: Novello and Company, Limited.

Just Published.

## ALANNAH

SONG

THE WORDS BY

COUNTESS BARCYNSKA.

THE MUSIC BY

EATON FANING.

IN TWO KEYS.

Price Two Shillings Each.

Is one of the best love songs come across of late."—*Queen.*

London: Novello and Company, Limited.

Just Published.

## HEART'S BLOSSOM

SONG

The Words by

ETHEL M. De FONBLANQUE

The Music by

EATON FANING.

Price Two Shillings.

London: Novello and Company, Limited.

TWO

## SOUTHERN SLAV SONGS

1. SHEPHERD ON THE HILL SIDE.
2. THOUGHTS OF MINE.

The Words and Melodies Collected by

SRGJAN TUCIĆ.

The Words translated from the Serbian by

FANNY COPELAND.

The Melodies arranged by

PERCIVAL GARRATT.

Price Two Shillings.

London: Novello and Company, Limited.

Just Published.

FOR BARITONE VOICE.

## ONAWAY, AWAKE, BELOVED

SONG

FROM THE CANTATA

HIAWATHA'S WEDDING-FEAST

THE VERSE WRITTEN BY

LONGFELLOW

THE MUSIC COMPOSED BY

S. COLERIDGE-TAYLOR.

(Op. 30).

Price Two Shillings.

London: Novello and Company, Limited.

## "THE FRINGES OF THE FLEET."

EDWARD ELGAR. RUDYARD KIPLING.

THESE FOUR POPULAR SONGS ARE NOW ISSUED FOR S.A.T.B., octavo, each 1s. net.

*Of all Musicsellers.*

ENOCH & SONS,

58, GREAT MARLBOROUGH STREET, W.-1.

## CHORALE PRELUDES FOR THE ORGAN

BY

C. HUBERT H. PARRY.

FIRST SET.

ORIGINAL COMPOSITIONS FOR THE ORGAN

(New Series), No. 1.

Contents.

1. Chorale Prelude on "Dundee."
2. Chorale Prelude on "Rockingham."
3. Chorale Prelude on S. S. Wesley's "Hampton."
4. Chorale Prelude on the "Old 104th."
5. Chorale Prelude on "Melcombe." [omnium."
6. Chorale Prelude on "Christe Redemptor
7. Chorale Prelude on "St. Ann's."

SECOND SET.

ORIGINAL COMPOSITIONS FOR THE ORGAN

(New Series), No. 45.

Contents.

1. Chorale Prelude on "Croft's 136th."
2. Chorale Prelude on "Martyrdom."
3. Chorale Prelude on "St. Thomas."
4. Chorale Prelude on "St. Mary."
5. Chorale Prelude on "Eventide."
6. Chorale Prelude on "St. Cross."
7. Chorale Prelude on "Hanover."

Price Three Shillings and Sixpence each Set.

London: Novello and Company, Limited.

# NAVAL AND MILITARY MUSICAL UNION SONG BOOK

A COLLECTION OF PART-SONGS FOR MEN'S VOICES (T.T.B.B.).

(REVISED PRICES).

Staff Notation, 2s.; Tonic Sol-fa, 1s. 6d.

CONTENTS.

No.
1. A Vintage Song ... ... ... Mendelssohn
2. Drink to me only with thine eyes (Arr. by) H. Elliot Button
3. Far down the green valley ... C. H. Döring
4. Gipsy Song ... ... ... ... Mendelssohn
5. Maiden fair, O deign to tell ... ... Haydn
6. Men of Harlech ... ... (Arr. by) J. Tilleard
7. O who will o'er the downs R. L. de Pearsall
8. Once more with joy (Pilgrims' Chorus, *Tannhäuser*) ... ... ... ... Wagner
9. Serenade ... ... ... ... Mendelssohn
10. Soldiers' Chorus (*Faust*) ... ... ... Gounod
11. Sweet and low ... ... ... J. Barnby
12. The Comrades' Song of Hope ... Adolphe Adam
13. The Dear Little Shamrock (Arr. by) H. Elliot Button
14. The Frog (humorous)... ... ... Ernest Newton
15. The Long Day Closes ... ... Arthur Sullivan
16. The Three Chafers (humorous) ... H. Trühn
17. The Three Huntsmen (humorous) C. Kreutzer
18. The wintry winds are blowing J. Müller
19. Thuringian Volkslied ... ... Franz Abt
20. What care I how fair she be Jacques Blumenthal

London: NOVELLO AND COMPANY, Limited.

# A SELECTION OF COLLECTED FOLK-SONGS

ARRANGED BY

CECIL J. SHARP AND R. VAUGHAN WILLIAMS.

PRICE TWO SHILLINGS.

VOCAL PARTS (BOTH NOTATIONS), 1s.

CONTENTS.

A Farmer's Son so sweet.
Admiral Benbow.
As I walked through the meadows.
Brennan on the Moor.
Bingo.
Come, all you worthy Christian men.
Dashing away with the Smoothing Iron.
Down by the Riverside.
Farmyard Song.
Green Broom.
Heave away, my Johnny.
I will give my Love an Apple.
I'm seventeen come Sunday.
King Herod and the Cock.
My Boy Billy.
My Man John.
O No, John.
O Waly, Waly.
One man shall mow my meadow.
Spanish Ladies.
The Briery Bush.
The Carter.
The Coasts of High Barbary.
The Crystal Spring.
The Female Highwayman.
The Fox.
The Holly and the Ivy.
The Keeper.
The Keys of Canterbury.
The Lark in the Morn.
The Painful Plough.
The Red-Herring.
The Sheep Shearing.
The Tree in the Wood.
Wassail Song.
William Taylor.

*Each of the above Songs with Pianoforte Accompaniment may be had separately, price 1½d.*

London: NOVELLO AND COMPANY, Limited.

# A PERFECT DAY

By CARRIE JACOBS-BOND.

Now published in the following Arrangements.

| | s. | d. |
|---|---|---|
| **MIXED VOICES.** | | |
| S.A.T.B. (Old Notation) | 0 | 3 |
| S.A.T.B. (Sol-fa) | 0 | 2 |
| **MALE VOICES.** | | |
| T.T.B.B. (Old Notation) | 0 | 3 |
| T.T.B.B. (Sol-fa) | 0 | 2 |
| A.T.T.B. (Old Notation) | 0 | 3 |
| A.T.T.B. (Sol-fa) | 0 | 2 |
| **FEMALE VOICES.** | | |
| S.S.A.A. (Old Notation) | 0 | 3 |
| S.S.A. (Old Notation) | 0 | 3 |

A PERFECT DAY (Organ Solo) ... ... net 2 0

## POPULAR WORKS FOR ORGAN

Arranged by W. J. WESTBROOK.

| | | |
|---|---|---|
| Cuckoo and Nightingale Concerto (*Handel*) | net | 2 0 |
| Gloria in Excelsis (*Rossini*) | ,, | 2 0 |
| Wedding March (*Mendelssohn*) | ,, | 2 0 |
| Moses in Egypt (*Rossini*) | ,, | 2 0 |

## RECENT ORGAN WORKS

| | | |
|---|---|---|
| Processional Entry for Festival Occasions (*Richard Strauss*). Arranged by Max Reger | net | 2 0 |
| Toccata. Arranged by H. Reimann | ,, | 1 6 |

# O CANADA

Arranged by EMERSON JAMES.

| | s. | d. |
|---|---|---|
| S.A.T.B (Old Notation) | 0 | 4 |
| T.T.B.B. (Old Notation) | 0 | 4 |

## JEAN SIBELIUS.

| | | |
|---|---|---|
| Reminiscences of a Land of a Thousand Seas (Album or Piano) | net | 3 0 |
| Pan and Echo Dance, Intermezzo No. 3, Op. 53 A | ,, | 2 0 |
| Pélleas and Mélisande, Book No. 1, Op. 46 | ,, | 2 6 |
| ,, ,, Book No. 2, Op. 46 | ,, | 2 6 |
| Belsazar (Suite), Op. 51 | ,, | 2 6 |

## ALBERT MALLINSON.

Song Albums ... each, net 6 0

No. 1. For High Voice.
,, 2. ,, ,, ,,
,, 3. ,, Low ,,
,, 4. ,, ,, ,,
,, 5. Christina Rossetti's Songs.
,, 6. Lyrics from other Lands.
,, 7. The Songs of Sappho.
,, 8. My Garden (Song-Cycle).

## CARRIE JACOBS-BOND.

Recent Songs ... each, net 2 0

A Cottage in God's Garden.
The Soul of You.
Robin Adair.

THE FREDERICK HARRIS COMPANY,
40, BERNERS STREET, W.-1, LONDON.

*JUST PUBLISHED.*

# HIAWATHA'S WEDDING-FEAST

(Op. 30, No. 1.)

AND

# THE DEATH OF MINNEHAHA

(Op. 30, No. 2.)

COMPOSED BY

## S. COLERIDGE-TAYLOR.

## ARRANGED FOR PIANOFORTE SOLO

BY

## JOHN POINTER.

Price Three Shillings and Sixpence Each.

London: NOVELLO AND COMPANY, Limited.


London:—Printed by Novello and Company, Limited, at Novello Works, Soho, and published at 160, Wardour Street, Soho, W. 1. Sold also by Simpkin, Marshall, Hamilton, Kent and Co., Ltd., Paternoster Row, E.C.-4.—Tuesday, October 1, 1918.

The Musical Times. **EXTRA SUPPLEMENT.** October 1, 1918.

*No.* 62. NOVELLO'S CHORISTER SERIES OF CHURCH MUSIC. *Price* ~~2d.~~ 3*d.*

# HOLY FATHER, CHEER OUR WAY

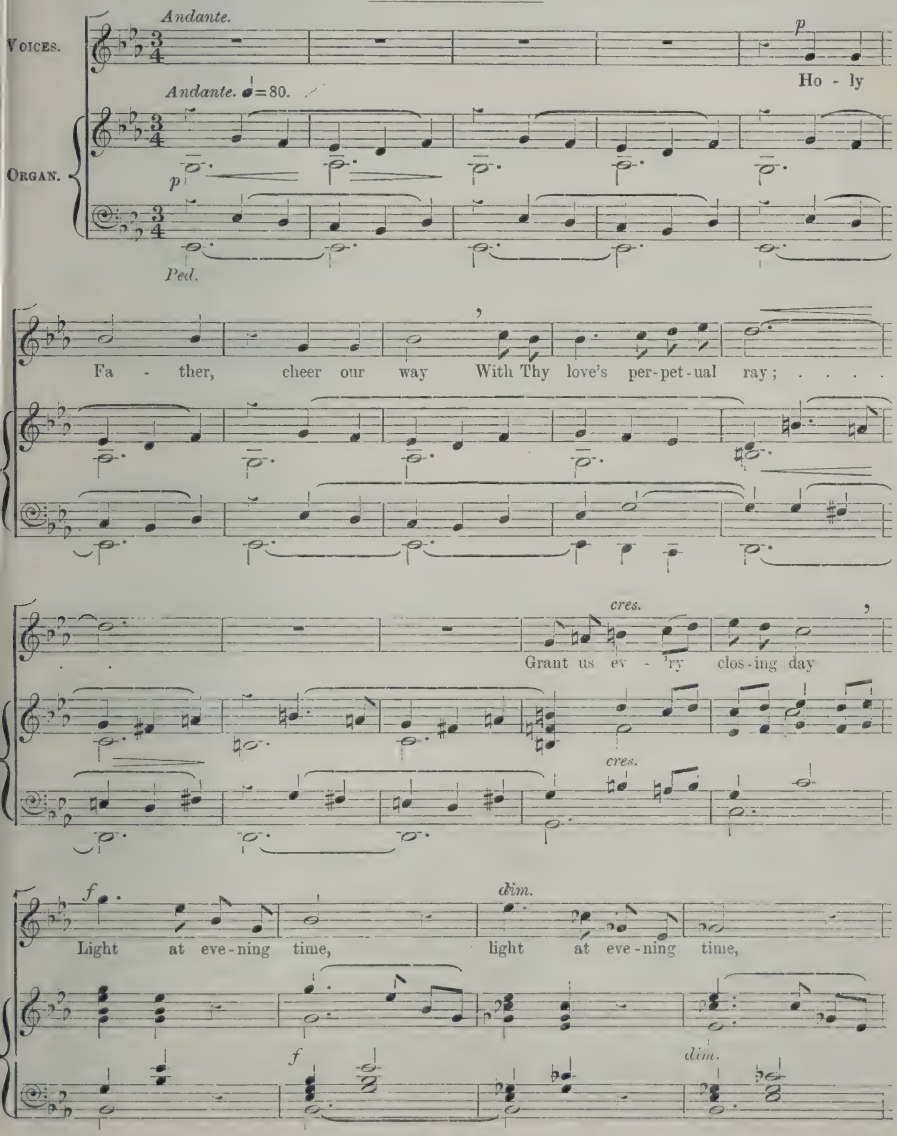
ANTHEM FOR BOYS' VOICES

WORDS BY Rev. R. H. ROBINSON

COMPOSED BY

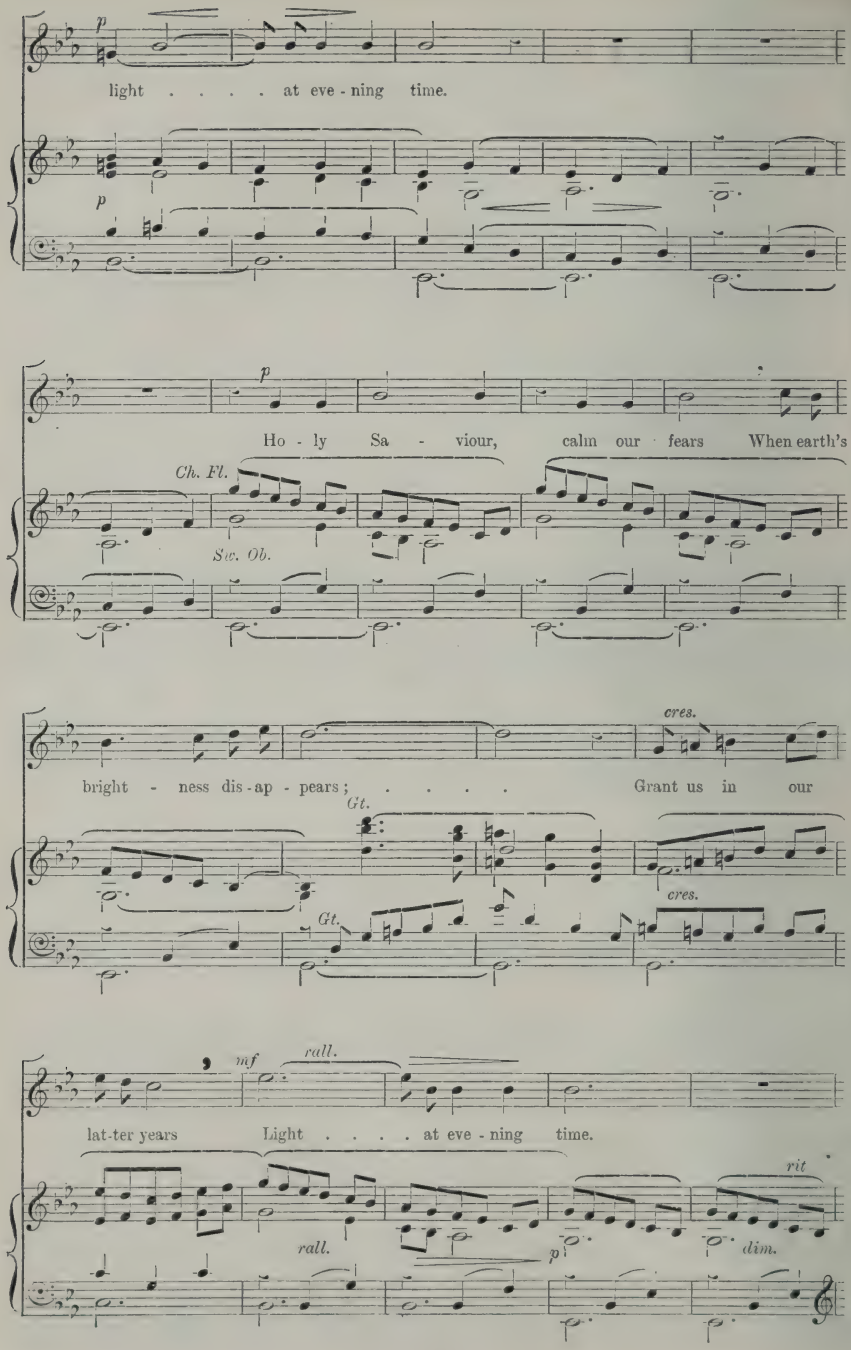
## C. H. KITSON.

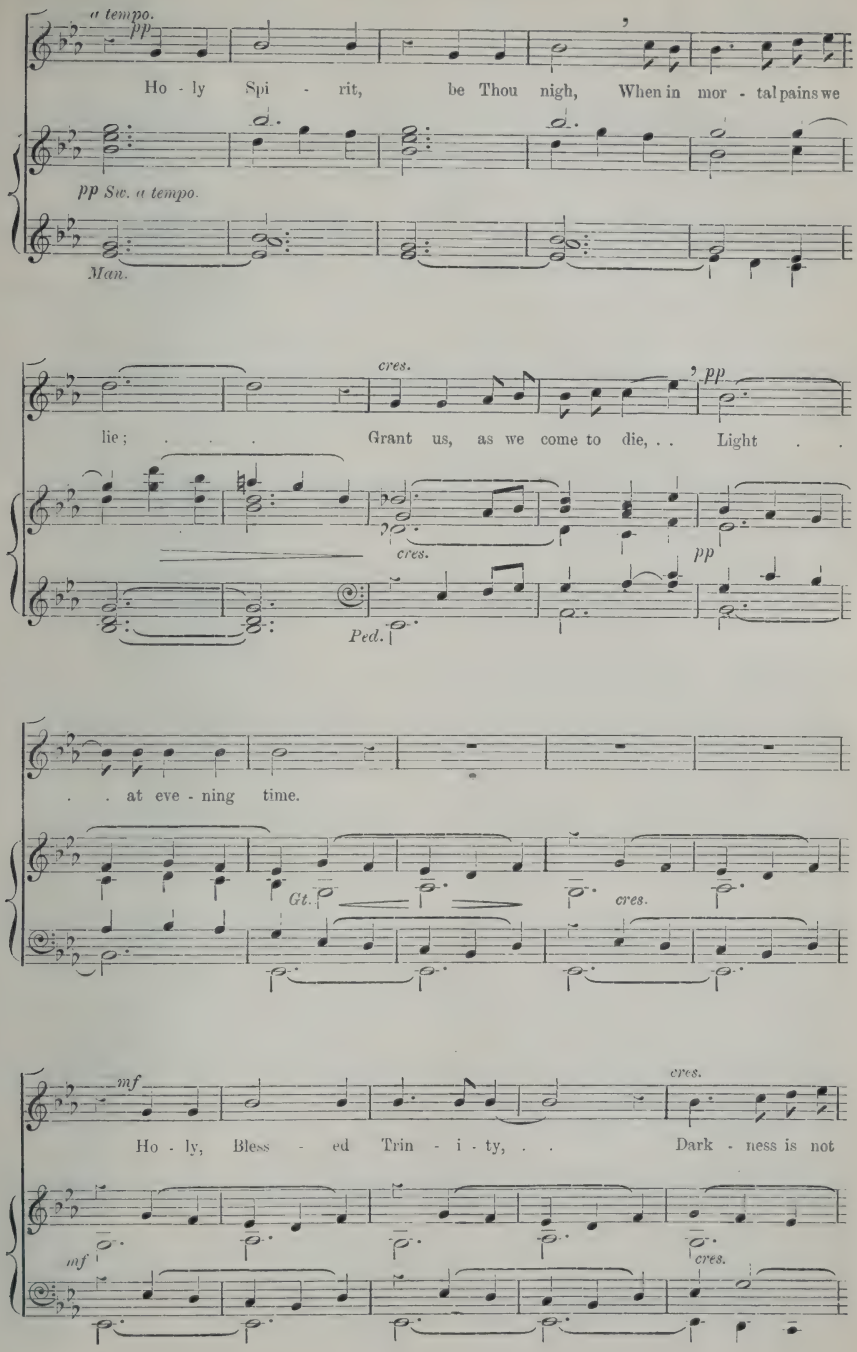
London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.

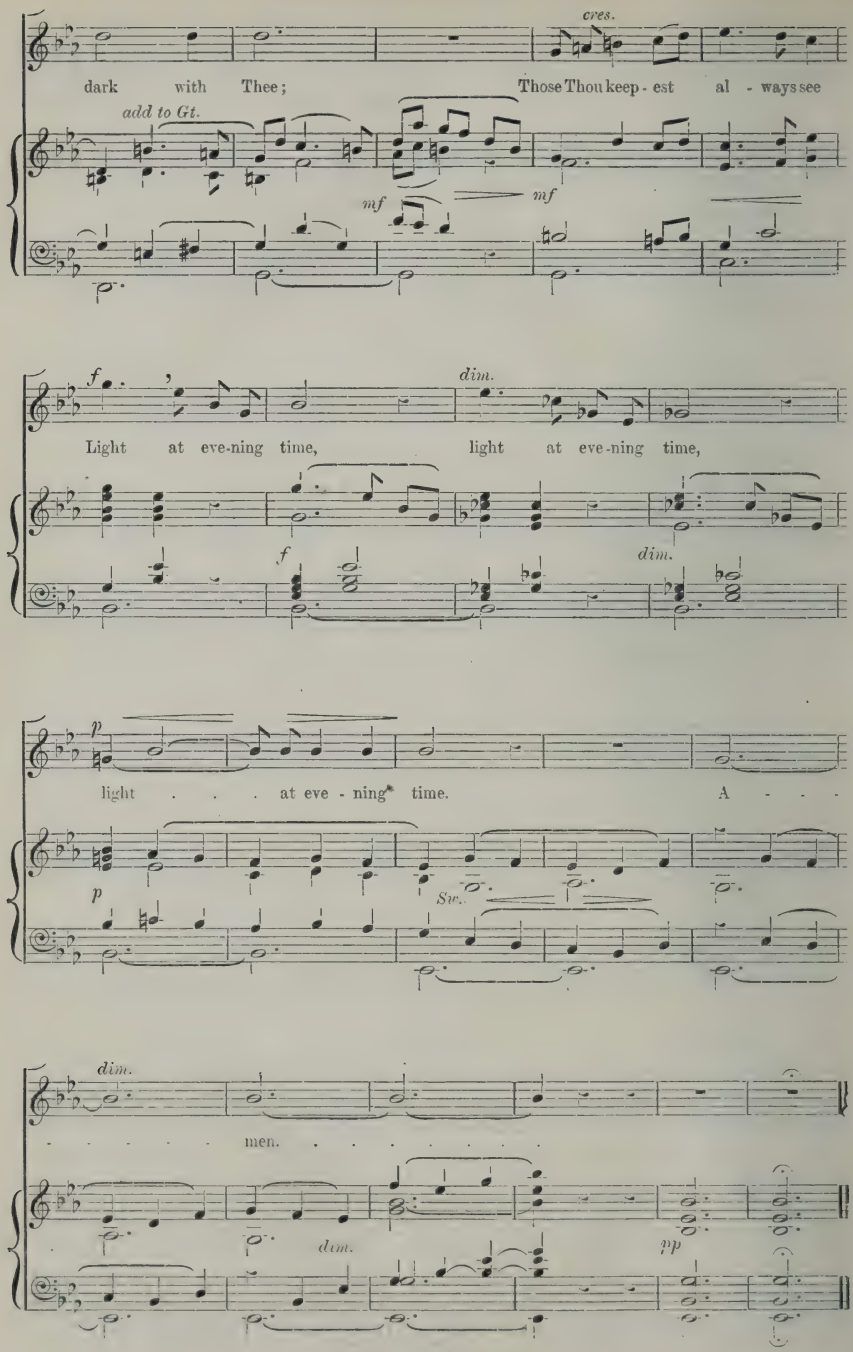



*Copyright, 1918, by Novello and Company, Limited*

MADE IN ENGLAND


p
light . . . . at eve - ning time.
p
p
Ho - ly Sa - viour, calm our fears When earth's
Ch. Fl.
Sw. Ob.
cres.
bright - ness dis - ap - pears; . . . . Grant us in our
Gt.
Gt.
cres.
mf
rall.
lat - ter years Light . . . . at eve - ning time.
rit
rall.
p
dim.


a tempo.
pp
Ho - ly Spi - rit, be Thou nigh, When in mor - tal pains we
pp Sw. a tempo.
Man.
cres.
pp
lie; . . . Grant us, as we come to die, . . Light . .
cres.
pp
Ped.
. . at eve - ning time.
Gt.
cres.
mf
cres.
Ho - ly, Bless - ed Trin - i - ty, . . Dark - ness is not
mf
cres.


cres.
dark with Thee; Those Thou keep - est al - ways see
add to Gt.
mf
mf
f
dim.
Light at eve-ning time, light at eve-ning time,
f
dim.
p
light . . . at eve - ning time. A - - -
p
Sw.
dim.
men.
dim.
pp

# THE MUSICAL TIMES

*AND SINGING-CLASS CIRCULAR.*

FOUNDED IN 1844.

PUBLISHED ON THE FIRST OF EVERY MONTH.

*No. 909.—Vol. 59.* NOVEMBER 1, 1918. *Price 4d.; Postage 1½d.*

*Registered at the General Post Office for Canadian Postage.*

*Annual Subscription, Post-free, 5s.*



## ROYAL CHORAL SOCIETY.

ROYAL ALBERT HALL.

Patron: HIS MAJESTY THE KING.

Conductor: SIR FREDERICK BRIDGE, C.V.O., M.A., MUS.D.

SATURDAY, NOVEMBER 23, AT 2.30 P.M.

THE GOLDEN LEGEND

SULLIVAN.

BLEST PAIR OF SIRENS

PARRY.

DIRGE FOR TWO VETERANS

WOOD.

MISS CARRIE TUBB.
MISS OLGA HALEY.
MR. ALFRED HEATHER.
MR. EDWARD HALLAND.
MR. CHARLES TREE.

SATURDAY, DECEMBER 21, AT 2.30 P.M.

CHRISTMAS CAROLS.

MISS FLORA WOODMAN.
MISS ETHEL PEAKE.
MR. GERVASE ELWES.
MR. FREDERICK TAYLOR

Prices: Stalls, 8s. 6d.; Arena, 7s.; Balcony (Reserved), 4s. 9d.; Unreserved, 3s.; Gallery (Promenade), 1s. 3d.

## ROYAL ACADEMY OF MUSIC.

YORK GATE, MARYLEBONE ROAD, LONDON, N.W.-1

Instituted 1822. Incorporated by Royal Charter, 1830.

Patron: HIS MAJESTY THE KING.

President: H.R.H. THE DUKE OF CONNAUGHT, K.G.

Principal: Sir A. C. MACKENZIE, Mus. Doc., LL.D., F.R.A.M.

HALF-TERM begins November 4th.
Chamber Concerts, November 4th and 20th, at 3.
Fortnightly Concerts, November 9th and 23rd, at 3.
Lecture by Mr. Stewart Macpherson, November 6th, at 3.30.
Broughton Packer Violin Scholarship. Last day for Entry, November 21st.
Prospectus can be obtained on application.

P. QUARRY, Acting-Secretary.

## THE ROYAL COLLEGE OF MUSIC.

PRINCE CONSORT ROAD, SOUTH KENSINGTON, S.W.-7

(Incorporated by Royal Charter, 1883.)

Telegrams—"Initiative, Southkens, London." Telephone—"1160, Western.

Patron: HIS MAJESTY THE KING.

Director:

Honorary Secretary: M. MUIR MACKENZIE, Esq.

The HALF TERM commences on Monday, November 4th, 1918.

A Junior Department is established for Pupils under 16 years of age.

Syllabus and Official Entry Forms may be obtained from The Registrar.

THE ROYAL COLLEGE OF MUSIC PATRON'S FUND (Founded by Sir S. Ernest Palmer, Bart.). For the encouragement of British Composers and Executive Artists.

Particulars may be obtained from the Registrar of the College.

CLAUDE AVELING, Registrar.

ST. ANDREW'S, WELLS STREET, W.—Organ Recitals by Dr. M. P. Conway, F.R.C.O., on Saturdays, November 2, 9, 16, and 23, at 5.30 p.m. Three-Manual Willis Organ.

## THE ASSOCIATED BOARD

OF THE R.A.M. AND R.C.M.

FOR LOCAL EXAMINATIONS IN MUSIC.

*Patron: HIS MAJESTY THE KING.*

LOCAL CENTRE EXAMINATIONS (SYLLABUS A).

Examinations in Theory held in March and November at all Centres. In Practical Subjects in March-April at all Centres, and in the London district and certain Provincial Centres in November-December also. Entries for the March-April Examinations close Wednesday, February 5th, 1919.

SCHOOL EXAMINATIONS (SYLLABUS B).

Held throughout the British Isles three times a year, viz., March-April, June-July, and October-November. Entries for the March-April Examinations close Wednesday, January 29th, 1919.

Theory papers set in Examinations of past years (Local Centre *or* School) can be obtained on application. Price 4d. per set, per year, post-free.

The Board offers annually SIX EXHIBITIONS tenable at the R.A.M. or R.C.M. for Two or Three Years.

Syllabuses A and B, Entry Forms, and any further information, may be obtained post-free from— JAMES MUIR, Secretary,

14 & 15, Bedford Square, London, W.C.-1.

Telegrams: "Associa. London."

## GUILDHALL SCHOOL OF MUSIC.

PRINCIPAL .. .. .. LANDON RONALD.

PRIVATE LESSONS in all musical subjects. STAGE TRAINING, in Elocution, Gesture, Stage Dancing, Fencing.

Complete Musical Education at inclusive fees, £7 17s. 6d. and £10 10s., comprising principal and secondary Subjects, Harmony, Sight-Singing, and / or Orchestra.

HALF-TERM BEGINS MONDAY, 4th NOVEMBER.

Prospectus and Syllabus of Local Centres and Local Schools Examinations (open to general public), free.

H. SAXE WYNDHAM, Secretary.

Victoria Embankment, E.C.-4.

## THE ROYAL COLLEGE OF ORGANISTS.

Examination Regulations, List of College Publications, Lectures, &c., may be had on application.

H. A. HARDING, Hon. Sec.

Kensington Gore, S.W.-7

## UNIVERSITY OF DURHAM.

Examinations for degrees in Music are held as follows: Matriculation, January, July, and October; First Mus. B., March and September; Mus. B. and Mus. D., September only.

For particulars, apply Secretary of Examinations, University Offices, Durham. Copies of former Examination Papers, 1s. 6d. per set.

## MANCHESTER SCHOOL OF MUSIC.

FOUNDED 1892.

Principal: ALBERT J. CROSS, A.R.A.M.

All Branches of Music taught. Day and Evening Lessons.

Full Orchestral Class, Intermediate and Elementary String Orchestras, Opera, Ensemble, Elocution, Choral, and Harmony, &c., Classes. Single Subjects taught. Prospectus from 16, Albert Square.

ST. ANNE'S, SOHO, W.—A Series of BACH ORGAN RECITALS will be given by Miss Beatrice Thorne, on Saturday Afternoons during November, at 3.30 p.m. Programmes at the Church.


## ADVANCE IN PRICES.

With the exception of folio songs, all the Novello publications were increased in price on January 1 but the charges have not been altered in the advertisement columns.

## ROYAL ACADEMY OF MUSIC.

METROPOLITAN EXAMINATION, SEPTEMBER, 1918.

The following CANDIDATES were SUCCESSFUL:

SINGING.—As TEACHERS: Thomas Benjamin Everard, Nora Mary Hart, Edward John Jefferies, Elsie Maude Lilley, Robert Calderwood McCrone, Hugh David Roberts.

As PERFORMERS: Ida Marian Cartledge, Ethel May Doubleday, Marjorie Hensley Greenfield, Bessie Jenkins, Frances Jenkins, Dorothy Emily Harding Riche, Nancy Jewell Smith, Dorothy Went.

EXAMINERS.—Edward Iles, Thomas Meux, Charles Phillips, Selina Pitt Soper.

PIANOFORTE.—As PERFORMERS AND TEACHERS: Mary Monica Howorth, Helena Ramsay. As TEACHERS: Rosa Ashling, Elsie Ashworth, Constance Harriet Bailey, Doris Marjorie Baldwin, Alice Muriel Blott, Sarah Elizabeth Bradfield, Daisy Brown, Sophie Wilhelmina West Brown, Dora Bryant, Kathleen Buchanan, Maggie Whinfield Cannon, Mary E. Carr, Dorothy Ellen Clark, Jean Lyal Clark, Lillian Walker Clarke, Ruby Lena Collier, Maud Emily Coxhead, Phyllis May Culverwell, Daisy Gwendoline Curtis, Bertha Mary Danks, Katie Davies, Agnes Purdie Dobson, Mary Elizabeth Dodd, Florence Drina Elliot, Helen L. Evans, Dorothy Everitt, Freda Everton, Gladys L. Finch, Eileen Gill Flight, Mabel Gwendoline Floyd, Edith Louise Fortescue, Hilda K. Fowles, Louise Margaret Foy, Mabel Frost, Louisa Fuller, Eileen W. L. Gerwin, Flora Eilen Gowers, Kathleen Green, Vera Gladys Greenway, Mabel Threlfall Henn, Florence Edith Hornung, Vera Elizabeth Jones, Louise Jordan, Marjorie Katherine Just, Adeline Keen, Susie Winifred Lane, Christobel Margaret Larminie, Kathleen M. La Trobe, Ellen Jessie Lawson, Wilfrid Pawley Leverton, Edith Catherine Lewis, Minora May Mabbett, N. Beryl MacComish, Isobel Victoria Macdonald, Anne Cochrane Muson, Jane Ann Forbes Mathieson, Katharine Vera Milani, Grizel Walker Muirhead, Gertrude E. Musselwhite, Edith Nathan, Constance May Newbrook, Gwendolen Olive Nunn, Dorothy Beaumont Parker, Kathleen Pickles, Gladys Ethel Pitter, Charlotte Plaistowe, Phyllis Blount Plowright, Audrey May Deverell Porter, Lilian Read, Alexander Reid, Edith Vera Rhodes, Helen Lucas Rhodes, Catherine C. S. Robb, Lucia Beatrice Ronsey, Cyril Rawson Shepherd, Dorothy Skelton, Ann Elizabeth Smith, Jean Sproat, Agnes Elizabeth B. Steward, Olive Elsie Stewart, Margaret Stoker, Christina Fanny Thomson, Doris Mabel Turner, Laura Turner, Dorothy Eileen Walmsley, Elsa Alesia Welford, Ruth Mary Whibley, Gertrude Mary White, Joy Alicia Williams, Edith Marjorie Wright, Winifred Barbara Wrightson, Evelyn Florence Edith Wyatt. As PERFORMERS: Marjorie Alice Case, Annie M. Dove, Eileen Queenie Lovell, Margaret Morris, Doris C. Pipe, Millicent Reasbeck, Natalie Sagovsky.

EXAMINERS: Carlo Albanesi, H. R. Eyers, Herbert Lake, Tobias Matthay, Claude Pollard, Charles F. Reddie, Septimus Webbe, Cuthbert Whitemore.

VIOLIN.—As TEACHERS: Ethel E. Cutler, Winifred Williams.

EXAMINERS: F. Corder, Spencer Dyke, H. Wessely, Rowsby Woof.

ELOCUTION.—As TEACHERS: Edith Annie Beatrice Duck, Edward Minshall, Eva Saunderson, Beatrice Winifred Sheen.

EXAMINERS: A. Acton Bond, F. Corder, Annie M. Child, Katie Thomas.

ASSOCIATESHIP BY EXAMINATION—Elsie Finch.

P. QUARRY, Acting Secretary.

## BIRMINGHAM & MIDLAND INSTITUTE.

SCHOOL OF MUSIC.

Visitor.. .. .. Sir EDWARD ELGAR, O.M., Mus. Doc., LL.D.
Director .. .. GRANVILLE BANTOCK, M.A.

SESSION 1917-1918.

The Session consists of AUTUMN TERM (September 24 to December 22); WINTER TERM (January 21 to April 13); SUMMER TERM (April 15 to June 29).

Instruction in all branches of Music, Students' Choir and Orchestra, Chamber Music, Students' Rehearsals, and Concerts.

Prospectus and further information may be obtained rom—

H. M. FRANCIS, *Secretary*.

## ROYAL MANCHESTER COLLEGE OF MUSIC.

Patroness: HER MAJESTY QUEEN ALEXANDRA.
President: Sir THOMAS BEECHAM, Bart.
Principal: Dr. ADOLPH BRODSKY.

Special Houses of Residence recommended for Students.

Students are required to enter upon a complete course of Musical instruction, and are not admitted for a shorter period than one year.

Fee for the year, £30. Special fee for Organ Course, £20, and for Wind Instrument Course, £15.

Systematic Course for the Training of Teachers included in the curriculum.

The Prospectus, with Scholarship information, Diploma Regulations, and Entry Forms, on application.

Opera Class—Miss MARIE BREMA.

STANLEY WITHERS, Registrar.

## LONDON COLLEGE OF MUSIC.

GREAT MARLBOROUGH STREET, LONDON, W.-1

Patron: HIS GRACE THE DUKE OF LEEDS.

BOARD OF EXAMINATION.

Dr. HORTON ALLISON, Mus. D. Dublin; Mus. B. Cantab.; F.R.A.M.
Dr. ARTHUR S. HOLLOWAY, Mus. Doc. Oxon.; F.R.C.O.
Dr. F. J. KARN, Mus. Bac. Cantab., Principal.
G. AUGUSTUS HOLMES, Esq., Director of Examinations.

EXAMINATIONS—LOCAL AND HIGHER.

The NEXT EXAMINATION for Certificates in Pianoforte, Violin, Singing, Elocution, Organ, Theory of Music, &c., will be held in London and at over 400 Local Centres throughout the United Kingdom in DECEMBER. Last day of entry, November 15.

SYLLABUS, and Forms of Entry, may be had on application to the Secretary.

Syllabus for 1919 is also now ready, and may be had.

The HIGHER EXAMINATIONS for the Diplomas of Associate (A.L.C.M.) and Licentiate (L.L.C.M.) take place in April, June, July, and December, and for the Diplomas of Associate in Music (A. Mus. L.C.M.), Licentiate in Music (L. Mus. L.C.M.), and Fellowship (F.L.C.M.), in June, July, and December.

LOCAL CENTRES may be formed in districts unrepresented, either in the United Kingdom or abroad; particulars on application. SCHOOL CENTRES may also be arranged.

In the Educational Department students are received and thoroughly trained under the best Professors at moderate fees. Lessons may commence from any date. For full information apply,

A. GAMBIER HOLMES, Secretary.

Telegrams: "Supertonic, Reg. London." Telephone: 3870 Central.

## THE LONDON COLLEGE FOR CHORISTERS.

6 and 7, BLOMFIELD CRESCENT, PADDINGTON, W.-2
Founder and Director: MR. JAMES BATES.

Solo Boys and Chorus Boys supplied at short notice for Church Services, Concerts, &c. Telephone Paddington, 5990. Sec., E. B. GOLDING.

## INCORPORATED GUILD OF CHURCH MUSICIANS.

Founded 1888.

Incorporated pursuant to Act of Parliament XXX. and XXXI. Victoria, Cap. CXXXI., § 23.

*President:* THE RT. REV. BISHOP J. E. C. WELLDON, D.D., DEAN OF DURHAM.

ASSOCIATE (A.I.G.C.M.), LICENTIATE (L.I.G.C.M.), FELLOWSHIP (F.I.G.C.M.) EXAMINATIONS in London and at approved Provincial Centres in April, July, and December.

COMPETITIONS, 1918.

SILVER MEDALS are awarded for the best ANDANTE for the ORGAN, and a SHORT ANTHEM with Bass Solo.

BRONZE MEDALS for the best VESPER HYMN, DOUBLE CHANT, and KYRIE.

Organists (Members) have the FREE use of the Register of Vacant Appointments.

Calendar (*gratis*) and further information of Dr. LEWIS, Warden, 158, Holland Park Avenue, Kensington, W.-11.

## VICTORIA COLLEGE OF MUSIC,

LONDON

(Under the direction of the Victoria College Corporation, Ltd.).

INCORPORATED 1891.

158, HOLLAND PARK AVENUE, KENSINGTON, W.-11.
President: THE MOST HON. THE MARQUIS OF ANGLESEY.
Board of Examination:
Principal: J. H. LEWIS, D.C.L., F.E.I.S., Mus. Doc.
Chairman: J. M. BENTLEY, Mus. Doc., Cantab., Hon. F.R.A.M.
Hon. Director of Studies: CHURCHILL SIBLEY, Mus. Doc., F.I.G.C.M.
Registrar: J. G. COOPER, Mus. Doc., Dunelm., F.R.C.O.
ROBERT FOX FREW, Mus. Doc. Dunelm.
Rev. NOEL BONAVIA-HUNT, M.A. Oxon.
Secretary: H. PORTMAN LEWIS.

Metropolitan and Provincial Examinations in all subjects, including the Diplomas of A.V.C.M., L.V.C.M. F.V.C.M., also for the Teachers' Professional Diploma in the Art of Teaching, April, July, and December.

Gold, Silver, and Bronze Medals are offered for Competition.

Local Secretaries required for towns not represented.

Lessons given in Pianoforte, Singing, Elocution, Harmony, Counterpoint; and all other Subjects connected with the culture of Music.

All communications to be addressed to The Secretary, Registered Office, 11, Burleigh Street, Strand, W.C.-2

## THE BRITISH MUSIC SOCIETY.

Offices: 19, Berners Street, W.1.

For the Fostering of British Music.

Membership open to all music-lovers.

Patron: The Rt. Hon. A. J. BALFOUR.

President: The LORD HOWARD DE WALDEN.

Director: A. EAGLEFIELD HULL, Mus. Doc. Oxon.

*Committee of Management:*

Mr. Adrian C. Boult
Mr. W. W. Cobbett
Mr. Alvin Langdon Coburn
Sir Edward E. Cooper
Mr. W. R. Davies
Mr. Edward J. Dent
Rev. E. H. Fellowes, Mus. Doc.
Col. W. Johnson Galloway
Mr. H. Cart de Lafontaine
Mrs. W. Lee Mathews
Mr. G. Bernard Shaw
Major Geoffrey Toye

W. R. Davies, Treasurer.

Particulars from the Acting-Secretary, A. Eaglefield Hull, Mus. Doc. Oxon., 19, Berners Street, W.1.

## NATIONAL CONSERVATOIRE

Inst., 1895. OF MUSIC, Ltd. Incor., 1900.

London: 149, Oxford Street, W.; Liverpool: 44 Princes Road.

Warden: Professor Alexander Phipps, Mus. Bac.

LOCAL MUSICAL EXAMINATIONS, December.

DIPLOMAS, ASSOCIATE, LICENTIATE, and FELLOW.

Thorough training all Subjects, for professional and amateur students.

## "The Three 'T's' of the Successful Pianist."

*(Technique, Touch, Tone.)*

A Revelation in Postal Tuition in Actual Pianoforte Playing. (Not Gymnastics.)

A Boon to Professionals, Students, and Amateurs.

These lessons enable every Pianist to put Expression and Power into his playing, never dreamt of by the old-fashioned methods.

Moderate inclusive fees. No extras.

PUPILS' COMMENTS:—

"Your lessons have been a revelation to me."—F.R.C.O.

"I have thoroughly mastered the lesson on weak fingers. Words cannot express how I have benefited by this lesson, which alone is worth the whole fee. It seems to have set me free in a way I never thought possible. I must thank you particularly for your pains in making everything so free from ambiguity."

Personal Lessons also given in this wonderful result-producing method at fees to suit all.

The best possible modern teaching, giving rapid results, is now within the reach of every keen pianist.

Write or call, The Secretary, Charles A. Gillett, Pianoforte School, 11, South Molton Street, London, W.1.

## THE TECHNIQUER

(The Master Key to Technique.)

Patented in Great Britain and U.S.A. For all instrumentalists.

A remarkable testimony from a Clergyman:—"I write to tell you of the great benefit I have derived from the Techniquer. I play the piano, but it was especially for the Cello I got it. I am 56 years of age, my hands are small, stiff, and cramped, and I have a broken fourth finger, never properly set, on the left-hand. My difficulty has been that I could not maintain the stretched position. I used the Techniquer for five minutes twice each day, and found on taking up the Cello I could stretch with ease. No one, with my natural disadvantages, would have persisted on the instrument, so I need hardly say how much greater must be the benefit to a younger hand with sound fingers."—H. S., M.A. Cantab.

Send for particulars and list of testimonials. "Hand Development," 7d. post free. Secretary, Miss Cooper, 33, Orchard Street, W.1.

THE CENTRE FOR MODERN MUSIC.

Extensive Stock of English, French, Italian, Russian, and Spanish Modern Music.

Publishers of Wassili Safonoff's New Formula for the Piano Teacher and Piano Student.

## J. & W. CHESTER

11, GREAT MARLBOROUGH STREET LONDON, W.1.

(First Floor).

## UNIVERSITY OF LONDON.

A Course of five Lectures on "Musical Notes from five Celebrated Diaries" will be given by Sir Frederick Bridge, C.V.O., Mus. Doc., King Edward Professor of Music, at the University of London, South Kensington, S.W. 7, on the 13th November and 11th December, 1918, and 6th February, 6th March, and 16th April, 1919, at 5 p.m. Admission free, by ticket to be obtained from the Academic Registrar.

P. J. Hartog, Academic Registrar.

## Borough Polytechnic Institute.

The Governors require the services of the following Teachers:—

(1.) Singing (Class) on Wednesday Evenings; remuneration at the rate of 12s. 6d. an evening.

(2.) Singing (Individual Tuition) on Friday Evenings after 8 p.m.; remuneration at the rate of 6s. per hour.

Applications, in writing, to be made before 5th November.

For conditions of appointment, apply (enclosing stamped addressed foolscap envelope) to the Principal, Borough Polytechnic Institute, 103, Borough Road, S.E.1.

## MR. CHARLES TREE.

*Barrow Subscription Concerts,* October 4, 1918.—"Despite their undoubted musical abilities, perhaps none left quite so deep an impression as did Mr. Tree. His talent is unmistakable: to listen is to stimulate a taste which knows no appeasing. He has a penchant for the delectably humorous, but whether serious or otherwise his musical virtues are always apparent."—*News.*

"Mr. Charles Tree, a born song singer, has a great range of style—sardonic, rollicking, serious. His was the popular success."—*Guardian.*

"How to Acquire Ease of Voice Production," by Charles Tree. The difficulty of obtaining the book lately was only temporary—due to shortage of labour.

Concerts, Recital-Lectures, &c, 29, King's Road, Chelsea.

## MR. W. H. BREARE

VOCAL ADVISER and TEACHER OF SINGING TO STUDENTS AND THE PROFESSION.

Author of "Vocalism," "Elocution: Its First Principles," "Vocal Faults and their Remedies." Now Published: "Vocal Technique: How it feels to Sing." 3s. 6d. each, post 3s. 10d.

"The most complete guide to singing in English."—"Lancelot," in the *Referee.*

"One of the sanest of sane expositions."—*Musical Courier, N.Y.*

"Is a reliable expert in all branches."—*Gentlewoman.*

"A magnificent guide to both teachers and students."—*Eastern Morning News.*

"Do not hesitate to commend."—*Glasgow Herald.*

"His technical knowledge is minute, wide and accurate: what he has to say is well worthy of consideration by public singers and music teachers."—*Aberdeen Free Press.*

"Common-sense in all he utters."—*Leeds Mercury.*

"Is an acknowledged authority. . . ."—*Western Morning News.*

"I have not the slightest fear of contradiction when I say that no one knows more about the voice and vocal production than Mr. W. H. Breare."—"Counterpoint," in the *Newcastle Journal.*

Address: "Herald" Buildings, Harrogate.

## The drudgery of "practising" abolished.

All necessity for "Keyboard Drudgery" has been banished by my "From Brain to Keyboard" System. Instead of spending years in wearisome "practising" for several hours daily, you need give only a few minutes for a few months twice daily.

The mastery of the piano which my System will give you is unattainable by the slow and laborious "practice" methods, even though you spend years in diligent drudgery.

Improvement starts with the very first lesson, and success is certain whatever your age or proficiency. The lessons are given by post, and will be carefully adapted to your individual requirements, my personal attention being given to each student. No apparatus or special notation is used.

Sir Frederick Bridge, C.V.O., has strongly recommended my System, the advantages of which, he stated, he could cordially endorse from his own personal experience. 10,000 successful students.

*SEND FOR MY ILLUSTRATED BOOK:*
*"Light on Pianoforte Playing."*

This book fully explains the principles and advantages of the methods used in my Postal Course, and should be read by pianists of all grades of proficiency. When replying, please send 3d. for part war-time cost and postage, and state whether average or advanced pianist.

## M. MACDONALD SMITH,

19, Bloomsbury Square, London, W.C. 1

## "From Brain to Keyboard"

## PROFESSIONAL NOTICES.

MR. ERNEST A. FLAMBE (BASS).
Oratorio, Concerts, Receptions, &c. For vacant dates, address 67, Ashbourne Avenue, Mitcham, Surrey.

MR. ALBERT EDWARDS
ALTO.
Free to Deputise. 19, Avondale Road, Croydon.

MR. SAMUEL MASTERS
(TENOR).
Address—164, Bank Buildings, Ewell Road, Surbiton.

MUSICAL REVISER TO MESSRS. NOVELLO FOR THIRTY-THREE YEARS.

## COMPOSERS' MSS.

REVISED AND PREPARED FOR PRINTING.

H. ELLIOT BUTTON, "Harewood," Ardwick Road, N.W.-2

**The late Sir HUBERT PARRY kindly permitted his name to appear, along with those of the following composers to whom reference is kindly permitted:—Sir FREDERICK BRIDGE, C.V.O.; Sir EDWARD ELGAR, O.M.; Major H. WALFORD DAVIES, Mus. Doc.

## COMPOSERS.

THE BOARD OF ASSOCIATED COMPOSERS.
President: SUMMERS BROWN.

J. PERCY BAKER, Mus. Bac., F.R.A.M., Director of Revisions.

Composers are assured of receiving the highest professional skill for revision and completion of their works ready for publication. Address, The Secretary, 38, Bedford Street, Strand, W.C.-2.

DR. ALLISON instructed by Post Candidates who OBTAINED DEGREES OF MUS.D. and MUS.B. at Oxford, Cambridge, Dublin, London, and Durham Universities, Diplomas of F.L.C.M., L.Mus.L.C.M., A.R.C.M., F.R.C.O. (1916), and L.R.A.M. Gold Medals, Silver Medals, Scholarships, Prizes, "Honours," and Pass Certificates (of the College of Music) to the number of *eight hundred and eighty*. Dr. Allison is willing to teach those who neither require nor desire to pass examinations. Harmony, Counterpoint, Orchestration, and Analysis of Composition by Post, to correspondents anywhere. Personal instruction in Theory, Singing, Organ, and Piano. 24, Park Range, Victoria Park, Manchester.

REVISION OF MUSICAL COMPOSITIONS.
Dr. Horton Allison, 24, Park Range, Victoria Park, Manchester.

SPECIAL CORRESPONDENCE COURSES:—
(1.) L.R.A.M. Paper Work.
(2.) A.R.C.M. Paper Work.
(3.) Interesting Courses of Study in Rudiments, Harmony, Form, &c.
L.R.A.M. Exams. 1910-18 .. 125 Correspondence Pupils successful.

MR. E. H. BIBBY, Mus. Bac., L.R.A.M., A.R.C.M., c/o FORSYTH BROS., Deansgate, Manchester.

DR. CUTHBERT HARRIS, Mus. Doc., Dunelm., F.R.C.O. SPECIALIST IN CORRESPONDENCE TUITION. 362 Successes in Mus. D., Mus. B., F.R.C.O., and A.R.C.O., &c. 3, De Burgh Park, Banstead, Surrey. 'Phone, Burgh Heath, 346.

DR. HARRIS REVISES and PREPARES MSS. FOR PUBLICATION. Accompaniments to Songs written and Works Scored for Orchestra. Address as above.

MISS H. HEALE COACHES for all EXAMINATIONS in MUSIC (at private residence or at West-End studio), in Pianoforte, Harmony, Counterpoint, Fugue, Form, Orchestration, "Teaching," Modulation, Transposition, &c. For Terms, &c., apply Dunraven House, 41, Albert Bridge Road, S.W.-11

DR. ARTHUR S. HOLLOWAY, Mus. D. Oxon., 13, Roseleigh Avenue, Highbury, N.-5, continues to PREPARE CANDIDATES for the various Theoretical Examinations. Music of any description revised arranged. LESSONS in COMPOSITION, by post if desired.

ENGAGEMENTS ACCEPTED AND POSTAL LESSONS given by Mr. C. T. HEAVISIDE, SOLO PIANIST, Cellist, &c., 27, Torwood Street, Torquay.

DR. F. J. KARN (Mus. Bac. Cantab.; Mus. Doc. Toronto) continues to give lessons in Harmony and other Theoretical subjects, and prepares for all Musical Examinations. Compositions revised and Analyses written. Candidates prepared by Dr. Karn have gained the Mus. Bac. and Mus. Doc. degrees at the Universities and diplomas from the Musical Colleges.
Address 106, Haverstock Hill, London, N.W.-3

MADAME LARKCOM, F.R.A.M., Professor of Singing, R. A. Music. Private Pupils received at the Wigmore Hall Studios, 40, Wigmore Street, W.-1

DR. LEWIS, Mus. Doc., F.E.I.S., Warden, Incorporated Guild of Church Musicians, gives LESSONS, Personally or by Post, in HARMONY and COUNTERPOINT. 158, Holland Park Avenue, Kensington, W.-11.

DR. LEWIS' TEXT-BOOKS:
HARMONY. (2 vols.) 5s. each, net.
COUNTERPOINT. 5s. net.
DOUBLE COUNTERPOINT AND CANON. 5s. net.
FUGUE. 1s. 6d. net.
ELEMENTS OF MUSIC. 2s. 6d. net.
DEVELOPMENT OF ANGLICAN CHURCH MUSIC. 2s. net.
PRONOUNCING VOCABULARY OF MUSICAL TERMS. 6d. net.
DICTIONARY OF MUSICAL TERMS. 6d. net.
MATERIAL OF MELODY. 3d. net.
IMPROVISATION. 1s. 6d. net.
The above, complete, will be forwarded (carriage paid) for £1 5s.

ARTHUR MANGELSDORFF, L.R.A.M., A.R.C.M., Pianist (Specialist), coaches for Pianoforte Diplomas. Paper Work by Correspondence. 497, Coventry Road, Birmingham.

L.R.A.M.—ARTHUR MANGELSDORFF has had September, 1917, Successes. He begs to state that he is a British-born subject. Address as in other advertisement.

MISS F. HELENA MARKS PREPARES for L.R.A.M. and other Examinations. Pianoforte, Harmony, "Form and Teaching," &c. Lessons (oral or by correspondence). Pupils received and visited for the Pianoforte. Many recent successes, L.R.A.M., &c. Pianoforte Classes, 10, Matheson Rd., West Kensington.

DR. H. H. L. MIDDLETON, Mus. Doc., F.R.C.O., L.R.A.M., A.R.C.M. Twenty-five years' experience in Private Tuition and Coaching for Degrees. More than 500 of Dr. Middleton's Pupils have obtained Degrees at the Universities, R.A.M., R.C.M., and R.C.O. Address, 60, Berners Street, W.-1

MISS MARGARET YOUNG, L.R.A.M., A.R.C.M. (Pianoforte Teacher), A.T.C.L. (Pianoforte and Vocal Teacher), Correspondence Lessons, Theory, Harmony, Form, Art of Teaching. Successes at R.A.M. and T.C.L. Metropolitan Examinations. Compiler, Musical Terms (English first), Novello, 4d. Bawburgh Vicarage, Norwich.

## DURHAM CATHEDRAL.

CHORISTERSHIPS.—Board, lodging, education, and medical attendance free. Candidates must have a good voice and correct ear, and should be between 8 and 11 years of age. Education for the Public Schools. Apply to the Rev. The Precentor, The College, Durham.

SOLO BOY WANTED for Presbyterian Church, West Kilburn. Evenings only. Full particulars to Organist, 12, St. James Avenue, Ealing.

WANTED, ORGANIST AND CHOIRMASTER for a London Suburban Church; beautiful neighbourhood. Organ worth £2,000. Musical Services, Oratorios, and Cantatas essential. Must be popular with men and boys. Good locality for pupils Salary according to qualifications. Address LL D., PP. Sion College.

WANTED, ORGANIST AND CHOIRMASTER for Adelaide Place Baptist Church, Glasgow. State experience and salary expected. Address, "Organist," Wm. Porteous & Co., Glasgow.

LADY ORGANIST WANTED for Heathfield School Chapel. Sung Eucharist on Sundays. Choir Training under London Choirmaster. Junior Class Singing and Piano Teaching. Resident Post. Heathfield, Ascot, Berks.

ORGANIST AND CHOIRMASTER WANTED at Enfield Wesleyan Church. Salary £30. Morning liturgical service. Devotional accompanist and educated musician desired. Good musical environment with scope for work of high type. Three-manual organ (pneumatic) with electrical blowing. Apply, J. D. Horne, 51, Radcliffe Road, N.-21.

ORGANIST AND CHOIRMASTER seeks ENGAGEMENT in or near London. Late of St. Bartholomew-the-Great, and now of St. Dunstan-in-the-East, closing owing to War. "C.P.," c/o Webber, Newsagent, 96, Highgate Road, N.W.-5.

MR. LUARD-SELBY (late organist of Rochester Cathedral) is at liberty to give Organ Recitals, or to Deputise. For particulars, address at Winterton Vicarage (Lincs.), *viâ* Doncaster.

WANTED, experienced SALESWOMAN for Sheet Music. Must be good sight-reader, and thoroughly conversant with catalogues. Good salary and commission. Apply personally before 12.0, or by letter to Staff Manager, Harrods, Ltd., 44, Hans Crescent, S.W.-1.

LADY DESIRING CHANGE.—Excellent refs. Thorough knowledge catalogues, smalls, pianos, &c. Good pianist and sight-reader. Could take charge small branch. London or suburbs only. "C. A.," c/o Novello & Co., Ltd., 160, Wardour Street, London, W.-1.

PIANOFORTE TUNER AND REPAIRER WANTED.—Comfortable post. Coast town. Good salary. Write "A. B.," c/o Novello & Co., Ltd., 160, Wardour Street, W.-1.

SCHOOL OF MUSIC, or good Teaching connection WANTED; or would finance and take active interest in sound institution. W., 36, Ashbrook Road, Upper Holloway, N.-19.

VACANCY for ARTICLED PUPIL in West-End Pianoforte School. Complete Musical Education, coaching for Exams., &c. Exceptional opportunity for keen Student. Write Miss Gertrude F. Curzon, Gold Medalist, L.R.A.M., 11, South Molton Street, London, W.-1.

SIR HENRY BISHOP.—Advertiser, now writing the Life of Sir Henry Rowley Bishop, wants letters by or relating to this composer. Also musical and literary manuscripts by him, concert programmes bearing his name, portraits, newspaper cuttings, &c. Apply, Mr. Richard Northcott, Barton Close, Clifton Road, Southbourne, Hants.

ORGANS.—Two good Instruments. Two Manuals and Pedals. Full compass. In London district. Also Harmonium. Henry Speechly & Sons, Organ Works, Saint Mark's Road, Dalston, E.-8.

FOR SALE.—TWO-MANUAL PIPE ORGAN, 15 STOPS: Swell, Oboe, Gemshorn, Horn Diap., Lieb. Ged.; Great—Harm. Flute, Fifteenth, Stopped Diap., Gamba, Open Diap.; Ped. Bourdon, Swell Super Octave. Sw. to Gt., Gt. to Ped., Sw. to Ped. W. Bate & Co. (builders). Price £250. Write to "W. R.," care of Streets, 30, Cornhill, E.C.-3, for further particulars.

ORGANS (New and Second-hand) for SALE.—Electric and pneumatic action up-to-date. Built or reconstructed. Bedwell & Son, The Cambridge Organ Works, Cambridge.

SEVERAL TWO-MANUAL ORGANS, with pedals, various sizes, suitable for CHURCHES, COLLEGES, &c., built on entirely new principles of specially constructed action, recently introduced, at minimum of cost. Apply W. E. Richardson & Sons, Organ Builders, Manchester, S.W.

AMERICAN ORGAN WANTED.—Cash price and particulars to M. T. Moore, 54, City Road, E.C.-1.

MUSICAL INSTRUMENTS WANTED.—SECOND-HAND (OR NEW).—(1.) Oboe (French make, Triebert preferable), and English Horn; (2.) Alto (E flat) or Baritone (E flat) Saxophone; (3.) Double-Bass Sarrusophone in C. Apply 'W. F.,' c/o Novello & Co., Ltd., 160, Wardour Street, London, W.-1.'

WANTED, New or Second-hand Copies of CONCERTO in E. Opus 59, Moszkowski, for two pianos; also "FANTASTIC FAIRY TALES," Op. 12, Pachulski. Reply to Miss Butt, Beacon Downes Cottage, Pinhoe, Exeter.

TWELVE SONGS BY THOMAS CASE.—Novello & Company, Ltd. Price 4s., Cloth 5s.

"Twelve Songs" by Thomas Case, the President of Corpus Christi College, Oxford (Novello), are well constructed on the assumption they make that harmony has not progressed since the days of Haydn. The second of them, 'Go fetch to me a pint o' wine,' has something more to say for itself; the words are, with one or two exceptions, carefully handled."—*The Times.*

BASS VOCALISTS should buy SONGS OF THE NIGHT (Oakley). Two Sets: Numbers 1/4 and 5/7. Price 1s. 6d. each set. Weekes & Co., 14, Hanover Street, W.-1.

TE DEUM IN F. MAGNIFICAT AND NUNC DIMITTIS IN F. 3d. each. By A. Toase, Novello & Co., Ltd.

PIANO PEDALS with Octave Coupler

This wonderful invention supersedes all Piano Pedals, and is a Master Patent.

THE CATHEDRAL, MANCHESTER,
Nov 8, 1910.

DEAR MR. MALKIN,

I think your Patent Pedal Attachment, which you have fitted to my Steinway, is simply splendid. I find the action absolutely silent and its touch beautiful.—Yours truly,

R. H. P. COLEMAN, F.R.C.O., Sub-Organist.

Terms: Cash, or instalments of 20s. per month.

*Write for Lists, Prices, and Clients' Opinions, and References to*
THE MALKIN PATENT PEDAL CO., LTD.,
Works—Hanley, Staffs. NEWCASTLE-UNDER-LYME.

JUST PUBLISHED.

VALSE ARABESQUE

FOR

PIANOFORTE SOLO

COMPOSED BY

PERCY E. FLETCHER.

PRICE TWO SHILLINGS.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

REFLECTIONS

FOR

PIANOFORTE SOLO

(AFTER VERSES FROM LONGFELLOW)

BY

PERCY E. FLETCHER.

Price Two Shillings.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

VALSE IMPROMPTU

FOR

PIANOFORTE SOLO

COMPOSED BY

ALFRED HOLLINS.

Price Two Shillings.

London: NOVELLO AND COMPANY, Limited.

MELODIOUS TECHNIQUE FOR THE PIANOFORTE

COMPOSED BY

J. A. O'NEILL.

In Two Books. Price Two Shillings each, net.

BOOK I.

1. Right Hand Study for Repetition of 4th and 5th fingers.
2. Left Hand Study for Repetition of 4th and 5th fingers.
3. Right hand Study on Triplets for 4th and 5th fingers.
4. Left Hand Study on Triplets for 4th and 5th fingers.
5. Right Hand Study on Interval of Thirds for 4th and 5th fingers.
6. Left Hand Study on Interval of Thirds for 4th and 5th fingers.

BOOK II.

7. Right Hand Study on Shake for 4th and 5th fingers.
8. Left Hand Study on Shake for 4th and 5th fingers.
9. Right Hand Study on Turning over the 2nd and 4th fingers.
10. Left Hand Study on Turning over the 4th finger.
11. Right Hand Study on Turning over the 4th finger while holding Notes.
12. Left Hand Study on Turning over the 4th finger while holding Notes.

TESTIMONIAL FROM M. VLADIMIR DE PACHMANN.

"I cordially recommend these original Studies, which are of great technical value and of considerable musical merit and charm. After looking through them thoroughly, I consider them quite superior to any other exercises of the kind. They ought to prove a great success, as excellence of technique can be acquired by using them in a much shorter time than by the use of ordinary exercises.

"I was struck by their originality, both in conception and in the clever manner in which the idea is carried out."

London: NOVELLO AND COMPANY, Limited.

# NAVAL AND MILITARY MUSICAL UNION SONG BOOK

## A COLLECTION OF PART-SONGS FOR MEN'S VOICES (T.T.B.B.).

(REVISED PRICES).

STAFF NOTATION, 2s.; TONIC SOL-FA, 1s. 6d.

CONTENTS.

| No. | | | No. | | |
|---|---|---|---|---|---|
| 1. | A VINTAGE SONG ... ... ... | Mendelssohn | 11. | SWEET AND LOW ... ... ... | J. Barnby |
| 2. | DRINK TO ME ONLY WITH THINE EYES (Arr. by) | H. Elliot Button | 12. | THE COMRADES' SONG OF HOPE ... | Adolphe Adam |
| 3. | FAR DOWN THE GREEN VALLEY ... | C. H. Döring | 13. | THE DEAR LITTLE SHAMROCK (Arr. by) | H. Elliot Button |
| 4. | GIPSY SONG ... ... ... ... | Mendelssohn | 14. | THE FROG (humorous)... ... ... | Ernest Newton |
| 5. | MAIDEN FAIR, O DEIGN TO TELL ... ... | Haydn | 15. | THE LONG DAY CLOSES ... ... | Arthur Sullivan |
| 6. | MEN OF HARLECH ... ... (Arr. by) | J. Tilleard | 16. | THE THREE CHAFERS (humorous) ... | H. Trühn |
| 7. | O WHO WILL O'ER THE DOWNS | R. L. de Pearsall | 17. | THE THREE HUNTSMEN (humorous) | C. Kreutzer |
| 8. | ONCE MORE WITH JOY (Pilgrims' Chorus, *Tannhäuser*) ... ... ... ... | Wagner | 18. | THE WINTRY WINDS ARE BLOWING | J. Müller |
| 9. | SERENADE ... ... ... ... | Mendelssohn | 19. | THURINGIAN VOLKSLIED ... ... | Franz Abt |
| 10. | SOLDIERS' CHORUS (*Faust*) ... ... ... | Gounod | 20. | WHAT CARE I HOW FAIR SHE BE | Jacques Blumenthal |

LONDON: NOVELLO AND COMPANY, LIMITED.

# A SELECTION OF COLLECTED FOLK-SONGS

ARRANGED BY

## CECIL J. SHARP AND R. VAUGHAN WILLIAMS.

PRICE TWO SHILLINGS.

VOCAL PARTS (BOTH NOTATIONS), 1s.

CONTENTS.

A Farmer's Son so sweet.
Admiral Benbow.
As I walked through the meadows.
Brennan on the Moor.
Bingo.
Come, all you worthy Christian men.
Dashing away with the Smoothing Iron.
Down by the Riverside.
Farmyard Song.
Green Broom.
Heave away, my Johnny.
I will give my Love an Apple.
I'm seventeen come Sunday.
King Herod and the Cock.
My Boy Billy.
My Man John.
O No, John.
O Waly, Waly.
One man shall mow my meadow.
Spanish Ladies.
The Briery Bush.
The Carter.
The Coasts of High Barbary.
The Crystal Spring.
The Female Highwayman.
The Fox.
The Holly and the Ivy.
The Keeper.
The Keys of Canterbury.
The Lark in the Morn.
The Painful Plough.
The Red-Herring.
The Sheep Shearing.
The Tree in the Wood.
Wassail Song.
William Taylor.

*Each of the above Songs with Pianoforte Accompaniment may be had separately, price 1½d.*

LONDON: NOVELLO AND COMPANY, LIMITED.

# CAN YOU WITHHOLD YOUR HELP?

## SPECIAL CHRISTMAS AND NEW YEAR APPEAL IN AID OF THE WORK OF THE NATIONAL INSTITUTE FOR THE BLIND

Voluntary workers are urgently required in connection with the National Carol League's forthcoming Christmas and New Year Appeal in aid of the funds of the National Institute for the Blind. Included in the Institute's important and far-reaching work is the after-care of blind workers who are struggling against their handicap and of those brave men who have lost their sight in the war. Blinded for you, will you not assist the Society which is caring for them?

Helpers are needed :

(1) To establish branches in unrepresented districts.

(2) To organise Carol Parties, Concerts, Whist Drives, and other Entertainments.

(3) To arrange Bazaars, Sales of Work, Envelope Collections, School Concerts and Plays, &c.

(4) To undertake clerical and other duties.

Show your practical sympathy by offering your services to-day. Join the National Carol League, and aid it in every way you can. Remember, help for the League means help for the men who have given their sight for you.

ENROLMENT FORM.

*Please enrol me as a member of the NATIONAL CAROL LEAGUE, and send me full particulars of the above appeal.*

*Date*..... *Name*.....

*Address*.....

To Sir Arthur Pearson, Bart., G.B.E., National Carol League,

M.T. 226, Great Portland Street, London, W.-1.

# TRINITY COLLEGE OF MUSIC

(INSTITUTED 1872.)

President:
THE RT. HON. THE EARL OF SHAFTESBURY, K.P.
Chairman of Board:
SIR FREDERICK BRIDGE, C.V.O., M.A., MUS. D.
Director of Studies: C. W. PEARCE, MUS. D.

Director of Examinations: E. F. HORNER, MUS. D.

*November 13th, at 3 p.m.*—Pianoforte Recital by Mr. Charlton Keith.

*November 27th, at 3 p.m.*—Violin and Pianoforte Recital by Mr. Arthur Beckwith and Mr. Charlton Keith.

*December 4th.*—Last day of entry for the January Higher Examinations for Teachers' Diplomas in Music and in Elocution.

*December 5th, at 3 p.m.*—Chamber Music and Choir Concert by Students of the College, at Steinway Hall, Lower Seymour Street, W.

The College provides INSTRUCTION and TRAINING in all Musical Subjects: Instrumental, Vocal, and Theoretical. The lessons are arranged to meet the convenience of both day and evening students. Any number of subjects—from one to the Full Course—may be entered for. The College is open to beginners as well as to the more proficient student.

Students are prepared for the Degrees in Music of the London and other Universities, the Examinations of the Royal College of Organists, Trinity College of Music, &c.

The ORCHESTRAL, CHORAL, the OPERATIC, and CHAMBER MUSIC CLASSES are open also to sufficiently competent persons who are not College students for other subjects.

All modern systems of Technique (whether for the Pianoforte, Violin, or other instrument) and of Vocal Training are taught by qualified professors.

Tuition in the Rudiments of the Theory of Music, Harmony, Counterpoint, Form, Instrumentation, Composition, and the Art of Teaching is also given by Correspondence.

Students not older than 16 years are admitted to the JUNIOR SCHOOL at reduced fees.

Particulars of the Teaching Department, with list of Professors, Fees, Scholarships regulations, &c., Admission Cards to Concerts, and the Syllabuses of the Higher and Local Examinations, free on application to the undersigned.

C. N. H. RODWELL, Secretary.

Mandeville Place, Manchester Square, London, W. 1.

"The name of ELKIN has acquired a world-wide association with musical publications of standard worth."—*The Business World.*

# MacDOWELL
## FAMOUS ALBUMS for the PIANOFORTE.

| | Price Net. | s. | d. |
|---|---|---|---|
| Sea Pieces | complete | 5 | 6 |
| Bound in Cloth | | 7 | 6 |
| In two Books | each | 3 | 0 |
| Woodland Sketches | complete | 4 | 6 |
| Bound in Cloth | | 6 | 6 |
| In two Books | each | 2 | 9 |
| Fireside Tales | | 4 | 6 |
| New England Idyls | | 5 | 6 |
| Forest Idyls | | 4 | 6 |
| Forgotten Fairy Tales | | 2 | 9 |
| Six Fancies | | 3 | 3 |
| Les Orientales | | 2 | 9 |
| Twelve Studies—Op. 39, Two Books | each | 3 | 3 |

Complete List, Post-free, on application.

# NEW PIANOFORTE ALBUMS.
BY
# HAROLD WALLIS.

1. LYRIC FANCIES
2. EVENING SKETCHES
3. DECLINING DAYS

Price each 2s. 3d. net cash.

"These Albums are excellent."—*Daily Telegraph.*
"Harold Wallis's MacDowell-like Miniatures will appeal to moderately advanced players in no half-hearted fashion."—*Musical Opinion*

# ELKIN & CO., LTD.,
8 & 10, BEAK STREET, REGENT STREET, W.-1.

# BROADWOOD
# PIANOS

# New BOSWORTH & CO. New

"A DAINTY MORSEL."

## Byford, F. G.: For Remembrance.

For Piano Solo, Violin and Piano, 'Cello and Piano, Small Orchestra. Byford's latest piece will find favour with the Million; will rival in popularity his "Vision d'Amour," "Tender Appeal," "Lisette," &c.

## Ison, A. J.: Napoli.
Melodie Italienne. Piano Solo. Small Orchestra.

An enchanting piece with spontaneous melody by the composer of "Joy Minuet," the music of which, *vide* "The Times" is an embodiment of irresponsible gaiety.

## Lewis, A.: Valse Nebula.
Piano Solo. Small Orchestra.

A beautiful dance with a taking refrain.

☞ SEND FOR NEW BOOKLET OF WORKS OF MERIT FOR PIANO, ORCHESTRA, ETC.

BOSWORTH & CO.,
8, HEDDON STREET, REGENT STREET, LONDON, W.1.
*Publishers of the Five Great Piano Methods:*
BERINGER'S TUTOR. WARD'S PROGRESSIVE TUTOR. HEMY'S TUTOR. WICKINS'S RAPID TUTOR. GRAHAM P. MOORE'S FIRST PRINCIPLES.
Publishers of Sevcik's Violin Method, Beringer's Daily Technical Studies. Macfarren's The Child's First Music Lesson.

TO THE TRADE.—When collectors answer works as Out of Stock, this does not necessarily mean that they are out of stock at the publishers.

JUST PUBLISHED.

# ENGLISH LYRICS
## (TENTH SET).
SET TO MUSIC BY
## C. H. H. PARRY.

CONTENTS:

1. My heart is like a singing bird.
2. Gone were but the winter cold.
3. A moment of farewell.
4. The child and the twilight.
5. From a city window.
6. One silent night of late.

Price Two Shillings and Sixpence.

LONDON: NOVELLO AND COMPANY, LIMITED.

C. Hubert H. Parry.

W. S. McNaught

# The Musical Times

*AND SINGING-CLASS CIRCULAR.*

NOVEMBER 1, 1918.


## WILLIAM GRAY McNAUGHT.

Born: March 30, 1849.
Died: October 13, 1918.

With deep sorrow we record the irreparable loss we have sustained in the death of William Gray McNaught, for many years Editor of this Journal. Usually the passing away of a man so widely known calls forth immediate consideration of his public activities. But our first and strongest feelings in this case are so purely personal as to outweigh other considerations.

After all, there can be no better tribute to his character than this fact of the sense of personal loss being so keen as to make us unable for the moment to do more than express our grief and, on behalf of our readers, to tender heartfelt sympathy to his sorrowing relatives.

In an exceptional degree he had a genius for friendship. Wherever he went—and his work for the Board of Education and as choral adjudicator took him far and wide—he endeared himself by his buoyant and genial personality and his habitual practical kindness.

The position he occupied gave him many opportunities for helping young performers, and, hard-worked though he was, he was never too busy to make the most of these chances. The encouraging word, the sound advice, the helpful introduction—all those kindly acts that mean so much to the struggling professional, were never failing. The number of musicians, especially singers, who have to thank him for such timely help is legion. We know that with them, as with us, the main feeling for a long while will be something much deeper than the regret naturally called forth by the death of an honoured member of their profession. That regret will be widespread and enduring. In these early days the emotion of all who knew him is far more intimate and poignant—grief for a warm-hearted man and true friend.

## CHARLES HUBERT HASTINGS PARRY.

Born: February 27, 1848.
Died: October 7, 1918.

In the musical profession are many joys, many sorrows. The joys are chiefly those that come to us from the outside, from other members of the same profession, never mind how rare they may be: perhaps they are all the dearer and sweeter because of this very rarity. The sorrows all too often are of ourselves. Hubert Parry was a joy of my musical life. It seems impossible even now to believe that never more will one see that cheery, honest, open, beaming countenance, and, ye gods! how rare are these things in our profession. If only that profession would endeavour to base its conduct on the example he provided, what worlds away from to-day! If I were left to myself I would sit and smoke my pipe and dream of the days that are no more and that can never be again, because Parry is gone. But though I lay no claim whatever to have known him well, most certainly I knew him long, and, in any case, I knew him well enough to realise that, were he here again among us in the flesh, the reward of what he would have designated a complete waste of time in sitting and mentally examining him, would have been a hearty punch in the ribs. For Parry was a doer of deeds, not a talker about them: and so the influence he exerted, as I think even more through his wonderful personality than through his music, will survive among a section of the public which, were it dependent upon a knowledge of his music, would simply forget him; while for that other section of the public, the musicians, there is always the suggestion of Dr. Johnson as to providing the argument, but it was none of his business to provide also the brains to see it. Even those who in the comparatively long past led the anti-Parry musical campaign must have realised that Parry had set out merely to provide the argument, and merry and merry must have been his laughter in those days when one group of critics described him as the 'greatest British composer since Purcell,' whilst another group would have none of him. Of course precisely the same thing occurs nowadays, and of course the same thing will occur to the end of the chapter. But nevertheless, and with all due deference, we have no Parry now, even if we have those others who are ready to spend their lives in

arguing about him. Above all things Parry was a man, and a man of very like passions with the rest of his kind. It has always seemed to me to be a thousand pities that the world at large—the English world, I mean—was kept so severely in the dark in respect of Parry's manfulness, for I am still, after well over a third of a century, as firmly convinced as ever that had this world known more of Parry the man, Parry the musician would, as such, have occupied a larger place in their esteem: he would have come more into their lives than was permitted by those who stood sponsor and, as it were, took him—of all people!—under their care, and persisted everlastingly upon his musicianship, his descent, so to say, from Purcell.

Parry was precisely the type of man who, had he been freed from this kind of critical influence—influence thrust upon his work, not upon him—might easily have become the 'household word.' He was a man very much after the English public idea of what a man, and especially an Englishman, should be. No doubt many sincere music-lovers hold him in high esteem because he began his musical career at about ten years of age by playing the accompaniments to a large quantity of parish anthems, 'a kind of feeble four-part harmony exercise,' and perhaps more because he graduated Mus. Bac. Oxon. by examination while he was still at Eton. But all this kind of thing is more or less common to musicians out of the ordinary rut. As the years passed and cantata after cantata poured from his generous pen and fertile brain, undoubtedly the host of Parryites, as we used to call them thirty years or so ago, waxed more and more numerous. Parry, then, became a veritable centre of argument, a fact of which it is reasonable to suppose he himself was completely ignorant. In the smoking-rooms of the various hotels where the critics in those times did congregate to talk over the day's work, anything new by Parry was a fruitful object of discussion, and very heated the arguments usually were. He came—he, ye gods!—to be regarded by some as the central figure of a clique to destroy which was clearly the duty of the infallible among us, that is the younger brethren. No doubt there was a mass of prejudice on both sides, the Parryites urging more than they could support by evidence or their own (not Parry's) argument, the others, with equal force and vigour, protesting that no man born in the purple could possibly be so gifted musically by the gods as to be a 'truly great composer.' Looking away down the long avenue of time it is pleasant to recall these 'arguments.' We were all young then, and no doubt if our judgment, was it *pro* or was it *con* Parry, was at times in error as undeniably it was often prejudiced, yet it emanated from youngsters of intense sincerity, taking them all in all. Moreover, Parry himself became something of a god to several to whom his music bore no kind of message at all. His faculty for putting himself outside his music when he could be induced to discuss it, or any particular point in it, endeared him to us all. I remember on the occasion of the production of a Mahler Symphony at Queen's Hall some years ago, when certain sections of the musical Cosmos were endeavouring to raise Mahler to the dignity of an idol, Parry, who never lost an opportunity for hearing all that was new, however much he may have disliked it, broke into a circle of critics who were eagerly discussing the virtues of Mahler's music; a lusty crack in the ribs for one of them, and the remark followed that 'whatever you fellows may think of this music, at least it is the music of an ill-conditioned man.' A burst of hearty, cheery laughter, and Parry was at Oxford Circus before he could be captured for further argument. Mahler was ill-conditioned. It fell to my lot in my earlier career to be brought a great deal in contact with him, and I knew at once that Parry was right; and his way of expressing his opinion was delightfully characteristic.

Now I firmly believe that had Parry, the man, been permitted, as it were, to speak more for himself, had his music not been so overpraised by some and so underrated by others, Parry would have gone to his grave not the disappointed composer I am told he was in his last years, but a composer far nearer the 'household word' order. As a fact the present generation can know almost nothing of his music, for even in the not very remote past several of his more important works which were produced at one or other of the provincial Festivals never came to a hearing in London, or if they were heard once here, suffered the fate of most British music and were never repeated. Metropolitan choral societies leave his music severely alone. Last year when I wrote to point out how pianist after pianist ignored native music, as did teacher after teacher, I received a score of replies inviting me to name any such music fit for concert purposes. And yet Dannreuther did not disdain to play in public the early Pianoforte Concerto, and now that Parry is dead I hear of a forthcoming performance of his 'Theme and XIX. Variations.' But what is this? What has become of the chamber music and of nearly all the choral music? Who of to-day can be said really to know it? Parry, now that he is no longer with us, may yet be discovered, or, if you like, re-discovered. But I maintain that his music need not have passed over a whole generation, so to speak, had the circumstances been different, as they might so easily, and, as I think, should most certainly, have been!

Throughout this music, it is not too much to say, breathes every ounce of the composer's marvellous vitality and energy. He might have stood for the personification of energy, and that is precisely the quality that would have endeared him to the vast majority of his fellow-countrymen, had they been afforded the opportunity for discovering it. He loved his fellow-men, and he did all that he did with might and main. I shall never forget either his demeanour or his words as he delivered his great speech on the occasion of the opening of the organ in the Shire Hall at Gloucester, which he himself had presented at a Three Choirs Meeting in that city, now many years ago. It was Parry, the Liberal (not politician, but man), who spoke, and I can recall even now his fiery eloquence, which convinced me that Parry could have started a riot there, or in Hyde Park or elsewhere, had he been so disposed. Convinced himself that all things were not as they should be, the main point of his speech was that music was too much the prerogative of the well-to-do, and was not brought sufficiently within the bounds of possibility of the other classes, to remedy which he had presented or rebuilt the organ at his own charges. He easily convinced most of his more thoughtful hearers. It was the *man* who spoke, and I repeat that if that same man had 'spoken' for himself more frequently, and not almost invariably through the mouths (or pens) of prophets, he would have become to the multitude a vastly greater power than he was. His fund of fun was never allowed to make the most of itself. It was a proud boast that he was in the van of the 'moderns' in music in virtue of his having been the first to make use of a group of motor-horns in a full score! But how many knew that! On the serious side, how many folk, other than those directly interested, had, or have even now, any idea of the fact that he was the very life and soul of the Professional Classes War Relief Committee? His light seems always to have been kept under a bushel. Sir Homewood Crawford, writing to *The Times* on

the day after the funeral at St. Paul's Cathedral, said that Parry not only joined the Council but at once accepted the chairmanship of the Music-in-War-Time Committee. 'For upwards of four years Sir Hubert Parry gave the Committee the benefit of his valuable services, presiding over all committee meetings, and personally investigating and supervising every detail of the work entrusted to the Committee. When I state,' continues Sir Homewood, 'that the Joint Committee of the British Red Cross Society and the Order of St. John have left to our Committee the organization of hospital concerts throughout England and Wales, it will be readily understood that the task has not been light. Moreover, the alleviation of distress among hundreds of musicians has necessarily involved the Committee—and especially their chairman—in much arduous and anxious work. Sir Hubert Parry never spared himself: and I owe it to his revered memory to make known publicly the increased indebtedness under which the musical profession remains for the never-ending interest taken by him in its welfare.'

Again the man! It was the man that was foremost in all that Parry did, in all that Parry was. It is the man that stands out in his life, whether as footballer or musician, yachtsman or speaker or writer: it is essentially the man that speaks in his music. Its bigness of conception, its robustness, its vigour, its humour, tenderness, gentleness,—it is all the man Parry. Maybe he was potentially a greater man than musician. At least he was a man first, a very real man, and a very true Briton. If only it had been allowed to be known to the multitude in the beginning! But our musical conditions made it otherwise, and he was a terrible victim of these conditions. Imagine Parry, 'the greatest British composer since Purcell,' wasting his precious time, that belonged to the world, over the revision of 3,000 examination papers—an appalling thought! He was born both a gentleman and a musician, and had he been left to himself and his creative instincts he might have done infinitely greater things in his art. But, being placed at the head of the musical profession, Principal of the Royal College of Music, chairman of anything and everything connected with music and musicians (including charities and examinations as aforesaid), his art was clearly stifled in no small measure by the absurd demands of his administrative position. Between Parry and the mass of the musical profession there was a huge gap, and he stood miles away from, and outside of, the musical-commercial questions that interested them. But education as he saw it, and all its dire responsibilities, sat heavily upon him in its very worst form, and he felt it his duty to succumb to it. Now, no artistic spirit could survive the limelight on presidential chairs. Think of it, Parry and office work of the conventional routine order—examination papers, all the petty commonplaces of the clerk at thirty shillings a week or so, which made up the toll of his daily life! And he was Parry!

And Parry was the 'greatest British composer since Purcell'! Indeed he may have been. Yet those who thought of this and who stated it loudest were precisely those who kept him—not to say us—from inheriting his kingdom. How, in good sooth, may the born composer contrive a dozen debts to pay? A composer who counts is rare enough anywhere, any time. Do not try to use him as a mixture of university don, cabinet minister, city magnate, useful hack, or a dozen things besides. A great blow was delivered against English music when Parry was appointed to succeed Sir George Grove as director of the R.C.M. It follows, to my mind, that if Parry's successor in the post is to be a composer, then he must be a composer who counts for nothing, one whom we can do without. Parry was half-paralysed from the beginning of his directorate by its multifarious duties, and that half-ruined his opportunity for being of greatest significance to British music. Parry, in spite of all that he achieved, died a Might-Have-Been!

Robin H. Legge.

## THE FUNERAL OF SIR HUBERT PARRY.

A vast congregation attended the interment in St. Paul's Cathedral on October 16. The King was represented by Mr. Harry Verney, Queen Alexandra by Earl Howe, the Prince of Wales by the Hon. Sir Sidney Greville, and Princess Louise (Duchess of Argyll) by Colonel Vernon Chater. The Lord Mayor and Sheriffs were present in state.

Sir Charles Stanford, Sir Ernest Palmer, Mr. Muir Mackenzie, and Mr. Claude Aveling attended on behalf of the Royal College of Music, from which institution came also a large body of professors and past and present students. The Royal Academy of Music was represented by Sir Alexander Mackenzie, Sir Edward Cooper, Sir George Donaldson, and many professors, including Mr. Frederick Corder and Mr. Frederic Cliffe. Among the numerous distinguished musicians were Miss Muriel Foster, Sir Edward Elgar, Sir Frederick Bridge, Mr. J. A. Fuller-Maitland, and Mr. Landon Ronald. There were also present representatives from the Associated Board R.A.M. and R.C.M., Guildhall School of Music, Trinity College of Music, Royal Choral Society, Royal Philharmonic Society, Royal College of Organists, Bach Choir, Royal Albert Hall Corporation, Handel Society, Royal Society of Musicians, People's Concert Society, Musical Association, Music in War-time Committee, Incorporated Society of Musicians, Worshipful Company of Musicians, National Orchestral Association, Staff Sight-Singing College, Tonic Sol-fa College, the Madrigal Society, Society of British Composers, Cambridge University Musical Society, Cambridge University Musical Club, Welsh Folk-Song Society, Three Choirs Festival, Kneller Hall (Royal Military School of Music), Bristol Madrigal Society, Bristol Musical Society, Oxford University Musical Club, Royal College of Music Union, Royal College of Music Magazine, Royal Academy of Arts, Oxford University, Cambridge University, London University, Trinity College, Dublin, Oxford University Dramatic Society, Royal Geographical Society, the Literary Society, the Society of Authors, Queen Alexandra's House, Windsor and Eton Choral Society, and the Professional Classes War Relief Council. The congregation included also Earl Beauchamp, the Bishop of Winchester, Lord Stuart of Wortley, Sir Edward Poynter, P.R.A., Canon Edgar Sheppard, and the Head-master of Eton. The officiating Clergy were the Archdeacon of London, Canon Alexander, and Canon Newbolt. The Archbishop of Canterbury pronounced the Blessing. The pall was borne by nine Etonians,—the Keeper of the Field (an honour held by Sir Hubert when at Eton), the Captain of the School and three other collegers, the Captain of the Oppidans and three other Oppidans.

### THE MUSIC.

Rarely does funeral music strike so fitting a note as on this occasion. The sentences were sung to Croft's setting, and the Psalm to a chant by Samuel Wesley. The Lesson was followed by a moving performance by the Bach Choir of the dead composer's six-part motet 'There is an old belief,' one of the finest examples of his choral writing. After the Committal Prayer was sung the hymn 'Brief life is here our portion,' to 'St. Alphege' (the congregation joining in with impressive effect) and Stanford's beautiful setting of

'I heard a voice from heaven.' The remaining choral item was the Passion Chorale, 'Commit thy ways to Jesus.' The choir was composed of the St. Paul's Cathedral and the Temple Church Choirs, conducted by Major Walford Davies, in the absence, through illness, of Mr. Charles Macpherson. Dr. H. P. Allen conducted the Bach Choir. An auxiliary body of singers, made up of the choral class at the Royal College of Music and the Royal Air Force Choir, occupied seats under the dome, and gave fine impetus to the congregational singing in the Gloria Patri of the Psalm, the hymn, and the Bach Choral. The fine rendering of the service owed much to the able accompaniment of Dr. W. G. Alcock.

ORGAN MUSIC.

It was appropriate that organ music should play a prominent part at the burial of one who was such an ardent disciple of Bach, and who himself during the last few years of his life had enriched the repertory of the instrument by fine works based on our native hymn-tunes.

Before the service Sir Walter Parratt played Bach's Prelude on 'Jesu, my Trust,' and Parry's Prelude on 'Martyrdom' ('As pants the hart'). Immediately before the blessing, the congregation standing, Major Walford Davies played the composer's rugged Fantasia on Croft's '136th' ('Ye boundless realms of joy').

The service was followed by three more of Parry's organ works—the Elegy in A flat and Fantasia on 'St. Anne,' played by Mr. H. G. Ley, and the Prelude on 'Jesu, Redemptor Omnium,' played by Mr. Ivor Atkins. One more organ item claims mention—an improvisation by Major Walford Davies, who linked together six little themes written for the occasion by himself, Dr. Alan Gray and Dr. Alcock, and Messrs. Frank Bridge, Ivor Atkins, and H. G. Ley.

## THE WORDS OF SIR HUBERT PARRY.

By F. Gilbert Webb.

One of the most distinctive features of the Renaissance of British music is the literary ability of its founders and its leaders. Mackenzie, Elgar, Cowen, Corder, Bantock, and others all possess the power to express themselves in words as convincingly as in music, and had the late Sir Hubert Parry never composed a single work, his books on the 'Evolution of Musical Art,' 'Style in Musical Art,' 'Johann Sebastian Bach,' and the third volume of the 'Oxford History of Music' would have brought him far-reaching and enduring fame. No previous composer has taken such a wide survey of the history of man and social conditions, and shown their relation to, and influence on, musical art. His grasp of dominating facts, perception of causes, and power of logical deduction were extraordinary. All musicians are conscious in more or less degree that their art is an expression of the motives which influence and dominate humanity, but it was left to Parry to be the first to show the closeness of the connection between the organization of life and the organization of music; the intimacy between temperament and tone, habit and song, and to demonstrate that music is the mirror that faithfully reflects the animating spirit and the trend of thought of each passing age.

It is this recognition and clear setting forth of the twinship of life and music that give such peculiar value to the late composer's books. Passage after passage in them affords terse and convincing deductions that clear away vagueness of knowledge and consolidate thought. The work of the pioneer in art is well shown by the following quotation from 'The Art of Music':

> Human nature is liable to be impatient of the slow development of resources, and often breaks out in resentment at having to wait so many centuries for the consummation of various aims. Monteverde, Purcell, and Gluck are types of those eager spirits who are impatient of the slow march of things, and want to find a short cut to their artistic ideals—just as impatient political enthusiasts long to establish a millennium before they have organized their human beings into a fit state to live in it. Such ardent and genuine composers as they were saw rightly that art is not an end but a means, and having much more natural feeling for expression than for the purely artistic side of things, they tried to make sluggish time move faster and to attain their ideal artistic region without the preliminary of following the long road that led there.

Another striking example of Parry's power to condense, and present with a clearness that makes the knowledge conveyed easy of assimilation, is found in a passage from the same book on the much discussed question of nationality in folk-tunes:

> Folk-tunes are the first essays made by man in distributing his notes so as to express his feelings in terms of design. Highly sensitive races express themselves with high degrees of emotional force and variety of form; placid races show perfect content in simple design of little meaning; races of moderate intelligence who have considerable skill in manipulation and love of effect introduce much ornamentation; serious and strong races, and those with much reserve of disposition, produce very simple and dignified tunes; and so on in varying degrees. Modes of life and climatic conditions all tell upon the product, and ultimately colour in no little degree the later artistic developments which are the counterparts of these slender beginnings. Folk-music supplies an epitome of the principles on which musical art is founded.

Again, a splendid birds-eye view of rationality in harmony is given in the passage:

> The essence of design in harmonic music of the modern kind is that groups of chords and whole passages shall have a well defined and intelligible connection with certain tonal centres, and that the centres round which the successive passages are grouped shall have definite and intelligible relation of contrast or affinity with one another.

Perhaps Parry's power of condensation is most in evidence in his 'Summary of Musical History' which forms 'No. 42' of Messrs. Novello's Primers. This work might be described as the superessence of deductions for mental consumption. The opening of the preface is worth quoting, because so many students and performers seem to think there is little of practical value in historical knowledge:

> A fairly comprehensive and orderly understanding of the history of his art is of great importance to a musician, both for the light it throws on every department of practical work, for the widening of his artistic sympathies, and for the service that a rational study of history of any kind is capable of rendering to a man's mind and judgment.

Many people are inclined to regard Parry as belonging essentially to a page of musical history which has been turned over, that he was one who had little sympathy with or understanding of modern developments. This idea has been engendered by his research into the beginnings of things, and the remarkable deductions he drew therefrom. As far back as 1893 he gave at the Royal Institution a course of four lectures on 'Expression and Design in Music' which attracted a good deal of attention in the musical world by reason of their masterly summary of the earliest stages of music. His discourses in the same place on 'Idealism and Realism in Music' showed the same singular power to reveal the origin of things. I may mention that epitomes of these lectures will be found in the columns of the *Musical Times*, and that they are well worth re-reading. The not unnatural results of these discourses was to associate the author

with greater comprehension of the past than the present, but those who have had the privilege of hearing him speak on the various papers read during his presidency of the Musical Association know that few men were more in touch with or had a deeper understanding of the spirit of his time than Hubert Parry. I have met him at the Alhambra as well as at Queen's Hall Symphony Concerts and a number of recitals. 'The song from the music-hall may be excellent and characteristic, and often is; the music of people who have every opportunity to be refined and cultivated may be detestably bad, and often is,' are his own words. Any possible doubt of this is dissipated by opening his book on 'Style in Musical Art.' In the chapter on quality he draws a vivid if somewhat scathing picture of the butterflies of fashion:

> The attitude toward art of those whose mental stamina is slender is just the same as their attitude towards their clothing. They are concerned mainly with trifles, with things that are as nearly as possible superfluities. A phrase or a melodic formula, or even a musical interval, takes the light fancy of the mindless section of the public and becomes as universal as a fashionable hat-brim. The fashionable phrase is not confined to one composer or even to one country, but reappears everywhere with just a trifling adjustment to climate (temperamental or otherwise), and is for a time the one and only thing which appeals to the majority. The amount of mind given to such trifles is so small that deeper questions of artistic fitness or beauty do not come into question. In fact, people who are dominated by mere fashions are mostly quite unaware that there is such a thing as art, and act as if the world could very well do without it.

Compare the above with the passage:

> The foundations of things and the great deeps do not change easily. Too much is involved.. The minds that like change for change's sake are self-condemned to be incapable of appreciating the things which are deeply set and profoundly significant. So for those whose mental output is feeble the superfluities are predetermined to be of greatest importance.

We hear a good deal about impressionism just now. The peculiar form of it that is popular would seem to have commenced in pictorial domains in the 'Nocturnes' of Whistler, some of which it was humorously said could be hung upside down without attracting attention. A good deal of modern impressionism is the exaggeration of an important element in every work of art until it becomes an atmosphere that hides the poverty of the design. Parry perceived this, and also its influence, when he wrote:

> Impressionism is always closely related to the type of mind of the period in which it is produced. If that type of mind has not any wide qualities which also belong to other periods, that Impressionist Art will appear to human beings of other times as mainly incredible daubs. Impressionism is too often merely a device to evade the responsibilities of style. In simple truth, the dread of being obvious is not a trait of those who really have something to say, but rather of those who want to appear to have something to say and are afraid that if they speak plainly the world will find out that they have nothing.

Parry's perception of the causes which have given such prominence to orchestral colour and huge orchestras is worth considering. He attributes them chiefly to 'the effect on human beings of living indolently-indulgent lives which lead to the development of abnormal susceptibility':

> It is the inevitable result of its excluding the intellectual. The human being of that type becomes specially susceptible to colour and quality of tone. To enjoy the thrills of sensibility derived from very subtle effects of sound such as are now universally classed as colour effects, requires no energy or the exercise of mind or body. It merely requires the creature to be receptive. . . . But appeals to sensibility must be constantly enhanced, because the nervous centres get jaded when they are excited too continuously. So there is an accumulative process. The art of colour effect constantly becomes more elaborate, the human creature becomes more morbidly receptive, and the intellectual elements of art are more and more edged out of sight.

To this cause Parry attributed the constantly increasing efforts of living German composers to introduce new instruments and increase the size of orchestras. The result of course is an approach to noise, and 'noise is the element that appeals to the mere animal, the brutish side of man.' 'Parry had very clear ideas of the causes and effects of what may be termed the phase of musical frightfulness:

> They show their nature by their fruits: for those who resort to them begin to manifest that singular demoralisation which takes pleasure in the kind of progressions which the judgment of all the sanest and most liberally endowed of great composers in the past have eschewed, and also an ominous disposition to revert to the practice of repeating phrases and passages wholesale without any artistic purpose, which seems to suggest a weakening of power of mind.

'The Music of the 17th Century' which forms the third volume of the 'Oxford History of Music' was written by Parry at the beginning of the present century. It may be said to have illuminated this period in a way never previously accomplished. In his preface the author says:

> The 17th century is, musically speaking, almost a blank, even to those who take more than the average interest in the art; and barely a score of composers' names during the whole time suggest anything more than a mere reputation to modern ears. But this is by no means owing to neglect of the Art, or lack of musical energy or enterprise. . . . It is interesting to seek for the reasons of its appearing adequate to the people of its time, while it appears so slender and inadequate to those who came after; and it is suggestive of essential but rarely comprehended facts in relation to the very nature of Art, and its place in the scheme of human things, to trace the manner in which the slenderest beginnings, manifested during the century, served as the foundations of all the most important and comprehensive forms of Modern Art.'

Most interesting are Parry's tracings and explanations of the unperceived influences that have brought forth such immense results. The 17th century was a time of seedlings, some of which were as the acorn to the oak. One of the most unsuspected influences in the breaking down of the old contrapuntal method and in the development of the 'New Music' was the lute:

> The most powerful influence in the direction of simple harmonization was exerted by the lute, which was a very popular domestic instrument. It was peculiarly unfit for contrapuntal effects; and though composers, overborne by custom, often tried to suggest contrapuntal texture, the fact that they were struggling to produce music in a style which was unsuitable drove them in the direction of modern methods, possibly earlier than with any other kind of instrument.

It is however in the chapters on 'Signs of change in England' and 'English Music after the Commonwealth' that Parry threw a new light on the much-discussed question of the effects of the influence of the Puritans on the development of music in England. He shows that it was their austerity that established the 'New Music':

> By the end of the Commonwealth the secularization of musical art in England was complete. Short as the time since the King's death had been, it was sufficient to establish the new style so completely that a return to the old polyphonic methods pure and simple, or to the style of the pure, reflective Church music, was impossible

. . . . So when the obvious prematurity of Puritan experiments in democratic Government drove men to revive the Monarchical tradition with whatever semblance of a king they could get, the return of a Stuart and the widening of a sphere of possible musical activity merely expanded the field which was already being vigorously cultivated by the new order of secular composers. The very levity of the irresponsible Monarch furthered the movement to which the Puritans had given so paradoxical a push.

This is traced out so clearly that we no longer blame the Puritans, but rather regard them as a destructive force necessary to blow away petrified conventions and so permit artistic developments. No book has more fulfilled the promise of its preface, for it is indeed 'suggestive of essential but rarely comprehended facts.'

The sub-title of Parry's 'Johann Sebastian Bach' is 'The story of the Development of a great Personality,' and in this sub-title lies the peculiar attraction and value of the book. It is truly a story of the mental growth of a great mind in a great age. To quote from the Preface :

His life was unified by the persistence of strong and decisive qualities of character and temperament, which happened to be very characteristic of the race and period to which he belonged ; and the unity is emphasised by the fact that he had very little help from outside in developing his powers, and that he went on educating himself and expanding his resources from beginning to end.

Another factor of value in this volume is that Parry found in Bach so much that was in consonance with his own trend of mind and character. Bach's intellectual vigour and sturdiness, his avoidance of vulgarity and sentimentality, and his masterly perception of the truly great and noble, appealed with peculiar force to Parry, whose ideals were of the same kind. The personality of Bach was felt so strongly by Parry, that it would seem to have prompted the opening sentences of his book :

Art seems to differ from other manifestations of human energy in welcoming so frankly the evidences of personality. Culture and progress alike deprecate aggressive individual prominence. The cherished ideal of the religious-minded in the effacement of self. The philosophical ideal is the entire and perfect accommodation of impulses and actions to the general well-being. But art not only welcomes the evidence of personal initiative ; it demands as one of its first necessities copious and insistent proofs of individuality.

Apart from the appreciation of Bach's personality the book is particularly valuable as forming a practical and sure means of gaining intimate knowledge of the spirit of Bach's music. The works of Bach are so numerous and cover such a wide field, and Spitta's great biography is so extensive and so much occupied with detail, that in these days of haste and multifarious requirements the musician may well feel his desire to know paralysed by such a mass of evidence. The mental sympathy between Parry and Bach has assisted in a summary of the steps of Bach's development and the meaning of his music that makes the book a valuable guide to the performer, and the lapse of time since Spitta wrote enabled Parry to sift the important records from those of minor moment for the benefit of the student. Apart from this, to quote Parry :

It seems difficult to suppress the craving to become intimate with the circumstances of the life of any man who has achieved work that makes a powerful appeal to us and has exerted influence upon our lives. The great ones who have shared in the fashioning of our souls are in a sense our spiritual ancestry, and that in itself is sufficient to invite a personal interest.

One of the most important influences that Parry is likely to exert on British music is the keen sense he had of the time-value and accentuation of words when allying them to music. It is one of the most distinguishing features of his vocal compositions, be they songs or oratorios. There is no finer example of how English should be set than Parry's 'Job.' The long monologue of the Biblical egoist is a magnificent study for verbal justness of measure and stress. The recently-published tenth set of Parry's 'English Lyrics' contains one of his most remarkable songs. It is called 'From a City Window.' Lyrical elocution can go no further than is achieved therein. This feature of Parry's vocal works has been little noticed because it is only of late years, scarcely more than since the War began, that the great majority of vocalists made any attempt to deliver the words significantly. The national predilection for foreign music, the vague idea that foreign teachers must be better than English because they are foreign, and the banishment of the English language from Covent Garden Grand Opera seasons, inevitably led to the neglect of our own tongue. It was one of the most flagrant instances of the mesmerism of the Continental—and particularly the German—music yoke to witness the apparent content of British audiences to sit for hours listening to their countrymen and countrywomen singing in foreign languages frequently more or less mispronounced. One curious result of this habit was to cultivate the perception of tune and musical tone. The dramatic element of the words was not perceived, because they were rarely understood. Consequently attention was concentrated on what could be appreciated—tone and tune.

With the banishment of German artists, the replacing of the Covent Garden operatic performances of opera by the opera seasons in English given by Sir Thomas Beecham, and the flickerings of patriotism, the possibilities of English as a musical language have been tried and exploited ; but the long neglect has resulted in a weakness in vocal pronunciation, and in a dull perception by composers of the time-value of syllables and the importance of tonal elocution. The progress of singers and composers of late in these important matters has been remarkable, yet there is still much leeway to make up, and Parry's settings are the most reliable and explanatory sign-posts that point to complete achievement. There is much excuse for verbal sinners. The old masters made the word the slave to their music :

Man is doomed by the fatality of his birth to be part and parcel of the age in which he was born. He has no more choice in the matter than he has in the choice of his parents. The leader is indeed fed by the predispositions of those he is to lead. The thoughts he presents to them are but the definite form of ideas which are inchoate in their minds, lying there waiting to be revealed. The man who seems to lead but touches the strings that are ready to vibrate.

The future of British music greatly depends upon the justness of the settings of words of English texts and their delivery with elocutionary skill by our vocalists In his perception of this Parry was a prophet. Because of it, and the importance he attached to it, we may look for increasing appreciation for his songs as time flows on. There is much more in Parry's books that shows immeasurable extension of reading, keen analysis, and observation of life and its influence on musical art. One rises from their perusal with the conviction that their writer was a man to whom was given faculties of rare perception and insight, who had a hatred of all that was false and ignoble because he perceived its destructive tendencies, and who laboured with unsparing energy to make others see the strands that weave an honourable life.

## THE FUNERAL OF DR. W. G. McNAUGHT.

The funeral service of Dr. W. G. McNaught, at Stamford Hill Congregational Church, on October 18, was conducted by the Rev. J. Morgan Gibbon, who paid a tribute to Dr. McNaught's life-work in the cause of popular music. Sir Frederick Bridge presided at the organ. The musical portion of the service was entrusted to a quartet of singers of the Music in War-time Committee, of which Dr. McNaught was a founder on the outbreak of war. At the graveside a choir of the Tonic Sol-fa College and Association attended, and sang Mendelssohn's 'He that shall endure to the end.' Among those present were: Mrs. McNaught, Miss McNaught, and Mr. Charles McNaught, Lady Mary Trefusis (representing the Association of Competitive Music Festivals), Sir Alexander Mackenzie, Sir John Williams Benn, Lady Benn, and Major Wedgwood Benn, M.P., D.S.O., Mr. Augustus J. Littleton (representing Messrs. Novello), Dr. Yorke Trotter, Mr. Walter Harrison, secretary of the Tonic Sol-fa College, Mr. John Graham, editor of the *Musical Herald*, Miss Mary Paget, Mr. W. G. Rothery, secretary of the Royal Choral Society, Mr. Edward German, Mr. Allen Gill, Dr. R. R. Terry, Mr. J. Percy Baker, Madame Edith Hands, Madame Kate Nicholls, Mr. and Mrs. Alec Morgan, Messrs. G. H. Lawrence, A. L. Cowley, G. Merritt, W. Holmes, C. J. Dunn, G. W. Williams, T. H. Warner, John Smith, G. H. Powell, Captain T. R. Mayne, Mus. Doc., and W. G. W. Goodworth (representing the Tonic Sol-fa College and the Tonic Sol-fa Association), and members of the Bow and Bromley Institute Choir. Mr. W. McNaught, serving with the Army in France, was unable to arrive in time.

---

We have received from Dr. J. E. Borland, Musical Adviser to the London County Council, a copy of the following resolution passed at the Bishopsgate Institute, on Saturday morning, October 19, by a large gathering of London School Teachers:

> This meeting of London School Teachers, assembled weekly for study of British Music, desires to record its sense of the heavy loss to the cause of Musical Education by the passing over of Dr. William Gray McNaught. As conductor, teacher, adjudicator, inspector of training colleges, writer, and editor, his influence has been always for good, for, while adhering firmly to classic foundations, Dr. McNaught kept a mind open to the latest developments in all branches of music. Trainers of the young feel a personal as well as public loss in his death, but are confident that his labours, though now ended here, will have a long fruition in the coming generations.

---

Under the heading 'A Novel Send-off,' the *Pall Mall Gazette* of September 30 gave an account of a private performance of Mr. G. Holst's latest orchestral work, prior to the composer's leaving for Salonica. The new composition is a Suite in seven parts, named after the planets, and, we are told, 'evoked much enthusiasm.' It was played by the Queen's Hall Orchestra, and conducted by Mr. Adrian C. Boult. As 'Sir Henry Wood was an interested listener,' we may reasonably hope to make acquaintance with the Suite before long.

## THE MUSIC OF THE CZECHO-SLOVAK RACES.

By Rosa Newmarch.

*(Continued from October number, page 443.)*

### III.

The geographical position of the three Czecho-Slovak provinces has exercised a marked influence on the national music. In the north-west, that is to say Bohemia proper, proximity to Germany has to a considerable degree modified the characteristic features of the primitive folk-songs. On the other hand, the songs of the Slovak peasantry, confined within narrow boundaries and remote from the currents of cosmopolitan culture, have retained many of their archaic peculiarities. The two musical tendencies—the western and eastern—dwell side by side in a certain harmony of patriotic sentiment, but each follows its own tonal and rhythmic system. When from time to time we come upon a song common to both ends of Bohemia, we can compare the Czech and Slovak variants and note the difference in treatment. This dual tendency is not peculiar to Bohemia and Slovakia. If we look into the folk-music of the Scandinavians we shall find the melodies of Sweden and Denmark far more conventional, tamer, and western in character than that of the land which produced Grieg. And the same judgment would result from setting fifty Great Russian folk-songs side by side with the same number of Polish melodies. There is no question which group musicians would find the more attractive. To the present generation the chief interest and value of folk-music lies in its germinal and suggestive possibilities, depending on the scales on which it is constructed and the variety and elasticity of its rhythm; in other words, upon the degree of vitality and originality which the tourniquets of convention and routine still permit to course in its veins.

The songs of Bohemia proper are, generally speaking, more pleasing than arresting; for their modal and rhythmic angles have been gradually rubbed away upon the rock of German Kultur; nor have they been able to escape altogether from its prescriptions, nor from some echo of Teutonic ultra-sentimentality. All the same, there are gems to be found among the collections of Czech folk-song, for the lyrical spirit is innate in every Slav race, and many beautiful and touching examples of the popular poetry have found appropriate musical settings.

In contrast to the songs of Western Bohemia, a large proportion of the Slovak folk-tunes are tetrachordal, producing results that arrest and stimulate the ear trained exclusively to the use of the ordinary diatonic scales—if indeed such ears still exist. The folk-song collectors of the earlier part of the last century paid very little attention to the modal construction of the tunes they harvested, consequently the early fruits of their salvage give us a very imperfect idea of how the songs sounded when sung by the peasants. The last quarter of a century has witnessed great improvements in the methods of studying and writing down the tunes, in Bohemia as in Russia; more respect has been paid to the folk-spirit, and a fuller recognition of the complex psychology of the songs has led to many changes in the manner of harmonizing them. These anonymous songs which are—or have been—adapted so as to become the expression of collective sentiment, must lose something of their primitive emotionalism and inimitable charm when they pass to paper through the hands of an individual, be he a Balakirev or a Milan Lichard. Those who know the difference between polite folk-song performances heard at some city festival or ethnographical congress,

and the singing of a little crowd, say, of Russian peasants in the village street on a summer evening, are prepared to accept the assurance that only among the folk who live under the lee of the Carpathians, and the still darker shadow of Hungarian rule, can we hope to recapture all the shy, essential beauty of the songs of Slovakia. And not the beauty only, but the intimate character of the songs is apt to evaporate in a more sophisticated execution of them: the queer, sometimes brutal humour, the note of cruel suffering; something which corresponds to the acrid odours of labour which hang about the clothes of the peasantry. The quality of the peasants' voices in Russia is frequently hideous, but they make you feel and thrill by their sincerity of accent.

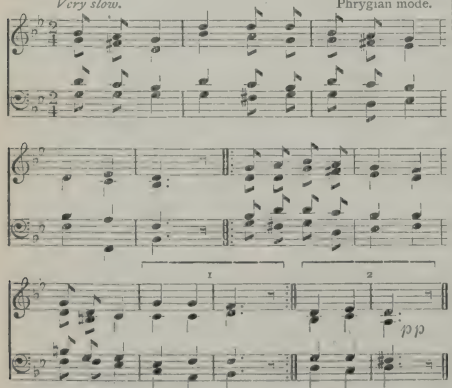
Even in this small easternmost province of Bohemia there are two distinct racial types: the White Slovak, the mountaineer, who has the strong, dark, melancholy, mystical nature of the Highlander; and the Red Slovak, or dalesman, prosperous and consequently gayer, colour loving, quicker perhaps of intellect than his brother of the hills, and certainly more easily moved to passion. Experts who know the country and the people intimately can readily trace this contrast of temperament in the popular music of Slovakia.

The chief musical characteristics of the Slovak songs, besides the basis of the ancient modes, may be briefly summarised here. Their rhythm is invariably binary. M. Milan Lichard, in an interesting and instructive article on the subject,* says that triple time is unknown in the genuine folk melodies, and when it occurs it may be taken to indicate that the tune is of foreign origin, or that it has been wrongly noted down. The oldest type of song is constructed on a very simple theme, such as this:

Ex. 1.

Later on, when a knowledge of music, and especially of Church music, became more widespread—under the happy 16th-century conditions to which I referred in my article in the October number of the *Musical Times*—the themes of the songs assumed a more developed form, with a rhythmic symmetry that suggests the work of a skilled hand. Examples of most of the Church modes are to be found in the songs of this period. Here is one in the Phrygian mode:

Ex. 2.




* 'Slovak Popular Melodies,' by Milan Lichard. Reprinted from 'Racial Problems in Hungary,' by R. W. Seton-Watson. Constable & Co.

One note one syllable is the rule with the setting of the Slovak songs. In this respect it is interesting to compare them with the popular melodies of the Serbs, in which many notes are sung to one syllable, sometimes curiously delaying the singer in the midst of an arresting statement, and imparting an Oriental and rhapsodic character to the music. But the Serbian folk-music, for historical and ethnographical reasons, is not a little coloured by Turkish and other un-European elements, while that of Bohemia has been modified by quite other influences. As I have already pointed out, it was inevitable that close intercourse with Germany should have its effect upon the Czech arts. In the case of the Slovaks the alien element entered by way of Hungary. The so-called 'Magyar' scale, which Liszt took from gipsy sources and made fatally popular, and the distorted rhythms and sensational emotionalism of the Tsigane musicians, have left their traces on many virile and simple Moravian and Slovak melodies. There are few countries of Central Europe whose music is free from a certain number of gipsy tunes and gipsy devices. This exotic element penetrates chiefly through urban centres where gipsy bands play and sing in the public gardens, captivating the ears of the *blasé* townsman and the half-educated amateur. How often tourists newly returned from Russia have expatiated to me on the fascinating folk-music they had heard there, and produced pieces and songs which proved on examination to be just those ditties sung by the gipsy musicians in the restaurants on the Islands at Petrograd, or at the Sokolniky Park near Moscow. Personally I confess to a sneaking liking for some of these tunes—especially the lively ones—in spite of their cheap passion and frank vulgarity. Their dash and glitter, their violent rhythms and insolent themes come as a relief after a weary day of hard work or social boredom. But although a dust of cayenne pepper is a good stimulant to a jaded palate, too liberal a mixture of this Hungarian *paprika* with the wholesome pottage of the Slovak folk-music is apt to produce something degenerate, of this kind:*

Ex. 3.

There is one remarkable disparity between the method of performance of the Russian and Czecho-Slovak songs. Among the Great Russian peasantry solo-singing was the exception rather than the rule. A few rune-singers lingered until modern times in the extreme North (on the borders of Finland), who sang the ancient epics, the 'long-drawn songs' called *bylina*. Such a bard was Paraska, whom Jean Sibelius remembered hearing in boyhood, when she was an untold age and had accumulated a repertory that could outlast a Wagner trilogy. In 1915-16 another ancient beldame astonished society in the Russian capitals by her singing of the *bylina*. But such instances are rare indeed. Part-singing, with all its democratic significance, has always flourished among the Russian peasantry. The spirit of co-operation, as displayed in pre-War days by their admirable *artels*, or mutual aid societies, extended to their highest forms of recreation—dancing and singing. Even in the days of serfdom the landowner encouraged these amusements, and peasants would often go up to 'the great house' on a summer evening to entertain

* This melody and the two preceding tunes are quoted from M. Milan Lichard's article cited above.

their master's family, and would be repaid for their performance by refreshments. But in Bohemia and Slovakia political interference gradually extinguished choral singing, and though of recent years there has been some revival of it among the students and townspeople, the majority of the folk-songs seem to be sung as solos.

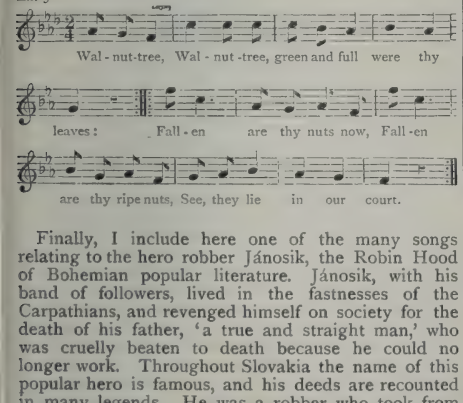
The poetic basis of popular song is much the same in every country: patriotism, love and courtship, revelry, the procession of the seasons, Nature in its varying aspects—these are the subjects common to all folk-songs; but their emotional character is influenced by the history of each individual country. A melody beloved of a Neapolitan would hardly touch the heart of a Finn. The Czecho-Slovak songs are much concerned with Nature, and with the fate of suffering Bohemia. Here is an example which bewails the vanished splendours of Nitra, the ancient capital of the so-called 'Great Moravian Empire.'* Other verses tell how Svatopluk held his court there, and how Methodius, the first evangelist to the Slavs, tarried within its venerable walls:

Ex. 4.

Adagio.
Nit - ra, fair - est Nit - ra, state - ly loft - y
Nit - ra! Where is now thy splen - dour,
Where thine hours of glo - ry? Where thy pride
and thy bloom?

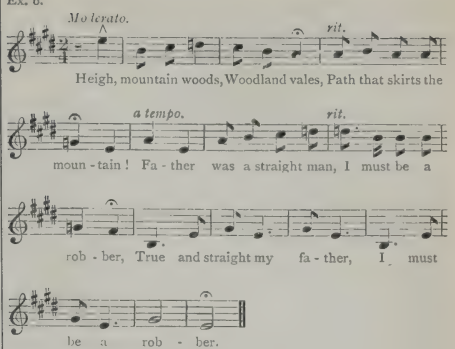
The following is a song of a less tragic and more homely character. Like many folk-song texts, the actual words are inconsistent; the tree is called a fir, but its fruits are 'walnuts':

Ex. 5


Wal - nut-tree, Wal - nut-tree, green and full were thy
leaves: Fall - en are thy nuts now, Fall - en
are thy ripe nuts, See, they lie in our court.

Finally, I include here one of the many songs relating to the hero robber Jánosik, the Robin Hood of Bohemian popular literature. Jánosik, with his band of followers, lived in the fastnesses of the Carpathians, and revenged himself on society for the death of his father, 'a true and straight man,' who was cruelly beaten to death because he could no longer work. Throughout Slovakia the name of this popular hero is famous, and his deeds are recounted in many legends. He was a robber who took from the rich to give to the poor:

Ex. 6.


Mo lerato.
rit.
Heigh, mountain woods, Woodland vales, Path that skirts the
a tempo.
rit.
moun - tain! Fa - ther was a straight man, I must be a
rob - ber, True and straight my fa - ther, I must
be a rob - ber.

The three folk-tunes quoted above come from an excellent collection published by a circle of student friends who chose to be known by the name of 'The Idol Worshippers.'* They are all considered specially characteristic of the Slovak spirit.

The Czecho-Slovak songs already collected are said to number at least 100,000, and there are more to come. Of their musical value we can judge by the profound influence they have exercised upon the work of the modern Bohemian composers—Smetena, Dvorák, Fibich, Novak, and Suk. This is an aspect of their vitality of which I shall say more in my next paper.

To the spiritual value of the songs, and their enduring power to act as a stimulant upon a national conscience which has often been threatened with extinction, we have a witness before our eyes as we watch the unanimity and determination with which the Czecho-Slovak armies are fighting for their freedom—a freedom inseparably linked with that of all the Allied countries, and with the salvation of our Eastern Empire. Wherever they are fighting—on the Western front, or in Italy, or against the Bolsheviks in far Siberia, we may be sure that they are also singing the songs of Bohemia, Moravia, and Slovakia, as 'the Chalicers' sang them in the streets of Winchester on their way from Archangel to France. The regimental choirs are undoubtedly feeding their comrades with the folk-music, whatever else may be lacking to their needs; for a full commissariat would not satisfy the nature of this people unless it was salted with song.

As I am convinced that the Czecho-Slovaks will come to victory largely through their national songs, so I believe that Russia might yet be saved through her folk-music, which is so closely united with her faith.

*(To be continued.)*

* For the loan of this collection, and much useful information, I am indebted to Mr. Vladimir Nosek, secretary of the Czech Press Bureau, and to Mr. Adolf Lotter, a patriotic Czech resident in England.

As an example of a 'howler' of unusual merit and complexity, the following, from an ecclesiastical contemporary's account of the funeral of Sir Hubert Parry, would be hard to beat:

> Before the service the organist played . . . a beautiful choral Prelude based on Spohr's 'As pants the hart,' from Parry's 'Martyrdom.'

The lapse is the more notable from its appearance in a journal usually reliable in such matters.

* Including Bohemia, extending right down to the Adriatic ('Bohemia by the Sea'). This was before the Magyar invasion of Hungary, which separated the Slavs and subjugated the Slovaks.

## DEBUSSY AS CRITIC.

*(Continued from August number, page 349.)*

*(These translations are the copyright of Madame Liebich.)*

'M. CROCHE.'

M. Croche is an imaginary character evoked by Debussy for the purpose of sometimes giving freer play to his own thoughts and remarks on music and musicians. It was while he was musical critic of *La Revue Blanche* that he invented this convenient lay-figure. In another article, entitled 'Sundry Superstitions and an Opera,' he disburdens his mind through the medium of M. Croche on the subject of the institution of the Prix de Rome, and on a third occasion, later, in the columns of *Gil Blas*, he availed himself of his services in order to make some outspoken comments on Saint-Saëns and his opera, 'Les Barbares.'

Debussy was particularly anxious that his views in both journals should be judged as 'Impressions.' The following introductory words prefaced his work in *La Revue Blanche*, and were used again in the pages of *Gil Blas*. There is no mention in them of M. Croche—he was evidently an afterthought. Debussy says:

'As I have been asked to write about music in this Review, I beg leave to explain, in a few words, how I intend to do it.

'There will be found a great many more impressions sincerely and faithfully recorded in these pages than critiques: for criticism far too often resembles brilliant variations on the theme of "you are wrong because you do not think as I do"; or else "you have talent, I have none, therefore this must not be allowed to go on." I shall try to observe the numerous activities that have helped in the creation of a musical work; isn't that more interesting than the game that consists of dissecting it as if it was a curious timepiece?

'Men forget to bear in mind that when they were children they were forbidden to split open the insides of their puppets (it was even then a crime of *lèse-mystère*), but they still persist in poking their æsthetic noses where they are not wanted.

'They do not dismember playthings any more, but a curious modern mania drives musical critics to explain and dissect, in a word to coldly stifle the mystery, the emotion contained in a work. A complete want of understanding may serve as an excuse for some, but others more malevolent act with premeditation—it is a little like "Murder considered as one of the Fine Arts," of which the celebrated opium-eater, Thomas de Quincey, speaks.

'I shall have very little to say about works that have become famous either by success or tradition; let it be said, once for all, that Meyerbeer, Thalberg, Reger . . . . are men of genius; it is not a matter of any further importance.

'On the Sundays when *le bon Dieu est gentil*, I will not listen to music of any kind or sort. I make the fullest apologies in advance. Finally I must ask my readers to retain the word "Impressions" in their memories, for I attach great importance to it because it leaves me at liberty to keep my mind free from all æsthetic parasites.'

A CONVERSATION WITH M. CROCHE.*

It was a beautiful evening, and I had decided to idle away the time; in more polite language, let us say, I was day-dreaming. Yet it was not a question of any invaluable moments, such as one talks of later with emotion and with the pretension that they had predetermined the future. No, they really were quite unpretending moments, simply *minutes de bonne volonté!* I was in dreamland. Should I write . . .? finish some compositions . . .? So many points of interrogation, prompted by a vain, childish anxiety to rid oneself at all costs of an idea grown stale from long custom, all of which could not disguise the silly mania of wanting to appear superior to others. This kind of superiority has never represented any great effort unless it has been combined with the good desire of being superior to oneself. But that is a more particular alchemical process in which one leaves one's own cherished little personality as holocaust. It is hard to endure, and absolutely unprofitable. On the other hand, bidding for popular favour represents a great deal of time lost in making perpetual public appearances or unceasing propaganda. Thus one may gain the right to belong to a batch of notable men whose names are used to revive apathetic conversations on art; but I will not dwell on this point for fear of giving discouragement to others.

The evening was still beautiful, but, as may be noticed, I was not pleased with myself. I was losing consciousness of my own identity, and I was becoming immersed in all kinds of vexatious subjects.

It was just then that my bell rang, and I made the acquaintance of M. Croche. A series of incidents—some natural, others absurd—attended his entrance into my house; but to relate them now would only needlessly lengthen my story.

M. Croche had a small, narrow head; his gestures were evidently studied with a view to emphasise metaphysical discussions. One can visualise his physiognomy by recalling the features of the jockey, Tom Lane, and M. Thiers. His general appearance reminded me of a brand-new knife. He spoke in a low voice, and he never laughed. But occasionally he emphasised his conversation with a grim smile; commencing with his nose, it wrinkled his whole face like a still pool into which a pebble has been thrown. It was a lengthy and irritating smile. He interested me at once by his original outlook on music. He would speak of an orchestral score as he would of a picture, hardly ever employing any technical terms. He used unusual words of a sedate and old-world elegance which seemed to have a sound in them like the chink of antique medals.

I remember the parallel he drew between Beethoven's orchestration—which he likened to a black-and-white formula, giving in consequence a scale of exquisite grey tints—and that of Wagner, a kind of multi-coloured mastic almost evenly distributed, in which he declared he could not distinguish the sound of a violin from that of a trombone. As he put on his insufferable smile whenever he spoke of music, it suddenly occurred to me to ask him what was his profession. In a manner that forbade any further comment, he replied: 'Anti-dilettante,' and in a monotonous and aggravating tone of voice, he continued: 'Have you noticed the unsympathetic attitude of concert-hall publics? Have you ever watched the dull, bored, indifferent, and even stupid faces? They have no conception of the drama that is behind the symphonic strife, nor do they perceive the possibility of attaining to the summit of the sonorous edifice, and of breathing an atmosphere of perfect beauty. Those persons, Monsieur, always give me the idea of being more or less well-bred guests: they endure the boredom of their situation patiently, and if they do not go away, it is because they want to be

* *La Revue Blanche.* July 1, 1901.

noticed later in the crowd leaving the concert-hall; without that to look forward to it wouldn't have been worth while to have come. You must admit that it is enough to give one a perpetual horror of music.' When I urged that I had been present, and had even taken part in some quite enthusiastic gatherings, he answered: 'You are quite wrong, and if you did show so much enthusiasm it was because in your secret thoughts you were hoping some day to obtain the same ovation! Rest assured that an impression of pure beauty can only be received in silence. Just consider this: when you have watched the daily magic of the setting sun, did it ever occur to you to applaud? Nevertheless you will allow that its effects are every bit as wonderful as any of your little sonorous stories. And, besides, it makes you realise your own littleness, and you cannot incorporate your soul into it. But in front of a so-called work of art you can recover yourself: you possess a classical jargon with which you can chat about it to any extent.' I didn't like to say that I almost agreed with him, because nothing quenches a conversation so much as an affirmation; I preferred to ask him if he made any music. He looked up quickly, saying: 'Monsieur, I do not like specialists. To specialise means to narrow one's outlook, and to become like those old horses that used to turn the cranks of the merry-go-round, expiring to the well-known tune of the "Marche Lorraine"! Yet I know everything that is to be known about music, and I merely pride myself of being assured against any kind of surprise. Two bars give me the drift of a Symphony or any other musical anecdote. Though one knows of a few distinguished men who doggedly persist in renewing themselves, yet there are many others who insist on plagiarising their own successes, and their cleverness does not interest me. They are considered to be masters of music! Be on your guard that this may not be a polite way of getting rid of them or of excusing similar feats by others. However, I try to forget all I have heard because it hinders me from appreciating unfamiliar music, or the music of "to-morrow." Why attach oneself to what one knows too well?'

I spoke of some of the most distinguished of the contemporary musicians; he became still more aggressive. 'You are inclined to exaggerate events which would have appeared quite natural, for example, in Bach's time. You were writing lately about M. Paul Dukas's Sonata; he is probably one of your friends, or, more likely, a musical critic. Good reasons, either of them, for speaking well of another. Your praises have been excelled, however, by M. Pierre Lalo. In a feuilleton of the journal *Le Temps*, entirely devoted to this Sonata, he says he would give all those of Schumann or Chopin in exchange for it. Most certainly Chopin's nerves could ill adapt themselves to the patience required for the construction of a sonata; his were preferably much worked-up sketches. Yet it can be said that he inaugurated an original way of treating this form, not to mention the exquisite musicality he invented for the occasion. He was a man of generous ideas, and he often exchanged them without exacting that investment of 100 per cent. which is the highest achievement of some of our masters of music. Naturally M. Lalo does not fail, *apropos* of your friend Dukas's Sonata, to evoke the celebrated shade of Beethoven. Had I been him I should have been indifferently flattered!

'Beethoven's sonatas are very badly written for the piano. Strictly speaking, they are, and especially the last ones, orchestral transcriptions; a third hand is often missing in them which Beethoven must have certainly heard, or, at any rate, I hope he did. It would have been wiser to have left Schumann and Chopin alone: they both wrote properly for the piano, and if that seems a slight matter to M. Lalo, he can at least feel grateful to them for having prepared the perfection of a Dukas—and a few others.'

These last words were uttered by M. Croche in an imperturbable, icy voice: a kind of take-it-or-leave-it manner. I was intensely interested, and so I waited for him to continue. There was a long silence, during which he gave no sign of being alive save for the blue spirals of smoke blown from his cigar. He had an odd way of watching them as if he saw strange, amorphous shapes in them—perhaps audacious systems. His silence was interlocutory and a little frightening. He continued: 'Music is a sum-total of scattered forces. It is turned into a commercial speculation. I prefer to hear the few notes of an Egyptian shepherd's flute, for he collaborates with the scenery and hears harmonies unknown to your treatises. Musicians will only listen to music written by clever experts, they never hear that which is inscribed in nature. It is better to watch a sunrise than to hear the Pastoral Symphony. Of what good is your incomprehensible art? Oughtn't you to do away with those parasitical complications which, for ingenuity, likens it to the lock of an iron safe? You do not advance a step because you know nothing about anything except music, and you subject yourselves to strange and barbarous rules. High-sounding appellations are bestowed on you, yet you are just a set of knaves! Something between a valet and an ape!'

I ventured to remark that poets and painters (with difficulty I added 'and a few musicians') have tried to clear away the dust of tradition, with the result that they are treated as symbolists or impressionists: terms which are convenient for contemning one's fellows. 'But those that treat them thus are journalists or tradesmen,' continued M. Croche, without moving a muscle, 'they are of no importance. A very beautiful idea in process of formation is a subject of ridicule for imbeciles. Rest assured that there is more certainty of finding a true conception of beauty among the men who are ridiculed than among those flocks of sheep who walk tractably in the direction of the slaughterhouse prepared for them by a clairvoyant fate.

'Continue to be unique—above suspicion. The enthusiasm of his *milieu* spoils an artist for me, for I have always the fear that in consequence his work will become merely the expression of that *milieu*. It is in freedom that one must find discipline, and not within the formulas of a philosophy grown decrepit and suited only to weak minds. Do not listen to any counsel except it be that of the wind as it passes relating to us the history of the world.'

At this moment M. Croche appeared to grow quite ethereal: it seemed to me as if I could see through him, and his words sounded like the most wonderful music. I cannot appropriately convey their peculiar eloquence. Something like this: Can you think of any finer experience than that of discovering, by chance, the secret of a man who has remained unknown for centuries—to have been one of those men—that is the only sort of fame worth having.

The dawn was breaking; M. Croche was getting visibly fatigued, and he went away. I accompanied him as far as the door of the landing; he did not think of shaking hands with me, neither did it enter my head to thank him for coming. I listened for a long while to the sounds of his footsteps growing fainter at each landing. I have no hope of ever seeing him again.

*(To be continued.)*

## A FRENCH COMPOSER: ERNEST CHAUSSON.

By G. Jean-Aubry.

Ernest Chausson was born in Paris on January 1, 1855; he died as the result of an accident on January 10, 1899, at a moment when his gifts seemed to have attained their full powers. I am one of those who are strongly convinced that Chausson's death was a great loss to French music, for though what he has left us is enough to save his name from oblivion, the path he was following might have led to still greater things.

Life had bestowed on him all her gifts—a keen intelligence, an exquisite sensibility, a perfect taste, money, an agreeable presence. Yet he seemed always to mistrust these gifts. All through life, in his art and in his thoughts, he laboured against misgivings, fierce and unabateable. He was born to pleasure, but he lived in fear that he should be found attractive for other reasons than those he had chosen for himself. He had a natural inclination towards the most exquisite, the most delicate emotions, but he dreaded being carried away by them.

For a long time he himself was indifferent to the spread of his works; he never spoke of them, did nothing for them, and seemed always to be afraid that their well-merited success should be attributed to his fortune. For a long time he was looked upon as a rich man who wrote music as a sort of pastime. It was only after his death that it began to be generally recognised that he was a true musician, one of those who show us to what heights of subtle emotion the art of music in modern France can reach.

He was to some extent the pupil of Massenet and a little of César Franck; but whilst Franck, swept away by his simple ingenuousness, rises to the summits without minding whether the road be clearly traced or no, Ernest Chausson goes on his way continuously with the serenity of a heart well aware to what it is giving itself. In fact, Ernest Chausson holds an important place in the history of modern French music, not only because of the value of his work, but because of the character of that place itself. He is the only composer who marks definitely the transition from César Franck to Claude Debussy. From the former he gets a sense of longing for the summits, a purity of soul, an angelic freshness; from the latter a penetrating subtlety, a liking for fleeting impressions cleverly seized upon, a taste for new tone-colour, the desire to mix plastic or literary impressions with musical refinements.

Again, whilst César Franck, without paying attention to the bad quality of the poems, inundated with heavenly music the terrestrial regions in the 'Redemption' or the 'Beatitudes,' Ernest Chausson, next after Gabriel Fauré, who was the first to do this in France, sought out with care poems suitable to be set to music, read the works of the young writers, visited picture exhibitions, and took his share in all that new movement in art which joined in close and harmonious comradeship painting, literature, and music. He was the first to borrow poems from the young poets of those days—Maeterlinck, Jean Moreas, or Camille Mauclair; he was the first of the musicians to appreciate painters like Eugène Carrière, Odilin Redon, or Albert Besnard.

His interest in all the arts gave, even in his earliest works, a very special character to his personality. He began very late to have his works published. He was over thirty when he produced his first composition, and although his labours were suddenly cut short, his achievements were considerable and his production extends over a period of fifteen years. He tried his hand at different styles, but undoubtedly it is in chamber music that he is most successful. He had no doubt a gift for symphonic writing; he shows this in his Symphony, in the orchestral portion of the 'Poème' for violin and orchestra, and the 'Chanson Perpetuelle'; but the inclination that his nature possessed towards a delicate exchange of confidences, towards intimacy or reserve, led him to seek out in narrower limits all the qualities that could be drawn from individual instruments instead of the handling of great orchestral masses. If he had lived longer it is probable that his tendencies would have developed in the direction of chamber music and of the small orchestra.

Even in his earliest work there is an intangible quality all his own, a foretaste of Debussy's cunningly devised harmonic combinations; in the Quartet this is very evident, particularly in the first movement and the last, and one would almost believe it to be influenced by Debussy. The Quartet was written in 1897, five years after the 'Prélude à l'Après-midi d'un Faune,' but in a charming little Suite for Small Orchestra, dating from 1887, and composed for an adaptation of Shakespeare's 'Tempest' for a little 'marionette theatre,' one already perceives a seeking for gradations in tone-colour and a sort of pre-Debussyism; this is not the least interesting of this composer's characteristics.

Since the War, after a long period of neglect, Ernest Chausson's Symphony has several times been performed at concerts in Paris. It is not a very original work, and the striving for domination is very evident between Franck and Wagner influences and those of his own personality seeking to disengage themselves; but there is a freshness there that belongs to him alone. It is the freshness we find in his songs: a freshness of heart and intelligence mingled, where the mind only helps to throw light on the play of the emotions. These emotions take varied forms: sometimes they are delicate and almost artless, as in 'Dans la Forêt du charme et de l'enchantement,' glowing, sustained, and pure in 'Cantique à l'Epouse,' suave and charming in 'Nanny,' dramatic and gloomy in 'La Caravane,' intense and resigned in 'La Chanson Perpétuelle,' concentrated and full of longing in 'Les Heures.'

Ernest Chausson has written some of the most beautiful songs that we have—songs that can vie with the German 'Lieder.' One finds everything there: simplicity, stateliness, rapture, intimacy; from the whispers of 'Apaisement' to the intensity of the 'Poème de l'Amour et de la Mer.' I hardly know whether any other musician could have written that masterpiece, 'Les Heures,' where the melody modulates in an imperceptible movement which bears with it all the longing of the soul and the desolation of love. In the choice of poems, in the adaptation of the music to the intentions of the poet, in the prosody, Chausson attains perfection. It is wonderful to find with what directness he translates feelings and ideas into music. Full of charm as his music is, it never descends into commonplace or sentimentality. His melody is always distinguished: it never seeks to please at any price.

There are those who have gone further than he has in the transcription of poems. Certainly Claude Debussy, in 'Les Chansons de Bilitis,' Ravel, and Albert Roussel have penetrated more deeply into the essence of the poems, but in the first generation of composers of songs in France (the one that succeeded to the composers of 'romances' from Gounod and Saint-Saëns), Ernest Chausson must be placed in the front rank with Gabriel Fauré and Henri Duparc. Had he, like Henri Duparc, written only songs, it would be enough to make his name live long; but he has endowed French music with two works of the

first importance, the Quartet for pianoforte and strings, and the Concert for pianoforte, violin, and string quartet, a sort of miniature double-concerto, a work that equals Franck's Quintet or Brahms's in charm and fullness, and shows as much if not more richness of imagination and perfection of technique. The Concert is one of the most important French chamber music works of the end of the 19th century; it is as indispensable to know as Fauré's Sonata and Quartet in C minor, Debussy's Quartet, Florent Schmitt's Quintet, and Ravel's Quartet and Trio.

Chausson's Quartet, that of Vincent d'Indy, and the two by Fauré, are the best French examples. If one wishes to form a rapid estimate of the perfect technique, the subtlety and the emotional power of Ernest Chausson, it would be enough to hear or to examine the second and third movements of the Quartet. For my part, I think that the Andante with its wonderful phrase, so simple and full of sadness, is one of the most moving pages in all French music.

Ernest Chausson tried his hand at a work for the theatre. He wrote 'Le Roi Artus,' which was performed after his death at Brussels in 1903. We find in it all Chausson's good qualities, but his personality does not seem to be quite at its ease. It appeared at a time when French composers, in order to avoid Meyerbeer's traditions, and in order to put their energy into writing for the lyric stage, embraced the teaching of Bayreuth with too much ardour. There is, however, in 'Le Roi Artus' one element entirely congenial to Chausson's nature; he was more fitted than anyone else for conceiving a certain freshness characteristic of the French Middle Ages, a side to which, by-the-way, sufficient attention has not been paid—something that would be to 'Tristan and Isolde' what French romances of the Round Table are to the Tetralogy. He had just the right nature, simplicity and subtlety mingled, leanings intellectual and emotional, something a little religious in his sadness, a youthfulness whose breath is joy; he had all these. He was no more mistaken here than elsewhere in the choice of his subject; however, in 1895 it was still very difficult for a French composer to forget not so much Wagner's direct influence as in certain measure a sort of Wagnerism suggested by the scenery, the costumes, the period. It is an unimportant fact of this kind that has jeopardised Chabrier's originality in 'Gwendoline.' Claude Debussy in 'Pelleas and Melisande' has been the first to bring to life again the spirit of the French Middle Ages, and free it from all German influences. Had Chausson lived, 'Le Roi Artus' would probably have been altered in many a detail. Perhaps he would have found in 'Pelleas' (which appeared three years later, and after his death) new suggestions and encouragement and help to free himself from Wagner's domination, under which all the symphonists of that period—Vincent d'Indy as well as Chabrier and Alberic Magnard—laboured.

When one penetrates deeply, as I have done repeatedly, not only into Chausson's works but into his manner of thinking, into the channels which his interests took, the tendencies of his emotions, one feels still more the sadness of the early death of one for whom so glorious a career seemed in store.

Viewing it as a whole we must look upon his life-work as incomplete. There are those who die young, like Mozart or Chopin, and who are already in possession of the whole of their art and of their means of expression, whose death seems only to have limited the number of their works and not their quality, but there are others like Ernest Chausson or Albeniz, who die before the zenith of their development has been reached.

Though Chausson's work, because of his cruel death, resembles one of those noble monuments that have remained unfinished or have been ravaged by the hand of time, one still finds amongst the broken pillars, the shattered pediments, beautiful figures carved by a strong and sensitive hand, that will preserve for ever in the emotions of men the echo of the heart that gave to the matter out of which they are wrought living and lasting shape.

## Occasional Notes.

PLEBS AND THE ORGAN RECITAL.

Mr. Herbert Walton's recital at Glasgow Cathedral on September 24 consisted of a plebiscite programme, chosen from a list of forty-eight works played at preceding recitals. The favoured items were Saint-Saëns's 'Le Rouet d'Omphale' (194 votes); Hollins's 'Evening rest' (233); Lemmens's 'The Storm' (301); Schubert's 'Unfinished' Symphony (310); 'The Ride of the Valkyries' (215); Nesbitt's 'Hebridean Sketches' (236); and the 'Tannhäuser' Overture (307). It is interesting and instructive to note the kind of organ music that apparently does not attract Glaswegians. A glance at the summary shows some surprising results. Who would have expected Harwood's fine and popular Sonata in C sharp minor to receive only nineteen votes? The familiar Toccata in G of Dubois is only two votes better off. Other works that are usually regarded as attractive, but which fared badly, are Bach's Toccata in F (38), Rheinberger's Sonata in F sharp (43), and Gigout's Scherzo and Grand Chœur Dialogué (33). Glasgow's taste makes a better show in regard to Liszt's 'Evocation' (107), the Largo from the 'New World' Symphony (181), Parry's Prelude on 'Hanover' (92), and Arnold Smith's fine Idyll, 'The sea' (82). On the whole, however, it cannot be said that Mr. Walton's admirable missionary work has so far met with anything like the success it deserves.

THE 'PROMS.'

The end of the series calls for a few words. In our last issue we gave extracts from a newspaper discussion of the programmes. The criticisms contained therein would have been amply justified in normal times: in the fifth year of the War they are surely captious. The difficulties surrounding such an enterprise at the present time are—or should be—so obvious to the musical public as to need no pointing out. What *does* need emphasising is the fact that a series of sixty orchestral concerts has been given to large and appreciative audiences. The programmes have included sixty-six overtures, twenty-seven symphonies, forty-eight concertos, thirteen novelties, and fifty-four works by British composers. In view of the fact that the audiences have included a considerable percentage of oversea soldiers and others to whom orchestral concerts were a new experience, the insistence on certain familiar features was thoroughly justified. We may be sure that the management will not be blind to the need for consideration as to how far the post-War 'Promenades' may well vary from their predecessors. At this juncture the attitude of musicians should be less critical and much more grateful to all concerned in the successful carrying through of what has been, in the circumstances, a remarkable enterprise.

Bolshevists and Music.

According to the *Daily News*, a German musician has just returned to the Fatherland after three years in Russia, and given a Berlin newspaper some account of Bolshevism in relation to the Arts. It appears that music and the drama are particularly flourishing, concert-halls and theatres being packed in spite of the increased prices of admission. The expensive seats are occupied by soldiers and working men; their former occupants now literally take a back seat. The returned German tells two stories illustrative of the topsy-turvey condition of things in Russia. In response to an agitation for a war bonus the Government gave the Moscow Conservatoire (now known as 'The People's Palace of Music') the handsome dole of £20,000, stipulating that it should be divided equally among the staff. The stipulation was faithfully carried out, so that the charwomen and the director received the same amount!

---

The second story shows us a neat method of exposing the fallacy of equal payment for everybody. At a State Theatre where this system had been started the leading tenor was missing one evening until a few minutes before the curtain was due to rise. He was discovered on the stairs selling programmes. To the distracted manager's threats and appeals he replied that as singing and programme-selling were paid for at the same rate, he preferred the easier job of the two. As for his part in the opera, why not get a programme-seller to take it up? The equal payment scheme ended then and there.

---

'Clog an Oir.'

Dr. Grattan Flood writes: '"The Clog an Oir" (Bell of Gold or Golden Bell) has a venerable history as a bell-shrine. It can be traced back to O'Cahan, the last lay-Abbot of Scattery Island, who died in 1580, and in whose family it remained until 1730, when it passed, by marriage, to Robert Keane. It was exhibited before the Society of Antiquaries, London, in 1826. The last occasion on which it was lent was in 1834, when the then owner allowed it to be exhibited after Mass in the Catholic Church of Kilrush, County Clare, for the purpose of having the parishioners sworn on it in regard to the robbery of £20 in notes from a local farmer. On the Saturday night previous to the exhibition of the Clog an Oir the bundle of notes, intact, was dramatically given back to the farmer. This is the authentic story as told by Father John Kenny, the then Parish Priest.'

---

## Church and Organ Music.

Mr. G. Thalben Ball has just commenced a series of organ recitals at St. Michael's, Cornhill. The recitals take place on Mondays at one o'clock, and will be given weekly until December 16. The book of programmes may be obtained on application at the church. The music selected covers a wide range, and is generally excellent. We are glad to see that English organ music is well represented. An English programme will be given on November 4, when the scheme will include Parry's Fantasia and Fugue in G, Harold Darke's Rhapsody, Ireland's Elegiac Romance, and Wolstenholme's Festival Toccata. Admirable vocal and other relief is provided throughout the series.

It is proposed to hold a series of monthly musical services at the City Temple, Holborn Viaduct. The first of these, which met with great success, was held on Saturday afternoon, September 7. The vocalists included Miss Minnie Searle, Mr. Ivor Foster, Mr. Walter Hyde, and Mr. Eric Wheeler. The solo violinist was Miss Marie Hall (accompanied by Mr. F. B. Kiddle). The second concert was held on Saturday, October 5, at 3 p.m., when the vocalists included Miss Agnes Nicholls, Miss Lucy Nuttall, Mr. Frank Mullings, and Mr. Robert Radford. Mr. York Bowen was the pianist, and the accompaniments were in the hands of Mr. Allan Brown, who also contributed organ solos.

At a meeting held recently the masters of a few representative Choir Schools agreed that 'In view of the urgent educational questions of the present time, a Choir Schools Association at once be formed.' The object of the Association is to hold periodical meetings for the discussion of educational subjects and other matters connected with the curriculum and life of cathedral and other choir schools. The next meeting of the Association will be held at the Abbey School, Westminster, on January 7, 1919. All masters of choir schools are eligible for membership, and are asked to communicate with either of the hon.-secretaries, the Rev. R. H. Couchman, Choir House, Dean's Court, E.C.-4, and the Rev. W. E. Morgan, the Abbey School, Westminster, S.W.-1.

Recent programmes of Mr. Maughan Barnett's organ recitals at the Town Hall, Auckland, N.Z., show, as usual, excellent material drawn from a wide field. Among the more important works played have been Guilmant's first Sonata, Wolstenholme's Sonata in the style of Handel, Elgar's Sonata, and movements by Arne, Vierne, Widor, Debussy, S. S. Wesley, and Sibelius. The transcription list is of exceptional interest, and includes numbers for carillons and organ.

The committee of the Summer School of Church Music will hold a Conference on January 14, 15, and 16, at St. Paul's Chapter House. The order of the day will be: Holy Communion sung at 12 noon; 1 p.m., lunch; 2.15 to 4 p.m., Conference; 5 p.m., Evensong; 5.30 to 7.30 p.m., Conference. The basis of the discussions will be the section on Church Music in the recently issued Report of the Archbishops' Committee on Worship. Well-known church musicians have promised to take part.

In connection with the Harvest Festival services held at the Halifax Place Chapel, Nottingham, on September 22, 'The Lord is King' (Barnby) and 'Hear my Prayer' (Mendelssohn) were given by the choir, under the direction of Mr. E. M. Barber. Driver C. E. Blyton Dobson was the organist.

A new organ, built by Hook & Hastings, of Boston, was recently dedicated at Rutherford Baptist Church, Boston, U.S.A. The opening recital was given by Mr. F. H. Mather, whose programme included Bach's 'St. Anne' Fugue, Guilmant's 'March on a Theme of Handel,' Smart's March in D, and Merkel's Fantasia in D minor.

The congregation of St. Cyprian's, Brockley, have presented a solid silver Georgian tea service, and the choir-boys a handsomely-bound 'A. & M.' hymn-book, to Dr. C. H. Merrill as 'a token of esteem and affection, and in recognition of his eighteen and a-half years' service as organist and choirmaster,' on his departure to take up similar duties at the Parish Church, Ashford, Kent.

Mr. Martin Shaw has been invited by the Rev. H. Holden vicar of Whitstable, to organize the music at the Parish Church, Whitstable, on the lines adopted at St. Mary's, Primrose Hill. Mr. Shaw has accepted the proposal. This does not mean, however, that he is relinquishing his duties at St. Mary's, where he will still continue to direct the music.

The second of a series of three hymn-services will take place at Holy Trinity, Sloane Street, on November 17, at 6.30. The Rev. J. L. Bennett will give a short lecture. Examples of old and new hymns will be sung, accompanied by organ and brass.

To the growing list of youthful organists is to be added Master A. C. Browne, aged fifteen, who has just been appointed assistant-organist at Holy Trinity Church, Beckenham.

ORGAN RECITALS.

Mr. J. A. Meale, Wesleyan Central Hall, Westminster (five recitals)—Concerto No. 2, *Handel;* Overture, 'Midsummer Night's Dream'; Choral Song and Fugue, *Wesley;* Grand Chœur alla Handel, *Guilmant;* Fantasia and Fugue in G minor, and Toccata and Fugue in D minor, *Bach;* Serenade, *Pierne;* Suite Gothique, *Boëllmann;* Caprice Héroïque, *Bonnet.*

Mr. John Pullein, St. Mary's Cathedral, Glasgow—Meditation in F sharp minor, *Guilmant;* Sonata in C, *Rheinberger;* Benediction Nuptiale, *Saint-Saëns;* Homage March, *Wagner.*

Mr. W. C. Williams, St. Mary's, Tenby—Sonata No. 5, *Guilmant;* Larghetto in E flat, *Rea;* Rêverie, *Ellingford;* 'The Storm,' *Lemmens.*

Mr. Herbert Westerby, Christ Church, Erith—Allegro Marziale, *Best;* Barcarolle, *Lemare;* 'The Storm,' *Lemmens.*

Mr. Norman F. Demuth, St. Margaret's, Uxbridge—Fantasia, *Boëly;* Cantilène, *Mailly;* Rêverie dramatique, *Vodorinsky;* Postlude, *Demuth.*

Mr. Bertram Hollins, Beckenham Congregational Church—Sonata No. 1, *Mendelssohn;* Evening Song, *Bairstow;* Toccata in D minor, *W. G. Wood.*

Mr. F. Gostelow, Luton Parish Church—Fantasia in E flat, *Faulkes;* March in E flat, *Lefébure-Wély;* Rhapsodie No. 2, *Quef;* Finale from Sonata No. 1, *Guilmant.*

Driver C. E. Blyton Dobson, Central Mission, Nottingham (three recitals)—Concert Fantasia, *Stewart;* Prayer and Cradle Song, *Guilmant;* Theme with Variations, *Faulkes;* Sonata in G, *Hiles;* Siciliano, *Haigh;* Triumphal March, *Grieg;* Allegro from Sonata No. 1, *Harwood.*

Mr. Herbert Hodge, St. Nicholas Cole Abbey (five recitals)—'Panis Angelicus,' *Franck;* Three Impromptus, *Coleridge-Taylor;* Allegretto in E, *Lyon;* Basso ostinato, *Arensky;* Choral Song and Fugue, *Wesley;* Offertoire in D, *Batiste;* Choral with Variations, Festive March, and Air with Variations and Fugato, *Smart;* Cantilène in A flat and Allegretto in E flat, *Wolstenholme.*

Corporal Leonard Brown, Central Mission, Nottingham (two recitals)—Grand Chœur, *Faulkes;* Pastorale, *Guilmant;* Fantaisie Symphonique, *Gostelow;* Festival March on 'St. George,' *Fletcher;* Salut d'Amour, *Elgar.*

Mr. Henry Riding, St. Mary Abchurch—Requiem Æternam, *Harwood;* Gothic March, *Salome;* Pastorale, *Driffield.* St. Mary, Aldermanbury (three recitals)—Concerto in G minor, *Camidge;* Serenade, *Cuthbert Nunn;* Postlude, *F. E. Gladstone;* Animato, *Ferrari;* Canzone, *Wolstenholme;* Marcia Popolare, *Ireland.*

Mr. William Faulkes, St. George's, Everton — Allegro Cantabile and Toccata (Symphony No. 5), *Widor;* Theme and Variations, *Guilmant;* Cantilène, *Wolstenholme.* St. Anne's, Stanley—Toccata and Fugue in D minor, *Bach;* Scherzo Symphonique, *Lemmens;* Rhapsody on old French carols, *Faulkes;* Toccata, *Gigout;* March in F sharp, *Widor.*

APPOINTMENTS.

Mr. Basil S. Maine (late organ scholar of Queen's College, Cambridge) has been appointed assistant-organist of Durham Cathedral.

Mr. Edmund Miller, organist and choirmaster, St. Judes', Southwark.

Miss Louisa A. Williams, organist and choirmaster, Crickhowell, South Wales.

Mr. Edwin Stephenson has commenced a series of recitals at St. Margaret's, Westminster, on Saturdays at 2.30. The programmes will include a good selection of English works, and some interesting and unhackneyed examples of the modern French School.

# Reviews.

*Repairing the Pianoforte.* [*Musical Opinion* Office, 35, Shoe Lane, E.C. 4.]

This anonymously-written booklet should be welcomed by professional tuners who are generally forced by the exigencies of their work to be able to effect at least slight, but indispensable, repairs upon the instruments of all sorts and kinds they tune. Amateurs possessing tools and mechanical skill will also find the book a useful one. The author, who evidently knows his subject thoroughly and who writes very cleverly, gives ample directions for dealing with the numerous illnesses to which pianofortes are subject. There are also chapters upon regulating, tuning, polishing, case-repairing, &c.

*Fourth Symphony for Organ.* By Louis Vierne. Op. 32. [Schirmer.]

Although not as a whole so fine as the second and third of Vierne's Symphonies, this work contains some very fine music. There are five movements—Prelude, Allegro Risoluto, Menuet, Romance, and Final. Of these, we find the Prelude and the Romance the least satisfactory. The former is rather too continuously chromatic, and the latter is spoilt by some very harsh auxiliary notes. The Allegro Risoluto is a splendidly vigorous affair, and the Menuet piquant and uncommon. The finest movement, however, is the last, a kind of glorified jig, in which daring harmony, skilful counterpoint, and high spirits combine to produce an unqualified success. The Symphony is difficult, but less so than Nos. 2 and 3, we think.

*Form or Design of the Pianoforte pieces in the Senior Division of the Local Examinations of the Trinity College of Music.* By Charles Vincent. [Winthrop Rogers.]

A booklet of thirty-five pages giving concise and helpful analyses of the forty-eight pieces in the syllabus.

*Valse Arabesque.* For pianoforte solo. By Percy E. Fletcher. [Novello & Co., Ltd.]

Mr. Fletcher here gives us an admirable example of salon-music, only moderately difficult, and excellent for solo or teaching purposes.

# Obituary.

We regret to record the following deaths:

Ernest Bristow Farrar, killed in action on September 18, 1918. The elder son of the Rev. C. W. Farrar, Vicar of Micklefield, near Leeds, he was born at Blackheath in 1885. His parents soon after removed to Yorkshire, and he received his early education at Leeds Grammar School. He studied with Mr. Bernard Johnson, and in 1905 won an open scholarship for composition at the Royal College of Music. Here he was a pupil of Sir Charles Stanford for composition, and of Sir Walter Parratt for organ. He was awarded the Arthur Sullivan Prize for composition in 1906, and was elected Grove Scholar in 1907. On leaving the College he was for a short time organist of the English Church at Dresden. He was appointed to St. Hilda's, South Shields, in 1910, and in 1912 became organist of Christ Church, Harrogate. In his songs, orchestral, pianoforte and organ pieces he displayed creative gifts of a high order. His setting of 'The Blessed Damozel,' written while still a student at the Royal College of Music was, considering his youth, remarkably successful in conveying the mystical atmosphere of Rossetti's poem. His last completed work was a set of Choral Preludes for organ written a few weeks before his death. He was a musician of the highest ideals, and was devoted to the art he served so faithfully. His many friends and admirers sincerely mourn his loss.

CHARLES JOSEPH FROST, on Sunday, October 13. He was born at Westbury-on-Trym, near Clifton, on June 20, 1848, and studied under his father (organist at Tewkesbury), George Cooper, Steggall, and Goss. After holding various posts as organist and choirmaster, he was appointed in 1884 to St. Peter's, Brockley. Here he remained until the end, which came suddenly, within a few hours of his conducting a performance of 'The Creation.' He was a fairly prolific composer, chiefly in the direction of church and organ music. He graduated Mus. Bac., Cambridge, 1876, and Mus. Doc., 1882. A man of many activities, he will be widely missed.

KATE ELEANOR, the wife of Mr. Ernest Newman. The sympathy of our readers will, we are sure, go out to one whose able contributions have so often been an important feature of this journal.

# Letters to the Editor.

## BRISTOL CITY LIBRARY AND THE PEARSALL MANUSCRIPTS.

SIR,—Your reference to the recent gift to the Bristol City Library of the Pearsall manuscripts and genealogies started by R. L. Pearsall and continued by his daughter, Mrs. Hughes, 'with the help of Dr. Verdon,' is news to me, as regards the last statement, as although I met him several times at Mrs. Hughes's house, I should not say that he contributed in the ordinary meaning of the word to the compilation upon which I worked off and on with Mrs. Hughes for forty years.

I am exceedingly glad that Mr. Hunt suggested to the brother of the late Dr. Verdon that the manuscripts should be deposited in the care of the Bristol Library; but at the same time it has seriously interfered with the work I am at present engaged on, viz., 'The History of the Pearsall Family,' about to be published in America.—Yours, &c.,

ROBERT PEARSALL
(*Member of the London Survey Committee; Assist. Architect L.C.C. (retired)*).

34, Queen's Road, Teddington, Middlesex,
September 25, 1918.

## MR. CLUTSAM'S ARTICLES ON 'PRINCIPLES OF MODERN COMPOSITION.'

SIR,—Having read Mr. Clutsam's thoughtful series of articles in your columns with close consideration, I would desire to call attention to only one point. He has formulated a very broad and bold system of chord-classification, and has entitled it 'Principles of Modern Composition.' So have many other theorists in the past—according to their lights. The *Musical Times* in September and October, 1910, described several of these elaborate treatises on the A B C of music, and pointed out that all their contents had not the remotest bearing upon composition. It even reproduced the frontispiece of one, illustrating the popular idea of the act of music-production. But all Mr. Clutsam's patient industry must pale before a work reviewed by the late Dr. Prout in the *Monthly Musical Record* for June and July, 1895. I have seen this volume, which is about the size of the full score of 'Tristan.' It contains, engraved in music-type, several thousands of examples of combinations of notes, all the permutations of 1, 2, 3 . . . 12 notes, in fact, taken 2, 3, 4 . . . *n* together, without any reference to whether they are possible or desirable. But *cui bono?* M. Anatole Loquin's treatise—and, I fear, Mr. Clutsam's much milder classification—leaves the art of composition just where it was before. No cartload of chords such as those who call themselves 'moderns' keep dumping before an uninterested public has a particle of the interest evoked by Elgar's glorious 'Carillon,' or even Beethoven's despised Symphonies. To clean up one's mental workshop, and put all the contents in labelled boxes, is an excellent preliminary to creating a masterpiece; but it has nothing whatever to do with composing musical works—masterpieces or otherwise.—I am, Sir, Yours truly,

F. CORDER.

13, Albion Road, South Hampstead, N.W. 6,
October 4, 1918.

## THE SMALL ORCHESTRA.

SIR,—Amongst the many interesting and illuminating articles in your September issue, one which attracted my attention particularly was M. Jean-Aubry's 'A Plea for the small Orchestra.' This admirable article expressed most clearly the views I have long held, and which I am sure are held by a very large number of earnest musicians throughout the whole music-loving world. Undoubtedly the War has been of great—though perhaps indirect—benefit to music and musicians: it has shattered many false idols, brought us to a greater sense of self-reliance, and caused us—chiefly involuntarily—to revert to simplicity in place of much of our old, blundering complexity. Even if we desired to do so, we could not, in view of the urgent necessity for work in other and, temporarily, more necessary spheres of activity, maintain the gigantic orchestras and choral organizations which we were accustomed to before the War; and as a result we have had to adopt simpler means—at first perfunctorily, but now appreciatively. It has perhaps taken us a long time to accustom ourselves to the absence of the colossal orchestras of 'Tod und Verklarung' and 'Elektra'; but having eventually done so, we have begun to realise that power (sometimes degenerating into mere noise!) is not necessarily a *sine qua non* for beauty and art—that it is still possible to express an infinite variety of emotions with an orchestra of the Mozart and Beethoven calibre, and that such 'extras' as the celesta and the vast army of wood-wind (such as that so frequently employed by Richard Strauss) are, after all, only superficialities.

Most people, I should imagine, will agree that all the blarings and hootings of the super-orchestras of the Mahler variety have never—in spite of the immensity of the orchestra required to render them, and the amazing complexity of the scoring employed—produced more impressive effects than those produced with the beautifully-balanced orchestras of Beethoven. There is infinitely more 'thrill,' to my mind, in that passage from the Scherzo of Beethoven's C minor Symphony, where a low C is sustained for several bars, accompanied solely by the mysterious tappings of the timpani, than in any passage from Strauss's 'Tod und Verklarung'—and what a contrast in means these two works present!

Another aspect of the matter is this: that because of the very enormity of the orchestras required to render certain modern works, much of the inner beauty of the music is lost on ninety-nine out of a hundred listeners. With the simple orchestras of Mozart and Beethoven, every little 'inner melody' speaks out, unobtrusively yet unmistakably; each instrument has more individuality than with the gigantic orchestras in vogue in 1913. With a small orchestra little or no mental strain is imposed on the listener, and all the finer shades of expression are able to be heard. I fancy that one of the reasons for the failure of many orchestral works was because composers—especially ''prentice hands'—were wont to imagine that hugeness spelt greatness.

Now, however, that we have been compelled to reduce our resources, let us learn the lesson that our so doing teaches us: that to be great does not necessarily require a vast array of instrumentalists, but that the greatest is he who can produce great music by the simplest means.—Yours, &c.,

A. F. MILNER (*A.R.C.M., A.R.C.O., Lance-Corporal*).

B.E.F., September 26, 1918.

'C. W. K.' and other provincial correspondents write recounting the difficulties they experience in obtaining the music alluded to in some of our recent articles. The difficulty is mostly in connection with foreign publications, of which local music-sellers are (not unnaturally) ignorant. Our correspondents suggest that, in future articles dealing with modern music, we should give the price and the publisher's address. We regret that we do not see our way to making an innovation which might easily be misunderstood or might lead to abuse. The problem will be solved to some extent if readers will remember that modern foreign publications can invariably be obtained through Messrs. Novello.

## RESONANCE.

Sir,—There is no end to the apparent phenomena which a person minus even an elementary knowledge of acoustics may notice with regard to vocal experiments. Mr. Robertson's letter of last month betrays such a knowledge. Does not the sound heard in the nose depend on the capacity of that chamber, and does not its causation depend on the pitch of the intrinsic note? Some may try for a long time unsuccessfully until they hit on this particular note. These notes are heard because of their contiguity to the middle ear viâ the eustachian tube, but cannot possibly be heard or deemed of any value outside of the head.

Nasal resonance reminds one of the schoolboy's definition of salt. He said, 'It is the thing that gives the porridge the funny taste when you forget to put it in.' So does dropping the palate partly or wholly, completely alter the quality of the voice, not by added resonance but by the cancellation of the enriching overtones and by absorption against the soft palate. Had the sinuses been denied to non-speaking animals, one might have concluded that they were intended to reinforce certain tones and not to heat and moisten the ingoing breath-stream—their primary purpose. The capacity of the nose is an invariable quantity, and could only reinforce one or two notes. One only needs to hear some of the American music hall artists to be done with nasal resonance for ever. Several scientific voice-trainers have closed the nose at the choane and filled it up with milk, and found that it made no difference whatever in the brilliancy of the notes. Many real singers have been wrecked on the rocks of nasal resonance.

By training on scientific lines one can find the resonator for every note and every vowel: result, full round tone with less effort; a *sine quâ non*, the diapason quality from which all other tones are possible. Madame Larkcom said recently that some trainers trained for a small tone, some for sweet tone, some for big tone; but can a small-tone singer sing a big tone? No; but the person who has trained his or her diapason quality can produce the others at will. Should it not be our aim to train the voice correctly at first, and let the small voice and the sweet voice be added unto us? At choral festivals and eisteddfodau we hear the 'pretty pretty' exotic quality all the time, never the diapason quality, reminding one of a recital on a grand organ where the performer is limited to the swell.

I cannot understand why some adjudicators favour the still small voice. Is the boy voice or toy voice their standard? One is tempted to think so. At a recent festival I heard a choir very ably summed up in a few words—'Dainty they may be, but grand they can never be.' If adjudicators were placed at the rear of the hall, their conceptions of choirs would be quite different. The delicate overtones of the small-tone choir are spent before reaching the rear, and the result there is decidedly disappointing.

Yours, &c.,
David Houston.

14, Lyndhurst Gardens, Glasgow,
October 15, 1918.

## THE Y.M.C.A. MUSICIANS' APPEAL.

Sir,—I was delighted to see in your September issue copies of some of Mr. E. L. Bainton's capital programmes given in Holland. I think you would wish to make it known that Mr. Bainton's work in Holland is being done under the Y.M.C.A., for which he has lately been appointed Chief Musical Organizer for that country. As the *Musical Times* in common with the other musical papers of the country inserts regular appeals for contributions to the Musicians' Fund of the Y.M.C.A., I think it will interest your readers to know that the splendid success of this fund has stimulated the Y.M.C.A. to a great deal of expenditure beyond what the fund itself can meet, and the provision of skilled musicians as Music Organizers in the various fields of war is one of the ways in which the Y.M.C.A. is now serving the soldier. Larger funds and more recruits are needed.—Yours faithfully,

Percy A. Scholes
(*Organizing Secretary, Music Section, Y.M.C.A.*)

Universities House,
25, Bloomsbury Square, W.C.1.

## SIR HENRY R. BISHOP.

Sir,—By request I am writing a 'Life of Sir Henry Rowley Bishop,' and in order to make this biography of the famous English composer as complete as possible I venture to appeal, with your kind permission, to readers of the *Musical Times* for letters written by this musician or by his two wives, both distinguished singers, or any interesting data. There is still a good amount of material in private collections in this country, though Americans, long ago recognising his worth, have bought many precious relics, including the original manuscript of 'Home, sweet home,' and one of his diaries! Hence this request. No biography has yet been published, but there is a very accurate life of him in the 'Dictionary of National Biography,' written by Mr. Barclay Squire; and there was an illuminating account of his works in the January number of the American *Musical Quarterly*, from the pen of Mr. Frederic Corder.—Your obedient servant,

Richard Northcott.

Barton Close, Clifton Road, Southbourne.

## FAVERSHAM CHURCH.

Sir,—I thank 'Antiquary' for his letter in your October issue. If he could kindly furnish me with documentary evidence in support of his statement that the Boy Bishop never celebrated Mass, I should be very grateful.

In the *Church Times* of December 24, 1914, appeared an article headed 'Santa Klaus.' In it the writer quotes the Proclamation of Henry VIII., which suppressed the observances of St. Nicholas's and Childermas Days, and which he says is based upon the ground that 'children be strangely decked and apparelled to counterfeit Priests, Bishops, and women . . . . and boys do sing Mass and preach in the pulpit with such other unfitting and inconvenient usages,' &c.

I have not verified this quotation with the original Deed, but there seems no reason to doubt its authenticity.

I take it that whether the term 'celebrate' or 'sing' Mass be used matters little; the inference to be drawn is that the Boy Bishop took the principal part, or, as we should say, officiated.—Yours faithfully,

C. H. D.

The following extract from a recent letter from Mr. E. L. Bainton, interned in Holland, will we believe be of interest to many:

> 'I have been engaged by the Amsterdam Mengelberg Orchestra to conduct two concerts of British music—one at Amsterdam and the other at The Hague. It is the first time they will have had an English conductor. Elgar was to have come in 1914, but the War upset the arrangement. The Patron's Fund, through the late Sir Hubert Parry, has promised to send the music necessary, so we hope for fine performances. Elgar, Bantock, Delius, Vaughan-Williams, Balfour-Gardiner, &c., will be represented. Nothing is known here of British music, though they do everything else: German, French, Russian, and Italian. It ought to do good by paving the way to a clearer understanding of British art. The concerts take place the first week in December.'

## GLOUCESTER'S MUSICAL RECORD.

Dr. A. Herbert Brewer, in a letter to the *Observer* of October 14, says: 'I have read with great interest Mr. Ernest Newman's article on "The Resurrection of Triennial Festivals" in last Sunday's issue. I am glad to see that he approves of the continuation of the Three Choirs Festivals after the War, but I do not quite see eye-to-eye with him in his statement that these towns have "no music worth speaking of in ordinary times." He mentions that one of the immediate needs is for orchestral music. Perhaps he is unaware that Gloucester possesses an Orchestral Society (in pre-War time numbering a hundred and fifty members) which, in spite of the War, has continued to flourish, and has performed recently, among other works, the following Symphonies: Nos. 1 and 4 by Beethoven, the E minor and F minor by Tchaikovsky, the D major by Brahms, and the "Unfinished" by Schubert. The appreciation of such music is proved by the fact that at the last concert numbers of music-lovers failed to obtain

admission. In addition to this organization there exists a Choral Society which is the backbone of the Festival Chorus, and which has performed, in conjunction with the Orchestral Society, such works as the Requiems of Verdi and Brahms, Dvorák's "Stabat Mater," Brahms's "Song of Destiny," Parry's "Blest Pair of Sirens," Elgar's "King Olaf" and "The Dream of Gerontius," &c. Nor is the art of madrigalian singing lost sight of, for this Society always endeavours to include, in at least one of its concerts during the season, the best specimens of this type of composition. This finer form of part-singing also receives generous appreciation and support at the concerts given by the Gloucester Orpheus Society, a male-voice choir consisting of some seventy members. Apart from these Societies frequent organ-recitals are given in the Cathedral and Shire Hall, which attract large audiences. Is this a musical record not worth mentioning?'

## ORGAN PEDAL TECHNIQUE.

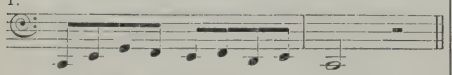
By J. E. Barkworth.

There has recently been some discussion in the *Musical Times* on Organ Pedal Technique. Now the remarkable fact about pedal technique is that its principles have never been deeply considered nor systematically worked out like those of pianoforte touch or violin fingering. One of our foremost teachers confessed to me that he had acquired his pedalling haphazard in boyhood, and had no system to teach; and he spoke the simple truth. The various instruction books give pedal exercises and scales, with the footing marked empirically and on no system. Even the design of the pedals is not uniform; about twenty years ago the Royal College of Organists adopted a new standard pedal-board, and the American Guild of Organists another. Apparently these two bodies neither consulted each other nor any eminent organists of France or Germany. The American and British pedal-boards are superficially alike, but there are many small points of difference, all, to my mind, in favour of the American pattern. And the bench, which is as important as the keys, has never been considered in the light of the real nature of the physical action involved. Yet modern organ actions admit of a great development in pedal playing. In many organs the touch is so light that a glissando is easy; and there is no reason why pedal-playing should be cumbrous, uncertain, or fatiguing.

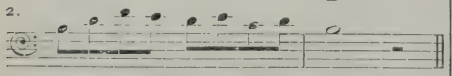
When I was teaching in Baltimore, I worked out the elements of a system by which my pupils quickly acquired rapid and certain execution; it was founded on a book by Nielsen, the Swedish organist,* who in turn derived his ideas from Lemmens. It remained incomplete, because I ceased to teach; but a brief account of it may be of interest.

While it is wrong to slide along the bench to reach the extreme keys, yet these cannot be reached without turning the body on a vertical axis. To prove this, play the following passages:

1.



2.



During the minim rest you have to turn the body on a vertical axis. But since neither feet nor hands are touching anything, you will find that you can only make this turn by an awkward jerky wriggle. If the bottom C were a semi-breve, and there were no rest, you would turn the body by pushing from the left foot resting on the C key; or if there were still a rest, but your hands were on manual keys, you would turn the body by pushing from them, though you might be unaware of it. This turning of the body corresponds to the shift in violin-playing; and some means must be found for judging the amount of the turn with surety. But with an ordinary bench this amount depends on the extent of the friction between the surface of the bench and the clothes of the player; and this friction is variable, and causes physical irritation and discomfort.

It is better to be seated on a revolving music-stool; this saves irritation and fatigue, and makes it possible to gauge with certainty the amount of revolution of the body.

Next, it is not necessary on a modern pedal-board, with smooth-surfaced keys and light touch, to wear boots or shoes; it is better to play in stocking-feet. At first you will be afraid of stubbing your toes, but this will not happen; and in a week it will seem as clumsy to wear boots on your feet as to wear hedging-gloves on your hands. The absence of boot-heels makes it necessary to set the stool an inch lower—that is all.

The shape of the keys is another point in the material equipment. Among recent attempts at improvement, a few organs have discs projecting outwards from the bottom C sharp and the top E flat keys, on which the toe (as it is called, really the ball underneath the root of the great toe) falls more easily. A few have a raised step on the forward end of the two A flat keys, to obviate the difficulty caused by the three short keys in succession; and Nielsen suggests that all the short keys might be made long enough to use the heel on them. But these points of design are not likely to be generally adopted, and we will deal with the ordinary concave and radiating pedal-board.

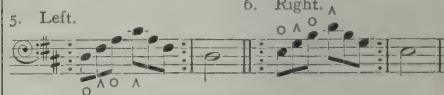
Now the distinguishing notes of modern pedalling are the greatly extended use of the heel, and, partly as a consequence, the less frequent crossing of the feet, which in rapid passages is to be avoided as much as possible, and should not occur oftener than the crossing of one finger over another. Toeing and heeling a number of notes with one foot used to be condemned as leading to involuntary phrasing, and deprecated as a bad trick acquired by the player who wished to keep the other foot always on the swell pedal. Neither objection will stand. After a few days of elementary practice with the toes, the pupil should learn to play a true *legato* with toe and heel, practising the following exercise:

3. Left foot.

4.

and some exercises in thirds, of which I will give only one specimen:

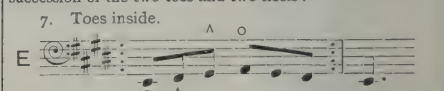
5. Left. 6. Right.



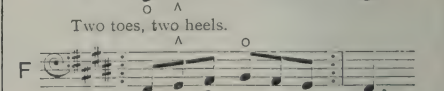
the point of which will appear later.

Next consider this. The two toes and two heels together resemble a hand with four fingers, except that, unlike the four fingers, they can succeed each other in any order, and should learn to do so. Take the scale of E major and make groups of four notes. We shall find nearly every variety of succession of the two toes and two heels:

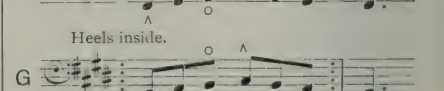
7. Toes inside.




Two toes, two heels.




Heels inside.




* An English translation is published by Schirmer & Co.

(Continued on page 512.)

# Awake, awake; put on thy strength, O Zion.

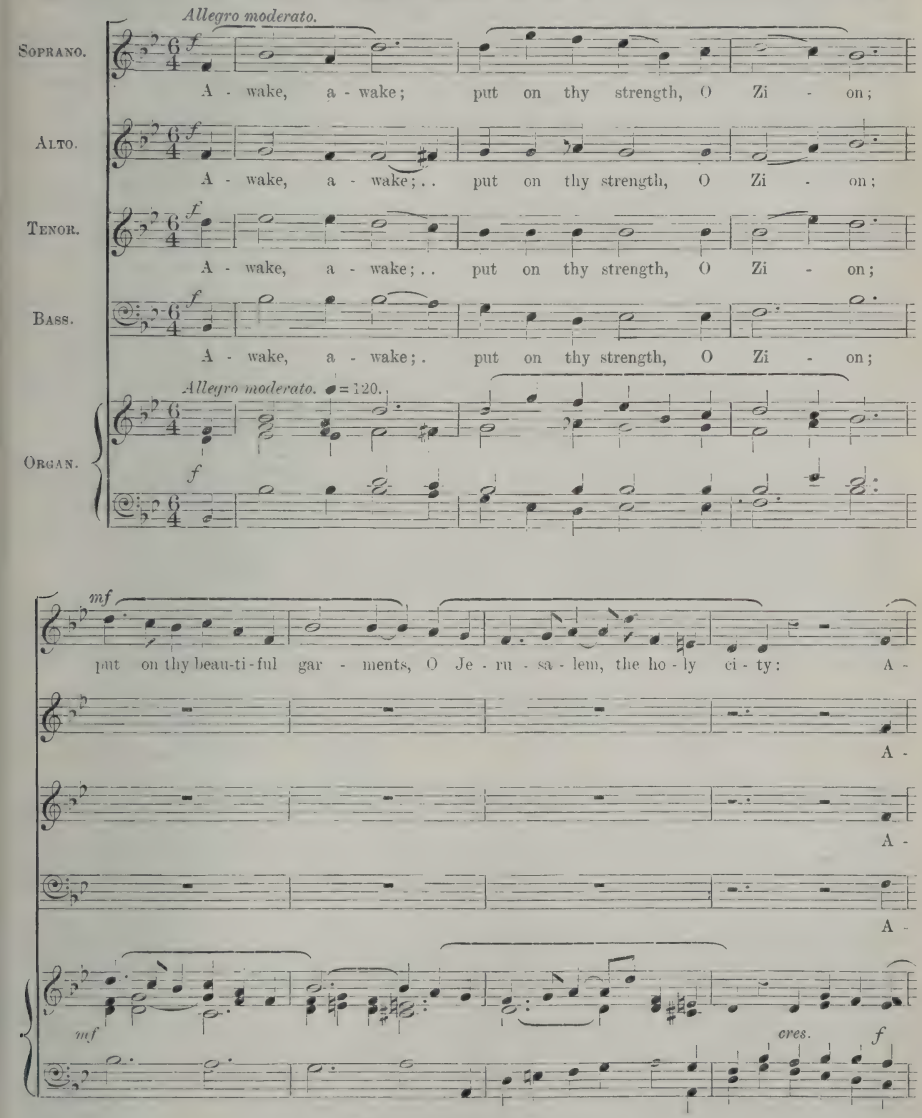
## (FIRST CHORUS.)

FULL ANTHEM FOR S.A.T.B.

Isaiah lii. 1, 2.

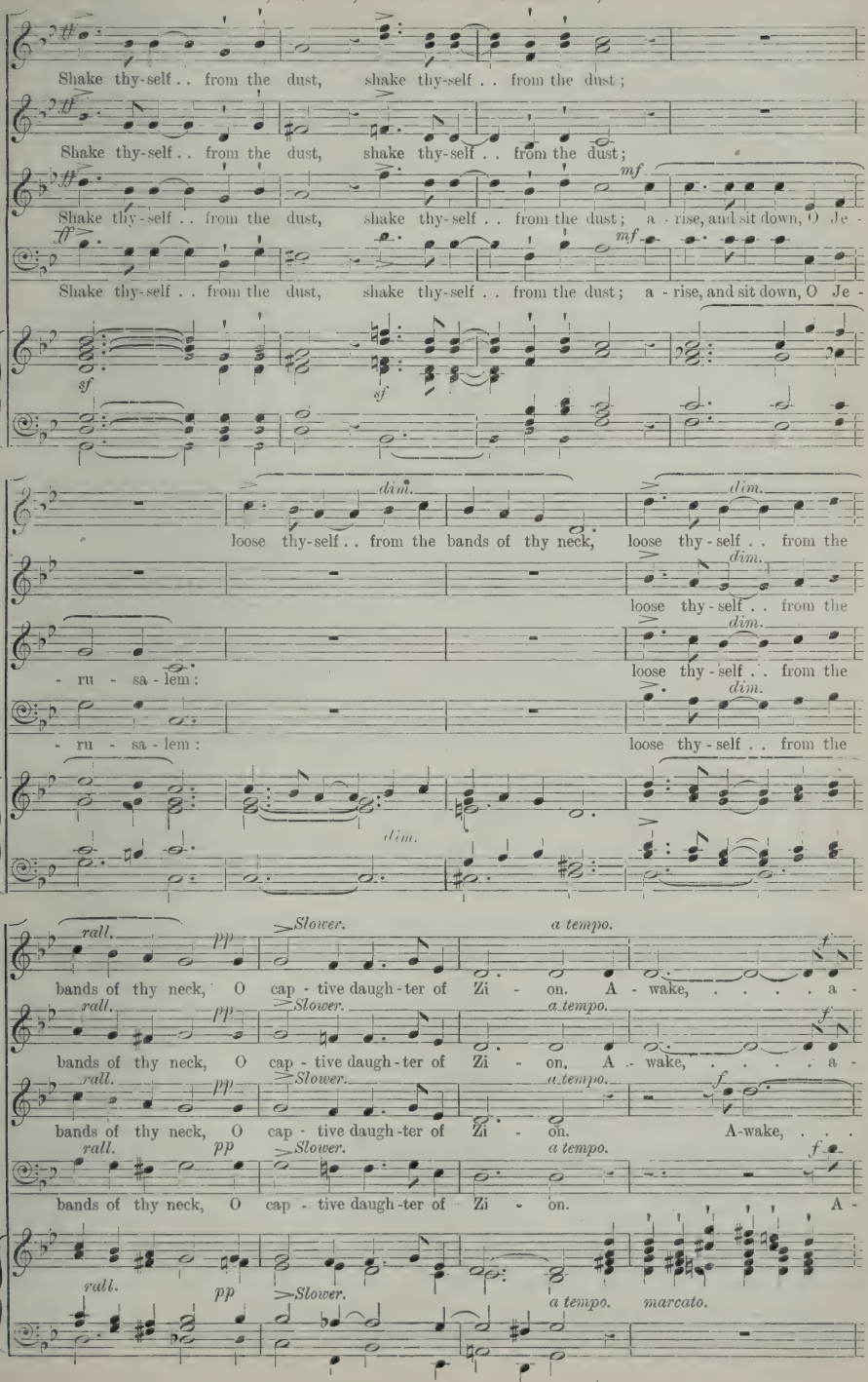
Composed by J. STAINER.

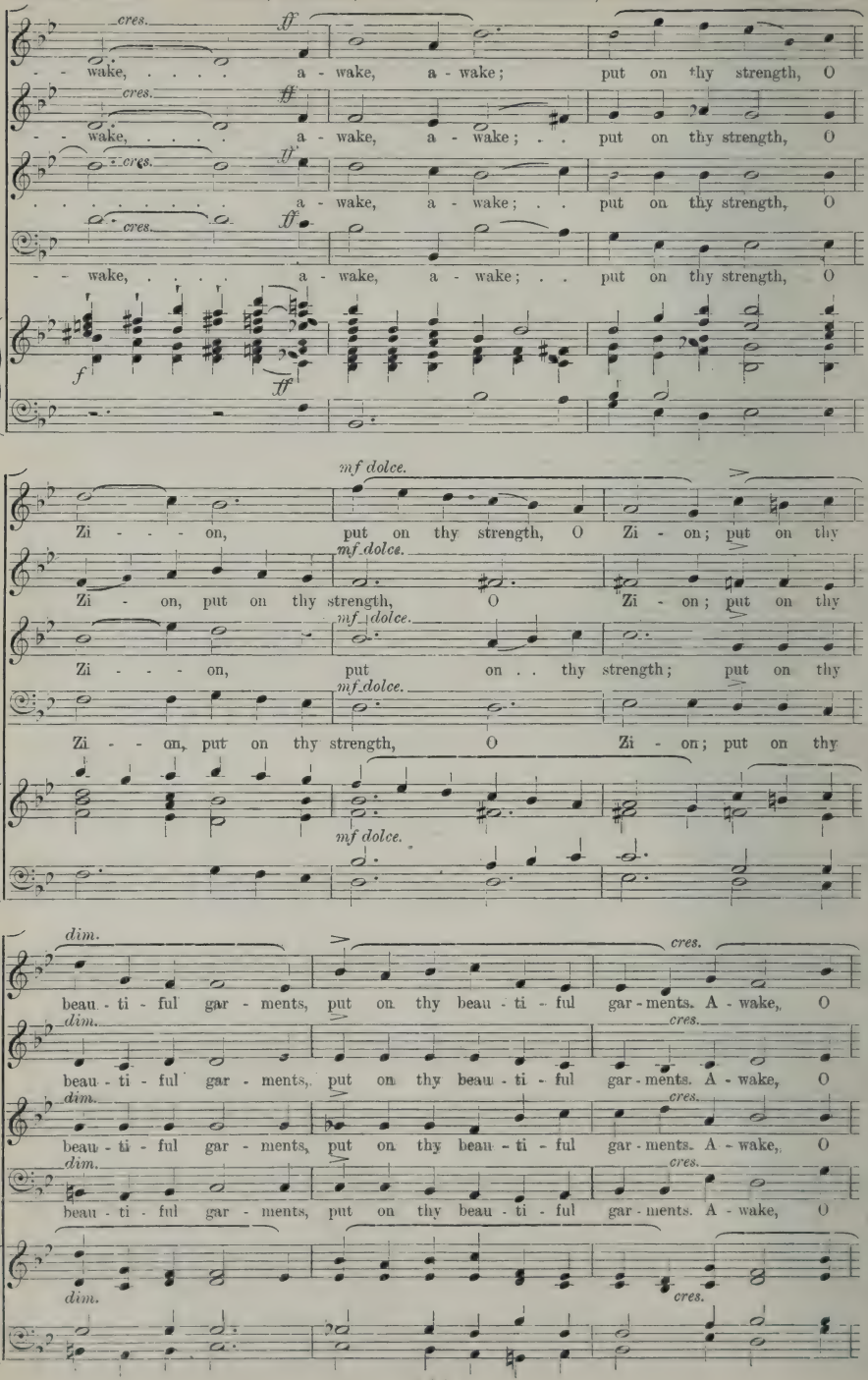
LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

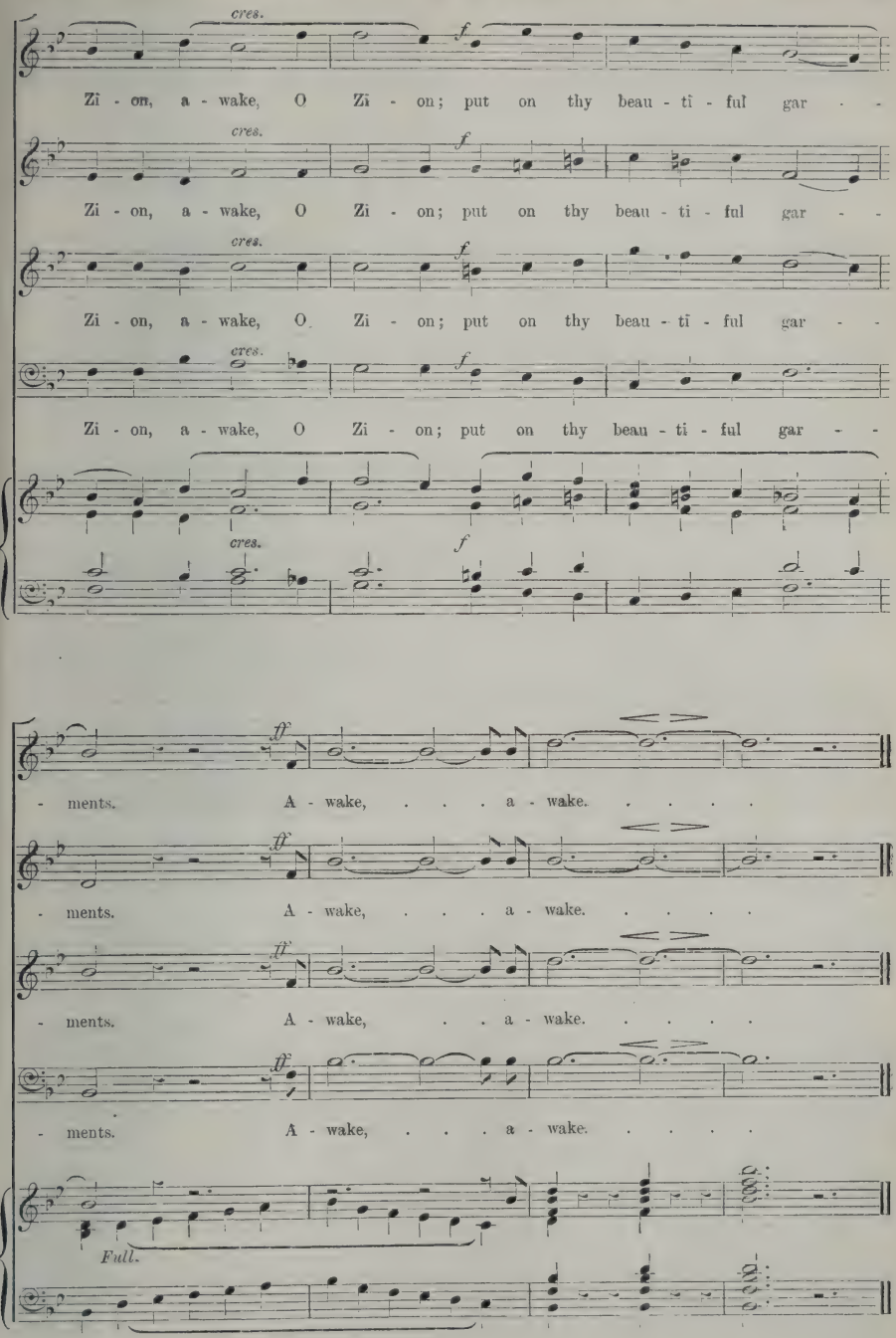

Allegro moderato.
SOPRANO.
A - wake, a - wake; put on thy strength, O Zi - on;
ALTO.
A - wake, a - wake; . . put on thy strength, O Zi - on;
TENOR.
A - wake, a - wake; . . put on thy strength, O Zi - on;
BASS.
A - wake, a - wake; . put on thy strength, O Zi - on;
Allegro moderato. ♩ = 120.
ORGAN.
mf
put on thy beau-ti-ful gar - ments, O Je - ru - sa - lem, the ho - ly ci - ty: A -
A -
A -
A -
mf
cres.
f

The complete anthem is published in NOVELLO'S OCTAVO ANTHEMS, No. 56; and in NOVELLO'S TONIC SOL-FA SERIES, No. 865.

- wake, a - wake; put on thy strength, O Zi - on: for henceforth there shall no more
- wake, a - wake; put on thy strength, O Zi - on: for henceforth there shall no more
- wake, a - wake; put on thy strength, O Zi - on: for henceforth there shall no more
- wake, a - wake; put on thy strength, O Zi - on: for henceforth there shall no more
p Full Sw.
Ped.
come un - to thee the un - cir - cum-cised and the un - clean. A - wake, a - wake, O
come un - to thee the un - cir - cum-cised and the un - clean. A - wake, . .
come un - to thee the un - cir - cum-cised and the un - clean. A - wake, a - wake, a - wake, O
come un - to thee the un - cir-cum-cised and the un - clean. A - wake, a - wake, a-wake, O
cres.
Zi - on, a - wake. A - wake, a - wake; put on thy strength, O Zi - - on.
Zi - on, a - wake. A - wake, a - wake; put on thy strength, O Zi - - on.
Zi - on, a - wake. A - wake, a - wake; put on thy strength, O Zi - - on.
Zi - on, a - wake. A - wake, a - wake; put on thy strength, O Zi - - on.
f Ch.

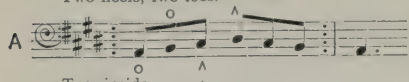

Shake thy-self . . from the dust, shake thy-self . . from the dust;
Shake thy-self . . from the dust, shake thy-self . . from the dust;
Shake thy-self . . from the dust, shake thy-self . . from the dust; a - rise, and sit down, O Je -
Shake thy-self . . from the dust, shake thy-self . . from the dust; a - rise, and sit down, O Je -
loose thy-self . . from the bands of thy neck, loose thy-self . . from the
loose thy-self . . from the
- ru - sa - lem: loose thy-self . . from the
- ru - sa - lem: loose thy-self . . from the
bands of thy neck, O cap - tive daugh-ter of Zi - on. A - wake, . . . . a -
bands of thy neck, O cap - tive daugh-ter of Zi - on. A - wake, . . . . a -
bands of thy neck, O cap - tive daugh-ter of Zi - on. A-wake, . . .
bands of thy neck, O cap - tive daugh-ter of Zi - on. A -
rall.
pp
Slower.
a tempo.
f
marcato.


cres.
ff
- - wake, . . . . a - wake, a - wake; put on thy strength, O
cres.
ff
- - wake, . . . . a - wake, a - wake; . . put on thy strength, O
cres.
ff
. . . . . a - wake, a - wake; . . put on thy strength, O
cres.
ff
- - wake, . . . . a - wake, a - wake; . . put on thy strength, O
f
ff
mf dolce.
Zi - - - - on, put on thy strength, O Zi - on; put on thy
mf dolce.
Zi - on, put on thy strength, O Zi - on; put on thy
mf dolce.
Zi - - - on, put on . . thy strength; put on thy
mf dolce.
Zi - - on, put on thy strength, O Zi - on; put on thy
mf dolce.
dim.
cres.
beau - ti - ful gar - ments, put on thy beau - ti - ful gar - ments. A - wake, O
dim.
cres.
beau - ti - ful gar - ments, put on thy beau - ti - ful gar - ments. A - wake, O
dim.
cres.
beau - ti - ful gar - ments, put on thy beau - ti - ful gar - ments. A - wake, O
dim.
cres.
beau - ti - ful gar - ments, put on thy beau - ti - ful gar - ments. A - wake, O
dim.
cres.


cres.
f
Zi - on, a - wake, O Zi - on; put on thy beau - ti - ful gar - -
cres.
f
Zi - on, a - wake, O Zi - on; put on thy beau - ti - ful gar - -
cres.
f
Zi - on, a - wake, O Zi - on; put on thy beau - ti - ful gar - -
cres.
f
Zi - on, a - wake, O Zi - on; put on thy beau - ti - ful gar - -
cres.
f
ff
- ments. A - wake, . . . a - wake. . . . .
ff
- ments. A - wake, . . . a - wake. . . . .
ff
- ments. A - wake, . . a - wake. . . . .
ff
- ments. A - wake, . . . a - wake. . . . .
Full.

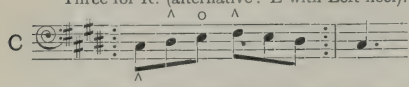
(*Continued from page 506.*)

Two heels, two toes.

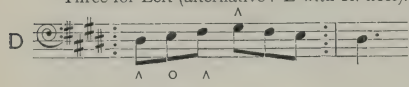



Toes inside.

Three for R. (alternative: E with Left heel).




Three for Left (alternative: E with R. heel).



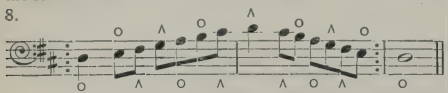

Same as the first.

Leave F and A till the last. They involve the use of two toes followed by two heels (or two heels by two toes)—a difficult succession, but most useful. Work out a similar exercise in the key of A flat.

When these can be played quickly with ease, proceed to scales. Rapid scales on the pedals seldom extend beyond an octave, and should be so practised.

Take exercises Nos. 5 and 6, and interlace them. You get the scale of D:

8.



Each foot uses toe and heel alternately, and there is no crossing of feet. Practice will soon enable you to play this scale *presto*.

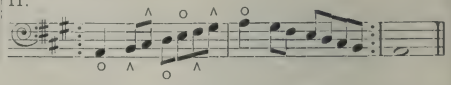
The scales of C, G, and F have the same model as D.

Model for the scale of A:

9. Left. 10. Right.

And the resulting scale of A:

11.



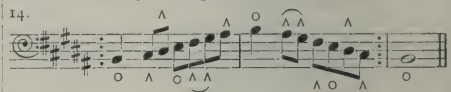
The scale of E is similar. So are those of E flat and B flat, except that in these scales the toe begins in the left foot, and the heel in the right.

A flat is unique. Model:

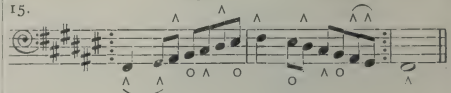
12. Left. 13. Right.

The scales of B, F sharp, and D flat are peculiar, owing to the three short keys coming in succession:

14.



15.

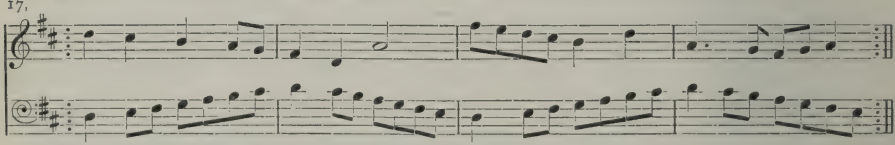


16.

I will not now take up space by working out the minor scales; perhaps a later opportunity will be found for dealing with them, and also with the shift mentioned above, the use of which is best explained in connection with broken chords.

The pupil should, after practising each exercise with feet alone, add a counterpoint for the left-hand, thus:

17.



This assumes some intelligence in the pupil; but it is wise to do so.

## 'A PLEA FOR THE SMALL ORCHESTRA': A REPLY.

Under the title, 'A Plea for the small Orchestra,' in the September *Musical Times*, M. G. Jean-Aubry, the well-known French musical critic, makes out an apparently good case for the small orchestra, and still more apparently a very scathing indictment of what he terms the German narrowness of mind in the still further padding of the large orchestra. There is much in M. Jean-Aubry's article that is excellent; on the other hand, there is much in it that, although one cannot term it inaccurate, at the same time would convey an inaccurate idea of what is wanting in modern small orchestration. When M. Jean-Aubry definitely accuses Germany of objectionable ideas and narrow-mindedness in the conception of the orchestra, he is like unto the man who retaliates on the bystander instead of on the man who has struck him, for the simple reason that it is quite an easy matter for the conductor to refrain from doubling the instruments in an orchestra, especially as M. Jean-Aubry points out that it is easier to find thirty instrumentalists than eighty or a hundred. Of course, I take it for granted that the writer of the article does not object to four, say contra-bassi, if the score calls for them. In a particular work which may sound a little heavy, if the parts for four or six instruments are not the same it stands to reason that the number of instruments cannot be reduced except, as I have before pointed out, the conductor himself is responsible, in which case he would, or should, re-write the parts for that particular instrument or instruments.

Where I think M. Jean-Aubry travels a little wide of the mark is in not correctly focussing the great difference between the pretty, though light, water-colour sketch and the massive oil-painting. Take, for instance, the 'Magic Flute' Overture. It would not detract from the beauty of the string passages in this work if the strings were doubled and redoubled and doubled again; but I am prepared to admit that in the case of a striking melody orchestrated in such a way as to call for extreme delicacy—not only, say, of bowing, but, what is more important still, phrasing—then certainly the more instruments that handled it the more likely are we to lose the subtlety of the composer's intention.

Coming down to the bed-rock of M. Jean-Aubry's object in his article, I think the real significance of the matter is twofold :

(1) That composers of the past, and the majority of present-day composers, think it beneath their dignity to write expressly for the small orchestra.

(2) That as a commercial proposition the small orchestra of from nine to eighteen players is not an attractive one to concert-arrangers. The class of audience attracted by the small orchestra usually pays an admission of 1*s.* to 2*s.* to see the kinema in addition to hearing the music; yet it must be confessed that the bulk of the finest players in this country are now engaged in picture-house work.

If a concert-hall was started with an orchestra of sixteen players, it would not in my opinion attract an audience which would make the venture a paying proposition. Yet, on the other hand, it is highly possible that a large proportion of any audience would actually prefer the music of such an orchestra to the masses of sound and tone-colouring they hear in the big orchestras.

To return to the first of the two reasons mentioned above, it must be admitted that the amount of music written for the small orchestra is regrettably small; and when one considers the large amount of music that is necessary for the modern picture-house to maintain anything like a varied programme, it will readily be seen that the librarians of these orchestras are reduced to the necessity of playing all sorts of music just as it comes, and simply taking from the full orchestral sets the parts for which they have the instrumentalists.

I am assuming that M. Jean-Aubry's article is specially directed to the professional small orchestra. I could easily name here, if it were necessary, at least two hundred well-known works, including overtures, intermezzi, &c., which were originally written for full orchestra, and which I have heard played by small orchestras, in which the parts required (say five, six, or seven) have been taken from the full orchestral sets and played without alteration, the only filling-up being an occasional cue written for bassoon, and now taken by the 'cello, or something written for the clarinet being taken by the violin. It is fairly obvious that not only is this sort of thing unsatisfactory from the purely musical point of view, but it is highly unsatisfactory from the players' point, inasmuch as they come on to these cues in their parts without an absolute certainty that they should play them, and only the practised picture-house player can do anything like justice to the music. His lengthy experience indicates to him what he had best play and best leave out. In a local picture-house quite recently I heard the 'Unfinished' played by a band of five, consisting of pianoforte, violin, clarinet, 'cello, and bass. Poor Schubert! The conductor at this picture-house had not spent any sleepless nights wondering what he should leave out or put in; the band simply played what parts they had. One other point I would deal with in M. Jean-Aubry's article, and it is that part in which he states that a small Orchestral Society would have no difficulty in finding works to perform. He goes on to say that they would have the Concertos of Bach, the Symphonies of Haydn and of Mozart, and most of the works of Handel, and also the greater part of the concertos, cantatas, operas, and oratorios. Here, again, it is difficult to see what M. Jean-Aubry's idea is: whether, as I have said before, he is pleading for the small orchestra in the professional or in the amateur sense. For amateur orchestral societies can occasionally assemble sixteen or twenty good players to perform works such as those mentioned above, but the small professional orchestras of seven to ten players are content to leave Bach and Handel alone. This they do, simply because Bach and Handel cannot be subjected to careless mutilation. What is required is good music expressly written with a view to its performance by seven to ten instruments, with pianoforte. When the small orchestra comes into its own as a commercial proposition (apart from the picture-houses), then our composers may not think it *infra dignitatem* to write for it.

W. Beeson.

## SOME FURTHER NOTES ON MANUAL 32-FT. STOPS, ETC.

By Arthur E. Teggin.

Two interesting examples of 32-ft. Manual stops are to be found in organs by the late Mr. Casson. His organ for the London Organ School has a 32-ft. Dolce (mid. C) on the Great, and an organ in Cathcart House, S. Kensington, has a 32-ft. Quintatön (to fiddle G) on the Great. Examples of 32-ft. Manual stops are found on organs by Anneessens in Middlesbrough Roman Catholic Cathedral, and St. Mary's Church, Bradford. A printed note to the specification of the latter states, 'We are told that this organ, and that at the Italian Church, Hatton Garden, London, are the only instruments in Great Britain which contain an "open" 32-ft. stop on the Great Manual: those in the Leeds and Doncaster Parish Churches have each a 32-ft. on the Great (most exceptional; but both are "stopped").' When the organ in Queen's College, Oxford, was reconstructed by Messrs. Walker, in 1866, a Contra-Bourdon of 32-ft. tone was added to the Great. The organist (the Rev. Dr. Haynes), when he left Queen's College, took with him the pipes of the 32-ft. and many other pipes which had been his private property. A later rebuild by Walker provided space for a 32-ft. stop which was not then inserted. The specification of the organ in Trinity Church, Libau, gives two Manual 32-ft. stops—Geigen Principal on the Great, and Untersatz on the Choir. This four-manual organ has 131 speaking stops, including 42 on the Great and 35 on the Pedal. (Specification given by J. Wedgewood, December, 1900.)

To the list of 64-ft. Pedal stops must be added Clifton (Bristol), Victoria Rooms, a 64-ft. Gravissima by Hope-Jones. The organ in Selby Abbey by Compton, which was totally destroyed by fire in 1906, had a 64-ft. Gravissima (acoustic). The 64-ft. stop at Worcester Cathedral is named 'Tonitru.' But according to an extract from the American *Christian Science* (quoted in *Musical Opinion*, November, 1914), the lowest depth ever reached in organ tones must be that obtained from the 128-ft. stop in an organ at Lowell, Mass., U.S.A. The stop is named 'Tonus infra totissima,' and is described as 'a mighty atmospheric throb of most awesome majesty, which, while soft, is so persuasive as to hold its own against the mightiest crashes of the full organ. It is true, of course, that these grave and remote tones have their place only in slow and solemn music such as the recent reversion of the Gregorian encourages.' Our plainsong enthusiasts will perhaps note this!

With regard to organs of five manuals it is sometimes difficult to ascertain from printed specifications how many actual keyboards certain organs really have, and in this connection it is a pity that a distinction is not made between the number of manuals (so called) and the number of 'organs'—Great, Choir, Swell, &c. In many cases two 'organs' of a similar character are played from one manual, *e.g.*, Choir and Solo, or Swell and Echo; but in other cases the organs played from one manual are quite distinct, as in the case of Hexham Abbey, where the Solo and Echo organs are played on one manual although the Echo organ is quite apart from and some distance from the Solo organ. This organ is really one of five manuals, though possessing only four keyboards. A distinction might be made by retaining the name 'clavier' for the actual keyboard and using the word *manual* (keys played by the hand as distinguished from the pedals) for the number of organs—Great, Swell, &c. This nomenclature would more clearly describe the capability of an organ, and would add to the interest of students of organ-building. If this system were adopted our list of five, or more, manuals would be enlarged to include, amongst others, St. Mary's Cathedral, Edinburgh (4 claviers, 5 manuals); St. Michael's, Chester Square, London (4 claviers, 5 manuals); London School of Music (3 claviers, 8 manuals); Cathcart House, South Kensington (3 claviers, 7 manuals); All Saints', West Dulwich (three claviers, six manuals), Southport Wesleyan Chapel (4 claviers, 5 manuals), and many organs in America, including St. Bartholomew, New York (4 claviers, 6 manuals), and Garden City, Cathedral of the Incarnation, U.S.A., a four-manualed organ having eight distinct organs—Tower Great, Chancel Great, Tower Swell, Chancel Swell, Chancel Choir, Chapel Choir, Solo, Echo. The

Solo and Echo occupy one manual; the pipes of the Echo are between the ceiling and the roof, and there are no less than five vox humanas. This Roosevelt organ seems quite a curiosity. (Specification by C. Elvey Cope, May, 1906.) The study of American organ-building is certainly of great interest.

The multiplication of claviers as distinct from organs seems to be quite unnecessary, as was urged by the late Mr. Casson, who pointed out that as no man was ever yet so constructed as to be able to play—*i.e.*, to handle with certainty and comfort, simultaneously with vigorous pedalling—a greater number of manual claviers than three, no organ, however large, need have more than three manual claviers. A skilled performer requires occasionally to play on three manuals simultaneously; therefore a perfect organ must have no less. I might add that the Casson system of manual 'Helps' will provide for any number of 'manuals' that may be thought necessary; and this on only three keyboards. Those players who have had practical experience of the Casson system of 'Helps' will testify to the truth of Mr. Casson's contention.

## THE Y.M.C.A. MUSICIANS' FUND.

We have received from Miss Kathleen Bates, A.R.C.M., a cheque for £40 for the Y.M.C.A. Musicians' Fund, being half the proceeds of a miscellaneous concert she gave under distinguished patronage in the Palace Theatre, Salisbury, S. Rhodesia, on July 30. It is highly gratifying to find such substantial sympathy for the cause coming from this far-off country. We thank Miss Bates very cordially for her kind help. The programme on the occasion was a long one, consisting of twenty-six vocal, solo, instrumental, and orchestral items, fourteen of which were of British origin. There were nine vocal soloists, ten instrumental soloists, and an orchestra. The other moiety of the proceeds was devoted to the Rhodesia Regiments' Club.

### 'THE MUSICIANS' Y.M.C.A. GIFT TO H.M. FORCES.'

Under this heading, the promoters of the Y.M.C.A. appeal send us the following account of their work:

'Special features of last month's contributions were the generosity of the Metropolitan Academy of Music, which promised to raise £50 and has already sent in over £70; the collection organized at Gloucester by Mr. Charles Morris, which he hopes to follow by one at Cheltenham in the Christmas holidays (we shall be pleased to send a copy of Mr. Morris's "Hints to Organizers of Collections" to anyone anxious to follow his example in other places); and the interest in the Musicians' Gift which has been shown in Rhodesia, Miss Kathleen Bates's concert following on the lecture given by Mr. Egerton Lowe previously acknowledged. The handsome sum from the I.S.M. is in addition to many generous gifts sent by members direct to the Fund. Contributors to the gift will be interested to have a little information as to the directions in which the money is being expended. For instruments; for string, pianoforte, and orchestral music; for toy symphony instruments; for repairs, packing, and binding; for salaries of workers in the instrument and music department, and for stands, violin cases, MS. paper, strings, &c., the sum of £660 0*s.* 10*d.* has been paid; while £1,545 has been expended on the provision of thousands of volumes to form camp libraries of music. These include the "Oxford Song Book," the "Fellowship Song Book," "Thirty Songs Old and New," "Fifty-two Hymn-tunes," the "Hundred Best Songs," and the Y.M.C.A. choirbooks, and in addition a series of albums of pianoforte music, violin music, tenor songs and baritone songs, all in a special uniform binding bearing the device of the two triangles and motto.

'Grateful letters of thanks come constantly from quarters where special requests for music or instruments have been met: "I can assure you the flute has already given my comrades and me a great deal of help in passing away any dull moments, which we often get out here," is a typical message.

'We are planning a great series of Cathedral Organ Recitals on behalf of the Fund, and have already had promises from York, Worcester, Manchester, Newcastle, and Glasgow; and, in addition to his mid-day recital in Manchester Cathedral on November 13, Mr. Sydney H. Nicholson has offered to give a series of organ recitals in London Churches in the New Year.

'Following the example of Edinburgh, Glasgow has formed a local committee for our appeal, and we hope great things from Scotland's effort.

'We feel that there is a danger that with the brighter days which now seem to be dawning, people may think that our Scheme has finished its work. No estimate could be more mistaken. It must be realised that the days of demobilisation may be the severest test of all for our fighting men. Thousands will be kept waiting abroad, and the need for musical recreation will be immense. We must not fail to meet it.

'Appended is a statement of the amounts received between September 12 and October 9, 1918:

| | |
|---|---|
| Total to October 9, 1918 .. .. .. .. .. | £2,645 1 1½ |
| Total for month September 12 to October 9 .. | £269 6 2 |

*Amounts received between September 12 and October 9, 1918.*

Donations.

| | £ | s. | d. |
|---|---|---|---|
| Incorporated Society of Musicians.. .. .. .. | 143 | 0 | 5 |
| White, Miss Ivie Ruth, by sale of garden produce and needlework .. .. .. .. .. .. | 3 | 5 | 0 |
| Wilson, Mr. and Mrs. T. E. B. .. .. .. .. | 2 | 2 | 0 |
| Workmen of Messrs. Boswell, Son & Naylor, Sheffield | 2 | 0 | 0 |
| Hyde, Mr. Field .. .. .. .. .. .. | 1 | 1 | 0 |
| Metropolitan Academy of Music: Prize Money won by Orchestra at Stratford Musical Festival, making a total of £70 16*s.* 6*d.* from the M.A.M., which promised £50 .. .. .. .. .. .. | 1 | 0 | 0 |
| Cook, Miss Evelyn .. .. .. .. .. .. | 1 | 0 | 0 |
| Denny, Mrs. Leslie (Glasgow, per Mrs. James Allen) .. | | 10 | 6 |
| Barnes, J. H. .. .. .. .. .. .. .. | | 10 | 0 |
| Nobbe, Miss Evelyn .. .. .. .. .. .. | | 10 | 0 |
| Robinson, Miss Margarette, by sale of necklaces .. | | 4 | 6 |
| Total: | £155 | 3 | 5 |

Concerts, Etc.

| *Place.* | *Organizer, and Kind of Entertainment.* | | | |
|---|---|---|---|---|
| Berrington & Eye. | Mr. William Batey (Bass, Hereford Cathedral). Concert .. .. .. | 4 | 10 | 0 |
| Blackheath (Surrey). | Miss Sylvia L. H. Drew. Entertainment by Blackheath Choral Society .. | 5 | 5 | 0 |
| Cambridge. | Mr. Arthur Beamish. Proceeds of Lecture-Recital, and Donations .. .. .. | 11 | 5 | 0 |
| Exeter. | Maynard School Guild of Service. School Concert .. .. .. .. .. | 4 | 4 | 0 |
| Gloucester. | Mr. Charles A. Morris: Local Subscriptions during the period of his 'Gloucester collection' of music and instruments, £52 14*s.* 6*d.* This left (after defraying expenses of the collection) £40, to be devoted to the purchase of a 'Gloucester' Pianoforte .. .. | 40 | 0 | 0 |
| Petersfield. | Per Mr. Langley, remaining balance of local fund started by Mr. P. Whitehead. (Amount previously acknowledged, £20 12*s.*, making a total of £24) .. .. .. .. .. | 3 | 8 | 0 |
| Rotherham. | Mr. George Banks. Organ recital .. | 3 | 7 | 6 |
| Rhodesia. | Miss Kathleen Bates. Concert at Salisbury, S. Rhodesia .. .. .. | 40 | 0 | 0 |
| Salisbury. | Miss E. Martin. Pupils' Concert .. | 2 | 3 | 3 |
| | Total | £114 | 2 | 9 |

'The hon.-treasurer of the Fund is Major H. Walford Davies, Mus. Doc., to whom donations, cheques, &c., should be sent, at the new address of the Y.M.C.A., 25, Bloomsbury Square, W.C.1. Instruments and music should be sent to Mr. Herman Darewski, at the same address. The organizing secretary is Miss Katharine Eggar.'

[We commend to our readers the above circular and statement. We agree that all the help music can give our fighting forces will be needed more urgently than ever in the apparently not far distant time when they will have ceased fighting and will be awaiting return to civil life.—Ed.]

## PURCELL'S 'DIDO AND ÆNEAS': WHO WAS LADY DOROTHY BURKE?

In a recent issue of the *Musical Times* (June, 1918), Mr. Barclay Squire writes *apropos* Lady Dorothy Burke, who spoke the Epilogue to 'Dido and Æneas' at its first performance: 'It is obvious that if we could discover when she was at school, or even her approximate age between 1683 and 1690, we should possess an important link in the chain of evidence . . . . the dates and places of her birth, marriage, and burial have so far eluded prolonged research.'

In the present short paper I shall very briefly throw some further light on Lady Dorothy Burke, and thus help to verify the conclusions at which Mr. Barclay Squire has arrived, namely, that the first performance of 'Dido and Æneas' took place in 1689.

Lady Dorothy Burke was the only daughter of Richard Lord Dunkellin, and granddaughter of William seventh Earl of Clanrickard: her mother was Elizabeth Bagnall, the Court beauty. The marriage took place on January 22, 1670 ('Rydal Hall Papers,' in the 12th Report of Hist. MSS. Com.). Between the years 1671 and 1677 Lady Dunkellin had four children, of whom one died in infancy. In May, 1679, Lady Dunkellin with her three children, Ulick, John, and Dorothy, got a pass from King Charles II. to go into Ireland. In May, 1680, Lord Dunkellin conformed temporarily to the Anglican Church, and in October of that year sent his eldest son, Ulick, to Christ Church, Oxford, to be brought up as a Protestant. King Charles wrote a personal letter of thanks to Dunkellin on June 23, 1680, in regard to his conformity to the 'true Protestant religion,' at the same time calling him up to the House of Peers of Ireland. On the same date the King wrote to the Earl of Clanrickard to make an adequate allowance to his son, Viscount Dunkellin, for the support of his wife and children (Cal. of Ormonde MSS., vol. v.). At this date Ulick was ten years old, while John was younger, and Dorothy the youngest.

Lady Dunkellin died in 1682, and in April, 1683, Lord Dunkellin took for his second wife the Dowager Countess of Warwick. Lord Clanrickard died in October, 1687, whereupon his son became eighth Earl, and his two grandsons, Ulick and John, became Viscount Galway and Lord Boffin respectively, while Dorothy became Lady Dorothy Burke.

A year before his father's death Lord Dunkellin had, under James II., returned to the ancient faith, and had sent Lady Dorothy to the Benedictine Nuns of Dublin, who had opened a boarding school (January, 1686) in that city under Dame O'Ryan ('The Irish Dames of Ypres,' p. 175). Early in 1689 the advent of King William put an end to the two Benedictine Convents (from Ypres and Dunkirk) in Dublin, and the boarders had to leave. Thus it must have been in May, 1689, that Lady Dorothy went to London, and was placed at school at Josias Priest's.

At this date (1689) the ages of the Earl of Clanrickard's children may be put down as nineteen, eighteen, and sixteen, that is, Ulick Viscount Galway, John Baron Boffin, and Lady Dorothy. This is evident from the undoubted fact that Ulick fought and was killed at Aughrim on July 12, 1691, 'he being then not of age,' while in the same battle, Lord Boffin, his younger brother, was taken prisoner, and stated to be only nineteen. Lord Boffin turned Protestant, as did also his sister, but the Earl continued a Catholic till his death on February 2, 1708, whereupon Lord Boffin succeeded as ninth Earl.

On November 10, 1696, the Lords Justices wrote regarding the petition of Lady Dorothy Burke praying a grant of the forfeiture of Lords Galway and Boffin; and on July 28, 1699, a Report of the Surveyor-General was presented on the petition of Lady Dorothy Burke for the rent of the manor of Dantsey (Cal. of Treasury Papers, vol. ii., p. 318).

From all the circumstances it appears that 'Dido and Æneas' cannot have been produced earlier than June, 1689, although probably the actual date was during the Christmas holidays of that year. It is equally certain that Lady Dorothy spoke the Epilogue not later than 1690, when it was published in D'Urfey's 'New Poems.'

W. H. GRATTAN FLOOD.

## Y.M.C.A. MUSICAL DEVELOPMENT.

[In view of the increasing recognition of the curative and recreative value of music, the following statement from the Y.M.C.A. will be of interest.—ED.]

Mr. A. Forbes Milne, M.A., Mus. B., has been appointed assistant-secretary of the Music Section of the Y.M.C.A. This department, whose headquarters are at Universities House, 25, Bloomsbury Square, London, W.C.-1, is concerned with the development of musical activities in Y.M.C.A. huts and centres throughout the field of war, amongst the training camps and hospitals in this country, and the internment camps in neutral and enemy countries.

Mr. Edgar Bainton, of Newcastle-on-Tyne, who was for nearly four years a civilian prisoner in Germany, but has now been sent to Holland, has been appointed music organizer of the Y.M.C.A. for the camps in that country, and he is already doing splendid work there. Mr. Benjamin J. Dale and Mr. Percy Hull were appointed his assistants, but had not been long at work before they were repatriated. They are now in this country, and everyone will wish them good luck on their return to their pre-war occupations. A good musician to take their place is urgently needed. He must be either over-age or obviously unfit for service, as the men interned in Holland are some of them men of the old Army, who would very much resent an apparently fit man being sent to work amongst them. First-rate musicianship, organizing ability, and the power of evoking enthusiasm, are needed.

Mr. W. H. Dixon, of Ipswich, who has been doing excellent work all through the Summer at the 1st and 2nd Army Rest Camps in France, is shortly returning to this country. Mr. A. Percy Whitehead, of the Tobias Matthay School, whose work at the 5th Army Rest Camp has obtained the highest praise in high military quarters, is to remain in France as Director of Music in the educational scheme at one of the large bases.

Mr. G. Holst is shortly to leave for Salonika, where he will act as Director of Music in the educational scheme. It may interest his many friends to know that he has been sporting enough to take some instruction in pianoforte tuning and repairing, with the kind assistance of Mr. J. Alfred Murdoch, of Messrs. Allison's Pianos, Ltd., so that he is now equipped with an additional and very useful qualification. It is likely that his work will take him into Bulgaria, amongst the British soldiers there, and he may even do some work amongst the Serbian troops in Serbia, since the British Y.M.C.A. is now taking a share in the coming reconstruction of that country.

In the home camps good work is being done by Mr. H. Orsmond Anderton and Mr. Frank Storer in the Midland division, Mr. James E. Wallace in the North Midland division, and Mr. E. H. Bibby has just taken up work in the South-Western division. Mr. I. Losowski, the violinist, and Mr. Livio Manucci, the cellist, have lately commenced operations amongst the Convalescent and Training Camps in Blackpool and neighbourhood, and are doing splendid work in providing good music for the men there and getting the men themselves to make music. Miss Ida Mullins, Fovant, and Miss Roma Jesson, Warminster, have lately taken up work in these districts on Salisbury Plain. An appointment which will interest many musicians is that of Mr. Harvey Grace as Director of Music for the Y.M.C.A. in munition works in the London area.

There is urgent need of two good musical men for India and Mesopotamia respectively, and a number of musicians (men or women) with good secondary-school music teaching experience will shortly be required for the educational scheme in France and elsewhere. Mr. Percy A. Scholes, organizing secretary of the Music Section of the Y.M.C.A., 25, Bloomsbury Square, will always be glad to hear from musicians wishing to take up work amongst the troops. It may be pointed out that, even after the declaration of peace, such work will be of great importance for at least twelve months and possibly longer. The maintenance of the good spirits of the men during this trying time will be the special care of the Y.M.C.A. Music Section.

---

Dr. R. R. Terry, of Westminster Cathedral, has a very interesting paper in the October issue of the *Anglo-Italian Review* on 'English and Italian Polyphonic Music.'

## REPARATION: A WORD TO THE POWERS - THAT - BE.

By H. V. Hughes.

When the Hun is finally cleared out of Belgium and France we know that we shall find the damage he has done to be irreparable. The treasures of the past can never be replaced; and even were the barbarians from this day onward to observe the most scrupulous respect and honesty towards the possessions of the fair lands they have ravaged, the mischief already done cannot be completely set right. The Allies are demanding reparation, and they are going to have it. The purpose of this article is to ask that one point may not be overlooked.

A bankrupt is one who cannot pay his debts. The Germans can never fully pay their debts to Belgium and France, because they have destroyed antiquities which are irreplaceable. A bankrupt's furniture is sold to help in meeting his liabilities: the possessions of the Germans and Austrians should be confiscated where such action will materially help in liquidating the debt. And there is *certain property in Germany and Austria of unique value which may easily be overlooked*—property which originally belonged, by ownership or association, to towns and churches in the devastated area.

The name of Dufay needs no introduction to the musical reader; but perhaps only those who have specialised in the mediæval history of the art will remember that Dufay was a Canon of Cambrai, spent the greater part of his life there, and is buried in the (ruins of the) Cathedral. Grove's Dictionary (chap. iii., p. 693), tells us that the Cambrai Public Library contained, before the War, 'a precious collection of MS. Church music by early Flemish and Burgundian musicians, besides songs for two, three, and four parts, dating from the 14th century.' These treasures, with those of Douai and other ruined sanctuaries, were thought worthy of a special monograph by Coussemaker in 1843, and unless the Hun can produce them from among his carefully-organized stores of loot, he should be made to give such reparation as is possible.

MSS. of Dufay's work are now at Vienna, in the Trent codices. These famous six volumes also contain much work by Dunstable, Bedinghem, Power, and other Englishmen, for a study of whose compositions we have in the past been almost wholly dependent upon the publications of a Viennese scholar, Dr. Adler. The Trent codices should be requisitioned by the Allies and (with the consent of the Italians, their original owners) might well be deposited in the Cambrai Library, together with the unique Petrucci edition of Dufay's Masses (1515), which is also at Vienna.

Partial reparation can be enforced in this way for several forms of art, and should be carried out on a comprehensive scale. Architecture is of course out of the question; but paintings, statuary, MSS., and early printed books are easily transferred. Let the Government appoint scholars such as Mr. Barclay Squire to act in conjunction with our Allies in drawing up a list of art treasures which should find their rightful homes in the despoiled towns. Lille, Douai, Tournai, Louvain, Brussels, Ghent, Liège, Antwerp, Arras, all contained, before the War, music that was of priceless value to the student: little of it will be left, but some can be replaced. For example, if the John Cotton MS. at Antwerp is missing, there is another at Vienna. Mons should have the MS. of its illustrious townsman, Binchois, back from Munich (No. 3,192), unless Brussels or Cambrai (which formerly owned MSS. of Binchois) be thought to have prior claims. Obrecht, of Bruges, has left Masses printed by Petrucci, only extant at Berlin, Munich, and Vienna.

The works of Okeghem, a native of devastated Termonde, are mainly scattered in Mittel-Europa (Dresden, Vienna, Trent). Ruckers clavecins at Antwerp, Bruges, Brussels, Ghent, Louvain, Namur, and Ypres, could be partly replaced from the Berlin museums and from Cologne. Unique Petrucci editions of Busnois (of Bruges), Josquin des Prés, Compère, and Mouton (all of St. Quentin, where the last-named is buried), exist at Berlin and Vienna.

The foregoing particulars do not of course pretend to be exhaustive, but are merely suggestive indications of a way in which suffering Flanders may receive a small addition to the repayment of her losses. It would be well if particulars were methodically taken from the laborious and exhaustive works of Ludwig, Vivell, Eitner, and others; not overlooking the stocks of Hiersemann at Leipsic and Rosenthal at Munich. A wholesale return, demanded and enforced, of all the valuable remains of the Netherlands Schools would be a small—but by no means negligible—step towards the rehabilitation of those towns, which will most surely rank among the Holy Places of the future.

## THE COMING SEASON.

(*Continued from October number, page 467.*)

*The Glasgow Choral Union*.—Six concerts. November 16, Elgar's 'Spirit of England' and Parry's 'Ode to St. Cecilia'; December 14, the London Philharmonic String Quartet (leader, Arthur Beckwith); January 1, 1919, at 12.0 noon, 'Messiah,' and on the same day, at 7.30, 'National Music'; January 11, Moiseiwitsch, Daisy Kennedy, and Desirée Ellinger; February 22, 'Elijah.' Mr. David Stephen will conduct all the choral concerts. The committee says that a series of orchestral concerts was suggested for the coming winter, but after the fullest consideration, when it was ascertained that such concerts—if indeed possible at all—could only be run at a loss, it was decided that it would be injudicious to proceed with such a scheme.

*Bristol Choral Society* (conductor, Mr. George Riseley).—Four concerts, to be given at the Colston Hall, on Saturdays, at three o'clock. November 16, 'Irene'; December 14, 'Messiah'; February 22, 'Hora Novissima' and 'Tannhäuser'; March 29, 'Elijah.'

*Derby Choral Union* (conductor, Dr. Henry Coward).—December 27, 'The Golden Legend.'

*Belfast Philharmonic Society* (forty-fifth season. Conductor, Mr. E. Godfrey Brown).—Four subscription concerts, on Fridays, October 25, November 29, February 7, March 21. Principal works: 'Be not afraid,' 'Song of Darkness and Light,' 'Alfred the Great' (Hurlstone), 'Samson' selection, Beethoven's second Symphony. Annual 'Messiah' concerts, December 13 and 14.

*Dundealgan Choral Society*.—Costume-recital of 'Maritana' in January.

*Appleby Matthews Choir*, Birmingham (conductor, Mr. Appleby Matthews).—Four concerts at the Central Hall: October 26, 'Hiawatha'; November 2, 'Messiah' (twice); December 3, part-songs; in Holy Week, 'St. Matthew' Passion.

*Coventry Philharmonic Society* (conductor, Mr. Charles Matthews).—Three concerts, dates not fixed: 'Elijah,' 'Messiah,' 'Golden Legend.'

*Co-operative Wholesale Society Male-Voice Choir*, Manchester (eighteenth season. Conductor, Mr. A. Higson).—Four concerts, in the Albert Hall, on October 23, December 4, February 12, and March 19, all at 6.45.

*Huddersfield Choral Society* (conductor, Dr. Henry Coward).—Three concerts, on Fridays: October 25, Sullivan's 'In Memoriam,' Walford Davies's 'Everyman' (conducted by the composer), Bach's 'Sing ye to the Lord'; December 20, 'Messiah'; February 28, 'Hymn of Praise' and Rossini's 'Stabat Mater.' All profits to local War charities.

*Melton Mowbray Choral Society* (acting-conductor, Mr. Robins).—'Hiawatha's Departure,' and part-songs. Date not fixed.

*Portsmouth Philharmonic Society* (thirty-sixth year. Conductor, Mr. Hugh Barry).—Three promenade concerts in the Town Hall, October 22, 23, and 24. Proceeds to Prisoners of War Fund.

*Penge and District Choral and Orchestral Society* (conductor, Mr. A. B. Choat).—Three concerts in the Penge Empire, afternoons of December 14, 'Flag of England' and miscellaneous; March 15, 'Elijah'; April 18, 'Messiah.'

*Norwich Philharmonic Society* (conductor, Dr. Frank Bates).—Eight concerts. December 12, at 2.30, 'Judas Maccabæus,' at 7.30, Popular Concert; January 16, at 2.30, organ and vocal recital in the Cathedral by Mr. W. Wolstenholme and the Cathedral Choir; February 13, at 2.30, orchestral concert, at 7.30, popular concert, 'The Spirit of England'; April 10, at 2.30, in the Cathedral, 'St. Matthew' Passion; May 8, at 2.30, Popular Concert.

*Halifax Choral Society* (101st season. Conductor, Mr. Charles Moody). — November 7, 'Hiawatha'; December 19, 'Messiah.'

*Leeds Choral Union* (conductor, Dr. Henry Coward).—Three concerts in the Town Hall. November 20, at 7.30, 'St. Paul' (Part 1), Ernest Austin's 'Hymn of Apollo'; December 23, at 7, 'Messiah'; March 12, at 7.30, miscellaneous programme.

*Bath Pump Room Concerts* (musical director, Mr. G. B. Robinson).—Thursday Symphony Concerts at 3; Saturday concerts at 3 and 8. The Symphonies announced include Borodin's No. 2, Schumann's No. 4, Glazounov's No. 7, Brahms's Nos. 1, 3, and 4, and César Franck's D minor. Leading soloists have been engaged for both series of concerts.

*Leeds Symphony Orchestra*.—Six concerts in the Town Hall, on Saturdays, at 7: October 19, November 9 and 30, January 25, February 15, and March 8. Mr. Julian Clifford will conduct the first, third, and fifth concerts, and Mr. Hamilton Harty the remainder.

# London Concerts.

## Queen's Hall.

The first of the Queen's Hall Symphony Concerts took place on October 12, with a fine programme that included two important native compositions—Parry's Symphonic Variations and Elgar's first Symphony. Both are among their composers' best works, and both have been too rarely heard during the past few seasons. Sir Henry Wood obtained worthy performances. Miss Katharine Goodson was announced to play Schumann's Pianoforte Concerto, but was unable to appear, her place being filled by Miss Lilia Kanevskaya, who played brilliantly. Madame d'Alvarez sang finely Chausson's 'Chanson Perpétuelle' and the 'Letter Song' from Massenet's 'Werther.'

The Promenade Concerts have continued to attract large audiences. Among the novelties have been a delightful set of pieces by Ernest Austin, called 'Stella Mary Dances,' a 'Legend' by Frederic Laurance (which was rather too experimental to be quite convincing), Charles Sanford Skilton's 'Indian Dances' (ingenious settings of two Red Indian tunes), an effective tone-poem, 'Joy and Sorrow,' by Joseph Speaight, and a jolly Comedy Overture on negro themes by Henry F. Gilbert.

Landon Ronald's 'Four Dances from a Suite de Ballet' were written eighteen years ago, and appear to have been unaccountably shelved until they reappeared in an abridged form on October 10. The composer conducted a brilliant performance, and the Dances proved very attractive, especially the Bacchanale.

One of the most important features of the season was the performance, on October 15, of Scriabin's 'Prometheus.' There was a very large audience, and, if we may judge from the interest displayed throughout and the hearty reception accorded the work, many of those present had been attracted by the opportunity of hearing it. Obviously only a part of its significance can be grasped at first, and we hope that further performances will not be long delayed. It must suffice to say here that despite the difficult, almost repellant, character of much of the music, there are some magnificent moments, and it would appear that only familiarity is needed to give the work the place it deserves among the finest of modern orchestral compositions. The chief features of the remainder of this programme were a delightful performance by Miss Myra Hess of Franck's Symphonic Variations, and the intensely significant singing of Mr. Vladimir Rosing.

## Æolian Hall.

Miss Lena Ashwell and Miss Carrie Tubb gave the first of a series of recitals on October 10. Miss Ashwell's recitations were drawn from Rupert Brooke, Geoffrey Dearmer, Seumas O'Sullivan, R. E. Vernede, and others. Miss Tubb sang a fine selection of songs by young native composers. An unusual and very enjoyable programme.

On October 12 Mr. and Mrs. Arthur Williams, pianist and 'cellist, and Mr. George Ferguson, vocalist, gave a very pleasant chamber concert. Mr. and Mrs. Williams played Sonatas by Brahms and Beethoven, and Mr. Ferguson sang vigorously, being at his best in Bruneau's 'L'Heureux Vagabond.' Mr. de Veroli accompanied.

On October 12 the London String Quartet gave their final London concert before their Spanish tour, playing Brahms's B minor Clarinet Quintet and McEwen's 'Threnody' Quartet. An interesting revival was a Cantata by Tunder (a pupil of Frescobaldi), for voice, strings, pianoforte, and organ. Miss Dorothy Silk sang the solo, and also contributed some English songs.

Madame d'Alvarez gave a recital on October 15. Modern French music formed the bulk of an excellent programme, which included less usual fare in the shape of an air from the 'St. Matthew' Passion, and Purcell's 'I attempt from love's sickness to fly,' and songs by Bantock and Ireland. Mr. Kiddle accompanied perfectly.

## Wigmore Hall.

Moiseiwitsch attracted a crowded audience on October 12, when a fine programme that included Beethoven's 'Appassionata' and C sharp minor Sonata and Brahms's 'Variations on a Theme of Handel' was played in his inimitable manner.

Miss Amy McDowall's choir gave a concert in aid of St. Dunstan's Hostel on October 12. The choir, a small body of young ladies, sang a varied selection of part-songs in admirable style, and should go far. Miss Hélène Dolmetsch played 'cello solos, accompanied by Miss G. Underdown, and Miss Helen Choisy accompanied the choir.

Mr. Vladimir Rosing gave a recital to a crowded audience on October 19, singing with great intensity a group of Schumann's songs and some Siberian folk-songs. Mr. de Veroli was an excellent accompanist.

## South Place Concerts.

These admirable concerts began their thirty-third season on October 6. Excellent programmes are again the rule. A notable feature at the first few concerts was the fine selection of English songs by Parry, Stanford, Ernest Walker, Donald Tovey, Elgar, Rutland Boughton, Walford Davies, Cyril Scott, &c. This is a department of music in which British composers of to-day are doing good work, and we wish the fact were more fully appreciated than it appears to be in West-end concert halls.

The first of the London Amateur Orchestral War Concerts for the season took place at the Central Hall, Westminster, on October 12. Miss Gwynne Kimpton's Orchestra gave an excellent account of themselves, playing the Symphony 'Pathétique,' the 'Euryanthe' Overture, and Liszt's Hungarian Fantasia, the pianoforte part in the latter being admirably interpreted by Miss Irene Scharrer. A collection for St. Dunstan's Hostel realised a substantial sum.

A new choir, to be known as the English Folk and Carol Choir, is now being formed to carry on the traditional English custom of carol singing, not only in the street but also in rooms, hospitals, and camps. The hon. secretary is Miss Constance Russell, 81, St. George's Road, S.W.1. Mr. Martin Shaw will be the conductor. There will be room in the Choir for those unaccustomed to sustaining a part as well as for practised singers.

# Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

## BIRMINGHAM.

Our musical season is in full swing, and the next few months will see an enormous increase in the number of concerts of every calibre. All our places of amusement—theatres, music-halls, concert rooms, and picture-houses—never enjoyed a more prosperous season, patronised as they are by an almost new public. There are in our midst thousands of strangers employed in Government work who need relaxation, and as money is plentiful they spend it freely. No better illustration can be given than to point to the record business done by the Royal Carl Rosa Opera Company during its fortnight's season from October 7 to October 19. The Prince of Wales Theatre was crowded nightly, as also were the two matinées, by many who probably had never seen grand opera before. It is astonishing what fascination 'Il Trovatore' has for the public, and within a life's recollection one cannot remember to have seen such an enormous attendance. Of course the 'Tales of Hoffmann,' 'Faust,' 'Carmen,' and 'Maritana' enjoyed a great popularity, and in a measure so did 'Tannhäuser.' The revival of Ambroise Thomas's 'Mignon' and Mozart's 'Don Giovanni' proved a welcome musical feature, and Puccini's 'La Bohème' was well received. The company was the same that appeared at the Prince of Wales Theatre in November last, including Miss Beatrice Miranda, Miss Clara Simons, Miss Eva Turner, Mr. William Boland, Mr. Hughes Macklin, Mr. Arthur Winckworth, and Mr. Hebden Foster. The conductors were Messrs. Henriquez de la Fuente and Herbert Ferrers. The chorus and orchestra did not appear numerically to be so representative as formerly, probably owing to prevalent conditions.

The local season opened with a violin and pianoforte recital given in the large lecture theatre of the Midland Institute on September 28, by Miss Gertrude Fuller and Miss Beatrice Hewitt, two remarkably talented local artists. The programme contained Beethoven's rarely-heard Sonata for violin and pianoforte in G major, Op. 96, John Ireland's Sonata in D minor, also for violin and pianoforte, Rimsky-Korsakov's Fantasie de Concert in B minor, Op. 33, for violin (ably accompanied on the pianoforte by Mr. Appleby Matthews), and pianoforte solos by Granados and Debussy. Miss Gertrude Fuller is an earnest and admirably equipped violinist, who produces a warm and sympathetic tone. Miss Hewitt is one of our best local pianists, and with two such performers the exposition of the two Sonatas proved an enjoyable musical feast, while in their respective solos they realised perfect performances.

Much excitement was caused by the visit of the famous Royal Italian Carabinieri Band of seventy-five performers, who gave a concert in the Town Hall on October 1. The demand for admission was so large that our great concert-room could have been filled many times over. The constitution of the band is very much the same as that of the Banda di Roma, which gave a matinée and evening concert in the Town Hall in 1905. A great and characteristic feature of the Carabinieri players consists in the wonderful tone-power of their *tutti*. Their precision and attack are perfect, and in pieces demanding *cantabile* playing the clarinets produced a delicious mellow quality of tone. Cavaliere Tenente Luigi Cajoli conducted in a quiet manner, yet had his forces under complete control. The concert was given in aid of the Italian and British Red Cross Societies.

The Appleby Matthews Sunday Orchestral Concerts which were inaugurated at the Scala Theatre on October 6 have so far been a great success, and no doubt will be continued throughout the Autumn season. The orchestra which he controls is a remarkably compact and efficient body of forty performers, with an excellent array of strings, the leader being Mr. Alexander Cohen, of the Scala Orchestra. The programmes are of a varied character to suit all tastes, a special feature being the inclusion of classical symphonies. A noble performance was given of Mozart's Symphony in E flat, and quite a startling and exhilarating reading of Smetana's Overture 'The Bartered Bride.' Elgar's impressive 'Sospiri' for strings—no doubt suggested by the composer's visit to Venice and beholding 'Il ponte dei Sospiri'—proved a delightful novelty.

Chamber music, under the auspices of the Birmingham Chamber Concerts Society, again forms an important feature, arrangements having been made to hold five concerts, the executive being the excellent Catterall combination as formerly. The first of these concerts was given in the Exhibition Room of the Royal Society of Artists on October 15, when the following items were presented: Beethoven's String Quartet, Op. 18, No. 2, in G minor; Debussy's Quartet in G minor, and Borodin's Quartet in A. The same unanimity and artistic ensemble again characterised their performance.

Mark Hambourg appeared at the first Wassell concert on October 9, at the Central Hall, when his programme was devoted to an admirably representative pianoforte recital containing a copious selection of Chopin pieces, including the Sonata in B flat minor, Op. 35, the Berceuse, Studies, and several posthumous works not heard here previously. Beethoven was represented by the 'Moonlight' Sonata, and Bach by D'Albert's transcription of the Organ Prelude and Fugue in D major. The artist was in excellent form, creating a furore with his *bravura* performance of Chopin's Study in F, Op. 10, No. 8, which had to be repeated.

On October 16, the Birmingham Festival Choral Society gave at the Central Hall, Berlioz's 'Faust,' under Sir Thomas Beecham's direction. The principals were Miss Gladys Ancrum, Mr. Frank Mullings, Mr. Arthur Cranmer, and Mr. Herbert Brown. Comments on the performance must be deferred to the next issue of the *Musical Times*.

## BOURNEMOUTH.

With the month of October there started once again the now long-established Bournemouth Symphony Concerts. The commencement of the twenty-fourth series of these Concerts once more discovers Mr. Dan Godfrey in command of a highly-efficient orchestra, with the prospect of a successful season well in view. In these times considerable changes in the personnel of an orchestra are unavoidable, but Mr. Godfrey has apparently been able to replace with equally capable substitutes those members who have departed, so that the quality of the band is no whit inferior to that of previous seasons; indeed, so far as the first violins are concerned, there is a distinct improvement, and under the expert leadership of Mr. A. Renges, who now occupies the position so long held by Mr. F. King-Hall—now serving in the Army—we already discern signs of some excellent work in this quarter. The list of novelties for the season discloses the fact that Mr. Godfrey with his usual enterprise is not pinning his faith entirely to well-tried compositions, although of course works of known value predominate. British music is once more a special feature, making Bournemouth one of the very few places at the present moment where native works are given that opportunity which is their due.

At the opening concert on October 10 the Symphony was the ever-popular C minor of Beethoven, which to some extent perhaps accounted for the large attendance, for Bournemouth audiences are as true as steel to their Beethoven. The performance was a capital one, the string tone especially, as suggested above, being extremely solid and full. Bruneau's 'L'Attaque du Moulin' Suite was also exceedingly well played, the charming Prelude proving particularly effective. Massenet's 'Phedre' Overture and Elgar's 'Crown of India' March were other compositions in the programme. The Concerto was the new violin Concerto by W. H. Reed, a work it may be remembered that was recently produced in London by Miss Jessie Snow, in conjunction with the London Symphony Orchestra. She again played the solo part on the present occasion. The work abounds in effective passages for the soloist, which Miss Snow disclosed to advantage; but on the whole it is one of those compositions which, though attractive moments are not wanting, appears to hold more of interest for the performer than for the listener.

From the success attending this opening concert we may anticipate many pleasurable afternoons to come.

The lamented death of Sir Hubert Parry—fine musician and most lovable of men—is brought home with additional

force to the townsfolk of Bournemouth, for it was in this very town that he was born in the year 1848. How different the aspect of Bournemouth then !—a thought that often must have passed through the composer's mind on his occasional visits for the purpose of conducting the orchestra which has now made the place a centre of established musical repute. It saddens us to think that we shall never again see Sir Hubert's familiar presence on the Winter Gardens platform.

## BRISTOL.

The cancelling of the visit of the Royal Carabinieri Band, for which elaborate arrangements had been made, came as a great disappointment to many Bristolians. There was to have been a concert at the Hippodrome on October 20, and at the Drill Hall on October 21, and large audiences were anticipated. In a short time Mr. Fortescue Harrison, the manager of the Hippodrome, disposed of about £150 worth of tickets for the Hippodrome concert. The money was returned. It might well have been set aside (by consent) for the Italian and British Red Cross Societies, which were to have benefited by the concerts.

The members of the Bristol Choral Society commenced their rehearsals on the evening of October 1, and there was a very good muster to begin the study of the works to be performed at the four concerts. The artists engaged for November 16, when Gounod's 'Irene' is to be performed, are Miss Carrie Tubb, Mr. Alfred Heather, and Mr. Herbert Brown. For the 'Messiah' concert, on December 14, Miss Agnes Nicholls, Miss Dilys Jones, Mr. Joseph Reed, and Mr. Robert Radford have been secured. On February 22 Parker's 'Hora Novissima' and the Overture and Act 3 of 'Tannhäuser' are to be given, the principal vocalists being Miss Agnes Nicholls, Mr. Maurice D'Oisly, and Mr. Norman Allen, and for the 'Elijah' performance on March 29, the services of Miss Carrie Tubb, Miss Phyllis Lett, Mr. Joseph Reed, and Mr. Herbert Brown are retained.

The annual meeting of the Choral Society was held on October 15, when the Lord Mayor (Alderman Frank Sheppard) congratulated the members upon the success of their efforts last season. He emphasised the great public appreciation of the Society's concerts, and remarked that they were deeply indebted to Mr. George Riseley for the splendid manner in which he organized those performances. What they would do without music, said his Lordship, he hardly dared to think. In it was found a great deal of consolation mitigating the trials and worries of life. A distinguished conductor had expressed to him the view that music might possibly be used as valuable propaganda in, for instance, smoothing the asperities of labour questions. The committee was re-elected, with the exception of Mr. Val Stroud, a committeeman for twenty-three seasons, who is about to take up his residence in London.

Mr. A. H. Insall, who had resigned the office of secretary on account of illness, was added to the committee, the vacant secretaryship being filled by the appointment of Mr. J. Goldsworthy. Mr. Fernley Gardner was re-appointed hon.-secretary and treasurer, and Mr. W. J. Robinson, hon.-auditor. At the instance of Mr. S. Arthur Shirley, chairman of the committee, a cordial vote of thanks to Mr. Riseley and the choir was adopted. In returning thanks Mr. Riseley spoke of the kindness, sympathy, and encouragement they had received from the Lord Mayor and Lady Mayoress. He thought that in the future Bristol should make a greater effort in music. There should be more orchestral concerts. The Lord Mayor, in acknowledging a hearty vote of thanks, expressed appreciation of the manner in which the Society had raised funds by its concerts for charitable objects.

On behalf of the fund for disabled officers and men of the Flying Services, a successful concert was given at the Victoria Rooms on October 5, the organizers being Capt. Rockingham Gill and Mr. C. W. Stear, the well-known Bristol organist. The programme included songs by Madame Joyce Demaine, Miss Marguerite French, Lieut. C. H. Murchie, and Capt. Gill; vocal quartets by Messrs. J. Horsell, W. A. Stear, H. P. Willis, and J. Passmore; violin solos by M. André Mangeot; organ solos by Mr. C. W. Stear; and selections by the I.W. & D. R.E. orchestra.

The Archdeacon of Bristol, who was preaching at St. Michael's Church on Sunday morning, October 13, made reference to the death of Sir Hubert Parry. Archdeacon Tetley said it would be very unseemly if no mention were made of that great Church musician who had just passed from them. In his own case it would be something more than an omission, it would be an act of sheer ingratitude. Forty-two years had passed since he first knew Hubert Parry, and during all that time his life had been enriched by the intimate friendship of his family. For fifteen years he was vicar of Highnam, of that noble church built by Sir Hubert's great and gifted father, an eminent English Churchman and writer. Sir Hubert had rendered wonderful service not only to England but to all Europe, and even wider afield, by the exercise of his marvellous talent. He was one of the master-minds in the kingdom of music.

The Bristol Madrigal Society and the Bristol Musical Club were represented at the funeral of Sir Hubert Parry by Dr. Basil Harwood, Mr. P. Napier Miles, Mr. Hubert Hunt, and Mr. Gerard Fox (hon. secretary of the Club). Mr. Napier Miles was a pupil of the deceased musician.

Sir Hubert Parry had visited Bristol in connection with the Madrigal Society (for which he composed several works) and also in connection with the Monday Popular Concerts, when some of his early instrumental works were performed. He also attended the Festival performance of 'Job,' on which occasion he was the guest of Mr. George Riseley. At the Bristol Musical Festival of 1900 his oratorio 'Judith' was performed under the direction of the late Sir Charles Hallé.

## DEVON AND CORNWALL.

### DEVON.

Dr. H. J. Edwards is always sure of a following, and it was not surprising to find a large audience attending a chamber-music recital which he arranged at Exeter on September 20. His own share in the programme was large, and was executed with that fine conception and comprehensive power which characterise all his work at the pianoforte. His solos included a Prelude and Minuetto of his own (the latter is now in the press), which artistically associated old traditions with modern idiom, Debussy's Toccata and 'La Cathédrale engloutie,' and Nocturnes by Chopin. With Senhor Edgardo Guerra a memorably beautiful reading was given of the César Franck Sonata for pianoforte and violin, Dr. Edwards was associated with Miss Winifred Blight (Plymouth) in Grieg's Sonata for pianoforte and 'cello, and the three instrumentalists gave a telling performance of Mendelssohn's Trio, Op. 66. Senhor Guerra—a brilliant and appealing player and the possessor of a remarkably beautiful and resonant violin of the Strad school (Milan, 1751)—played a delightful 'Sarabande all' antico' of his own, and Miss Winifred Blight, an accomplished 'cellist, gave an impressive and artistic performance of the 'Kol Nidrei.'

Mr. Lancelot H. Holden has recently been appointed organist and choirmaster of the Mint Chapel, Exeter, and being an enthusiast and a scholarly musician has already made his influence felt in the character of the services. He has instituted quarter-hour organ recitals before the evening service, and a typical programme on September 29 included Bach's Prelude and Fugue in C minor, the Adagio from Mendelssohn's first Sonata, the Andante from the first Sonata of Basil Harwood, a Choral Prelude of Karg Elert, and pieces by Meale and by T. F. Dunhill ('Festal Prelude'). At a musical service on September 30, Mr. Holden played Mendelssohn's sixth Sonata, two pieces by MacDowell, and Bach's Prelude and Fugue in E minor, and his choir sang anthems by Barnby, Handel, Richardson, Haydn, and Maunder.

Dr. Wood, at Exeter Cathedral, took advantage of the special opportunity afforded by the installation of the new Dean on September 27 to exhibit his sense of fitness in the selection of the music. He played in the first procession with a solemn extemporisation on a dignified original theme of eight bars. The Dean's procession was accompanied by the slow movement from Elgar's Sonata. Noble in B minor was selected for the evening Canticles, and the Te Deum was sung to Coleridge-Taylor in F, while the anthems were Brahms's 'How lovely are Thy dwelling-places,' from the 'Requiem,' and Stainer's 'They that wait.' The outgoing voluntary was Guilmant's Grand Chœur. Thus it will be seen that British music was appropriately predominant.

At Kenton, on September 16, Mr. F. James (violin) and a party of artists from Exeter gave a concert at Honiton in aid of Italian, Serbian, and Belgian Red Cross. The choir of Edgehill College, Bideford, sang part-songs on October 3, including Ethel Boyce's 'Hymn for aviators,' and four of the students played a pianoforte quartet. Belgian artists gave a chamber concert at Dartmouth on October 10 for Serbian relief. M. Walther, a pupil of M. Ysäye, played the Vieuxtemps Concerto, with M. L. Delune at the pianoforte, the latter also playing pieces by Liszt (Rhapsody No. 7), and accompanying Madame Delune ('cello) in a 'Dragon fly' of his own, and in music by Popper and by Rubinstein. The three instrumentalists also played a Beethoven Trio, and Madame M. Rizzini sang songs by Hunt and by Massenet.

The music section of the Plymouth Institution were on September 29 informed in a lecture by Mr. Forbes-Milne on 'The place music deserves in standard education,' the lecturer recommending a course of instruction which would train the appreciative faculty rather than the practical, and thus encourage subconscious analysis. The new Winter season of the Plymouth Co-operative Education Department opened on September 28 with a performance by the band of the Royal Marines, conducted by Mr. S. P. G. O'Donnell, and has been continued weekly with a miscellaneous concert and one by the band of the R.G.A., conducted by Mr. R. G. Evans. The Plymouth Corporation Concerts re-opened on October 5 with the band of the Royal Marines, and on October 12 a visit was paid by Senhor Edgardo Guerra. The Promenade Pier week-day concert season closed on October 12, and the Sunday band concerts included on October 6 two concerts by the band of the Welsh Guards (Mr. Andrew Harris).

At Lifton, on September 29, at a performance for Red Cross, a military band from Crownhill played under Sergeant Tiplady, and Miss Kate Bower sang. The Welsh Guards Band (Mr. Andrew Harris) made a successful tour in Cornwall in the week beginning September 28, opening at Newquay and paying a return visit, the proceeds being given to St. Dunstan's Hostel.

A very large choir, conducted by Mr. R. Lang and supported by an orchestra led Mr. E. W. Wingate, gave a rousing performance of 'Elijah' at Plymouth on October 6; and on the same day the Sunday concerts in the Theatre Royal were re-opened by a pianoforte recital by Mark Hambourg, who played a Bach-Tausig Prelude and Fugue, the C sharp minor Sonata of Beethoven, several Chopin numbers, Ravel's 'Jeux d'eaux' and Scriabin's Study in C sharp.

An important event of the new season on October 9 was a concert by Mr. David Parkes's Plymouth Orpheus Choir, numbering on this occasion seventy voices. The interval has been put to good purpose in steady rehearsal, and a marked improvement was noticed in the tone of the voices (which in *fortes* was never rough or harsh), and in their lovely *piano* singing and fine control, which made Granville Bantock's mystically beautiful 'Wilt thou be my dearie' marvellously appealing. An 'Invictus' by Protheroe, with accompaniment by the Royal Marine band scored by Mr. Parkes, and Grieg's 'Recognition of land' were outstanding items in a concert full of good singing. Also, with the band, a choral fantasie of five scenes, 'The Tyrol' (Ambroise Thomas), was finely sung. Mr. O'Donnell conducted the band in an artistic reading of Massenet's 'Phèdre' Overture, and also in operatic excerpts sung by Miss Margaret Balfour and Mr. Walter Hyde.

The choir of Greenbank (Plymouth) U. M. Church sang West's cantata, 'Faith and Praise,' on October 13, with Mr. T. Balhatchet directing at the organ.

In the Globe Theatre, Royal Marine Barracks, Plymouth, on October 16, a matinée was given for War funds, arranged by Lieut.-Col. W. P. Drury. The full string band, which has been trained to a high pitch of artistic interpretation by Mr. O'Donnell, played a well-chosen programme, including some interesting 'Spanish Scenes' by Lacombe, a characteristic and very beautiful number by Massenet, 'Le dernier sommeil de la Vierge,' and German's Welsh Rhapsody. Madame Nellie Stephenson was the vocalist, and Band-Sergt. Pike played 'cello solos, including an idyllic piece by Servais, 'Le lac de Como.'

During the week beginning October 14, the 'H. B. Phillip's Opera Company' performed in Plymouth Theatre Royal 'Madam Butterfly' and 'La Bohême,' 'Romeo and Juliet,' and several old favourites.

### CORNWALL.

Cornwall has been aroused by the practical interest which Madame Clara Butt has taken in Miss Gladys Harris, of Camborne, a contralto singer who came under the notice of the famous vocalist last Spring. Describing Miss Harris as having 'a beautiful contralto voice' and as 'a singer who will become a very fine artist, given opportunity,' Madame Clara Butt on September 26 brought a concert-party to Camborne and generously gave two concerts by which over £500 was raised for Miss Harris's musical education. Madame Butt was accompanied by Mr. Harold Craxton, and sang several of his songs, and Miss Harris sang songs by Ethel Barns. Melsa played several violin pieces, and joined Mr. Craxton in César Franck's Sonata.

Gunner S. Rex, R.G.A., organist of St. Martin's Church, Cardiff, gave an organ recital in Antony Church on September 19, assisted by Bombardier Gawthrop, vocalist, and Bombardier Probyn, 'cellist. The Rev. J. H. Duerden's 'Sunbeam' choir at Hayle, on September 23, sang trios ('Lift thine eyes' and 'Like as a father'), duets, and choruses, with Mrs. T. R. Hosking at the organ; and Bugle 'One-and-All' Ladies' Choir (Miss Meta Hawke) and St. Austell Ladies' Quartet combined to give a concert on October 3 for the benefit of local clay-workers blinded in the War, Misses F. Williams and F. Jane giving pianoforte music.

Bodmin Young Leaguers' Union choir of a hundred performers, trained and conducted by Mr. H. Lamerton, gave performances of 'The Bohemian Girl' and a clever and original revue, 'Music, Mirth, and Melody,' on October 2 and 3, by which over £100 was raised for the National Children's Home. Mr. Lamerton accompanied at the pianoforte, and the Overture and incidental music were played by an orchestra led by Mr. Symons.

### LIVERPOOL.

Our local season opened in Crane Hall on October 2, with a recital given by Mr. Joseph Greene and Miss Hilda Cragg-James, two local artists of whose achievements as pianist and vocalist respectively, approving mention has often been made. Mr. Greene has a commanding technique and leaves little to desire in his interpretation of varied moods. This was evidenced in his playing of Schumann's 'Fantaisiestücke,' Palmgren's dainty 'Rococo,' and Frank Bridge's 'Valse Caprice.' Mr. B. Sandberg Lee accompanied the songs, which included the tender old 'Londonderry Air,' beautifully sung to rather commonplace words. 'Danny Boy' herein does duty for the heroic Cuchulain—'The Splendour of Ulster,' 'The Glory of the North,' 'The Watcher of the Fords' and 'Hound of Cullan.'

The second weekly Crane Hall recital on October 9 was sustained by Mr. F. Anderson Tyrer (pianist) and Miss Ethel Penhall (vocalist), with Mr. A. E. Workman (accompanist). Mr. Tyrer gave a brilliant performance of the 'Funeral March' Sonata, which is so seldom played nowadays, and if one mistakes not, John Ireland's Prelude 'The Holy Boy' was heard as the second example of this composer's pianoforte music yet played here. It is a little pastoral movement full of suggestion and strange charm. Less progressive in style were two pieces by Julian Clifford, a Prelude, and a Nocturne. Chopin's Scherzos in C sharp minor and B flat minor afforded other opportunities for Mr. Tyrer's unerring fingers and artistic taste. At the third recital, on October 16, the programme was provided by the McCullagh String Quartet, who played Schubert's A minor Quartet and Hadyn's Quartet in D, Op. 76, No. 5. Madame Ada Standen was the vocalist and Mr. G. J. Freeman the accompanist.

Miss Dorothy Eyre made a successful début as a singer of English songs in Crane Hall on October 12. Miss Eyre, who is a niece of Madame Patey, has an agreeable if not powerful mezzo-soprano voice of even quality and good range, which she uses with artistic perception. There is sincerity and naturalness in her singing, and her choice of songs, no less than their exposition, showed temperament and good training. Especially effective as sung by her were three songs—John Ireland's 'Sea Fever,' which so completely catches the longing spirit of the sea-rover in Masefield's fine lines, Cyril Scott's crooning 'Lullaby,' and Coleridge-Taylor's 'Life and Death.' Songs by Garnet Cox, John Adamson,

and four of Marjory Kennedy-Fraser's 'Songs of the Hebrides' were also included in Miss Eyre's interesting selection of 'British Songs.' Miss Mary Langdon was a helpful and unobtrusive accompanist, and Mr. Walter Hatton's violoncello solos were played with masterly skill.

Messrs. Rushworth's new series of popular Wednesday mid-day concerts in Rushworth Hall commenced on October 16, when the Tobin Pianoforte Trio—Mr. John Tobin (pianoforte), Mr. John Lawson (violin), and Mr. Walter Hatton ('cello)—played Eugène Goossens's 'Five Impressions of a Holiday,' Op. 7 (first performance here), and Miss Marie Skellorn, an accomplished singer, sang Hamilton Harty's 'Six Songs of Ireland.' Mr. Goossens's 'Holiday Impressions' are fanciful little miniatures highly suggestive of their titles, especially No. 4, 'The Village Church,' with its gently-clashing bells heard over the unisonal plainchant theme played on the strings. No. 5, 'At the Fair,' is humorous as well as daring, and would seem to be a sketch for a larger canvas. The chief part falls to the pianoforte, which was ably handled by Mr. Tobin.

Dr. Pollitt has done further service by arranging a new series of recitals on the new Rushworth organ in Hope Street Church. Hereabouts is a large and enthusiastic organ-recital-loving community which attended the first series in large numbers. Mr. Cunningham, of the Alexandra Palace, gave the first recital on October 17, when the late Sir Hubert Parry's fine Fantasia and Fugue in G found an appropriate place. Players who will be subsequently heard include Mr. Sydney H. Nicholson (October 31), Mr. H. G. Ley (November 14), Dr. A. H. Brewer (November 28), and Mr. T. H. Collinson (December 12).

It is cheerful to hear that the concerts of the Rodewald Society will again help us to endure the forthcoming Winter rigours. Six will be given, commencing on November 11 with a Catterall Quartet Concert (of which there will be four), a pianoforte recital by Miss Lilias McKinnon on January 13, and a choral evening of glees and madrigals to be conducted by Dr. A. W. Pollitt on January 27. There will be a new series of concerts conducted by Mr. Vasco Akeroyd in the Central Hall, commencing November 19, and this excellent musician and entrepreneur has already engaged Madame Stralia, Miss Adela Verne, Mr. Albert Sammons, Mr. Arnold Trowell, and Miss Maud Maude (vocalist). Mr. Akeroyd's name is synonymous with attractive orchestral programmes and good performances, and his new series is pleasurably anticipated.

By a large majority the City Council has granted the use of St. George's Hall for Sunday evening concerts. It is really difficult to understand the narrow outlook of the opposers of such a rational movement, especially at the present time when there are hosts of soldiers and sailors, especially Americans, without any specially-provided counter-attractions to the crowded streets.

The Philharmonic Society has every promise of a successful season, and the prospectus offers well drawn-up and varied programmes. Among the orchestral novelties are three of Howard Carr's musical tributes to 'British Heroes,' and 'Four Conceits' by Eugène Goossens, as well as revivals of Sullivan's 'Macbeth' Overture, Bantock's 'Pierrot of the Minute,' and Butterworth's 'A Shropshire Lad.' Great things are expected from the choir now being rehearsed by Dr. Pollitt, the new chorus-master, who has already established cordial relations with his forces, and at the first concert, on October 29, Sir Henry Wood will conduct their singing of Bach's motet 'I wrestle and pray.' At the second concert, on November 16, the female voices will sing Elgar's three-part song, 'Fly, singing bird.' The principal choral work this season is Elgar's 'The Dream of Gerontius,' which the composer will himself conduct on March 15.

The fine band of the Royal Italian Carabinieri received a popular welcome on October 15. With their coloured plumes and ample cloaks the Italians are picturesque in another way from the band of the Zouaves, and like the latter, will probably have no reason to forget the hospitality and attention shown them while seeing the sights of the city as guests of the Corporation. Their quality as musicians was shown at the performances they gave on the Exchange Flags and in the Hippodrome.

Great regret is felt at the untimely death from influenza and pneumonia of Mr. J. A. Kent, one of the form-masters and musical director at the Liverpool College in Shaw Street. In this latter capacity Mr. Kent had exerted a widely useful influence, and his loss will be keenly felt. Under his direction two excellent performances were given of German's 'Merrie England' in March last, when the soloists, chorus, and orchestra were almost entirely evolved from the material available in the boys and masters of this great day-school.

## MANCHESTER AND DISTRICT.

The Promenade Concerts held nightly during October in the New Queen's Theatre quickly revealed their hold on the local public. This notice can only comment on some features in the earlier half of the month. The brunt of the conducting has fallen on the shoulders of Mr. Hamilton Harty, occasional concerts only having been directed by Sir Thomas Beecham and Mr. Julius Harrison. Mr. Harty took a few days to get into his stride, and so did the orchestra, but before the first week was over there was complete understanding, and some superb interpretative playing has been done even with little or no rehearsal. Mr. Harty has not shrunk from exposing himself to comparisons with the greatest conductors, whether in miscellaneous bills or in all-Wagner or all-Russian programmes. It helps in measuring progress when it is remembered that half-a-dozen years ago an evening of the big Wagner or big Russian was only successfully attempted by one or at most two English conductors. Harty's Wagner has the unmistakable feeling for vastness and sublimity. There is more of the Richter nobility and grandeur than of the Beecham galvanic qualities. In the climaxes the stately, irresistible, overpowering advance of the ocean flood rather than the rush and tumult of wild waters. The latter is more exciting, and very exhilarating, but the former has greater enduring quality and consequently is more satisfying. Except for the absence of a fuller body of string-tone, one need never expect to hear a more truly superb *finale* of 'Götterdämmerung' than the Harty reading and his wife singing Brünnhilde—every shade of its emotion wonderfully revealed, whether in voice or instruments; never overwrought or frenzied, and more than all else the sense of impending doom. Sopranos who can attain to the full vocal grandeur and stature of this music are not a numerous body, and of the few English-speaking ones, Miss Agnes Nicholls may claim pride of place. If ever the 'Ring' dramas are again staged in this country, Mr. Frank Mullings seems predestined for the part of Siegfried. He handles the 'Forging Songs' with a blend of heroic and almost demoniac energy that impresses with a sense of the superhuman much as do figures in the big Brangwyn etchings. Possibly the greater familiarity with Isolde's Death Chant in its orchestral concert-room dress rather than in its stage setting inclines one to the view that the voice-part is almost intrusive, and that the limit of poignant expression and of complete exaltation of spirit are perfectly conveyed by instruments alone. For my own part I would only have Isolde's *finale* sung on the stage. I was unable to hear Mr. Percy Pitt's Russian programme on October 4, but a week later, in listening to Mr. Harty conducting Balakirev's 'Thamar' and Stravinsky's 'L'oiseau de feu,' I had a strong impression that he was softening the drastic qualities of the orchestration, consciously blurring, in the manner of some photographic artists, a too sharply defined outline. The tendency to over-refined treatment, to excessive nicety of expression, cramped the interpretation to the point of losing real freedom, and whatever else this Russian ballet-music may stand, surely it must retain its headlong rhythmical thrust, forging its way to our consciousness like a yacht in a brisk breeze under full spread of canvas. An early Sinfonietta by Rimsky-Korsakov, played under Goossens in the previous week, had this stimulating quality to perfection. It bore down on you with a superb rush, with only a momentary check as, to preserve the simile, she went about on a fresh tack. I am told that Mr. Harty gave a fine illustration of this impetuosity under control in a couple of Brahms's Hungarian dances one evening when I was absent.

I find almost unbounded delight in these excursions in familiar country with a fresh guide as conductor. He draws your attention to many an unobserved feature. From some hidden view-point known to him you get a wholly different impression of the music's contour, some features of the

landscape, so to speak, receding, and others coming into prominence and giving you unexpected, perhaps unsuspected, glimpses of vistas of orchestral colour tucked away in the folds of the music, and these impressions are only strengthened when you can take many strolls on successive evenings.

Some new music in the first half of this 'Proms.' season was heard at one concert on October 6, and occupied the first half of the programme. The conducting was shared by Mr. Julius Harrison—who was in charge of Goossens's Overture 'Philippe II.' and his own 'Rapunzel' tone-poem—and Mr. Hamilton Harty, who directed Percy Pitt's 'English Rhapsody' and his own Violin Concerto (Miss Bessie Rawlins, soloist). The audience was smaller than at any other concert of the series at which I have been present. The only information vouchsafed as to Goossens's Prelude was that it was connected with Verhaeren's drama 'Philippe II.,' the oppressor of the Netherlands. Nothing at all was announced as to the basis of Percy Pitt's 'English Rhapsody' beyond the fact that it had its initial performance in 1911 at a London Musical Festival; no thematic quotations from Hamilton Harty's Concerto were available. Julius Harrison's 'Rapunzel' was played at Manchester last December. If the battle for the recognition of English music is to be won, different tactics will be necessary. 'Proms.' concert patrons are not by any means entirely composed of keen amateurs, and to ram four fresh works down the throat of an audience in seventy or eighty minutes is simply to defeat one's object. New stuff needs wise propaganda, and there would have been much more sense in spreading these works over the whole season, including them each in a programme which was sure to attract a crowd. Each of these works was well worth being played. If 'young England' employs frontal attacks on this scale, whatever else results the punishment of indifference will be achieved; there needs to be more business acumen in putting English musical novelties before the great B. P.

I was unable to hear Percy Pitt's Rhapsody. Of the 'Rapunzel' work (based on William Morris's poem) I wrote in these columns last January, and deeper acquaintance only strengthens my view then expressed as to its being no inconsiderable addition to the literature of definitely romantic music. It is not merely concerned with picturesque externals. There is also the sense of the unexpected pervading the text of the poem. The poetic imagery is of a lovelorn knight riding through a wood in search of a beautiful maid, and then fainting at the sight of the fair Rapunzel—that surely is the last thing you would have expected of him. One's imagination is at once gripped and piqued, and so Harrison's music got hold of mine.

Goossens's harmonic idiom is a thing apart in current musical thought. I have not read Verhaeren's drama, and if I were a creative artist I should not like opinions on any work of mine to be passed on such a slight foundation of knowledge as, in fact, I possess of Goossens's work or its inspiration. I would gladly hear it again and again. This was the work that suffered most from the conditions of its performance. Hamilton Harty's Violin Concerto was quite straightforward and melodiously captivating, and was set before the audience in thoroughly attractive manner by Miss Bessie Rawlins.

On October 15 the Beecham Manchester operatic chorus and its conductor (Mr. Arthur Lomas) sustained the programme, the principal choral works being 'Hiawatha's Wedding-Feast' and Hugo Wolf's 'Fire Rider.' Mr. Alfred Heather was the soloist in the Coleridge-Taylor work.

The Children's Concert Society begins its season of seven Saturday afternoon lecture-concerts on October 26. Manchester music is so well organized on many sides at present that the absence of any large and well co-ordinated competitive Festival scheme, particularly in its application to school life, is felt with additional force by many who are in the thick of musical development here.

The hundred and forty-first Tuesday mid-day concert brought a welcome re-appearance of Mr. Walter Mudie's string orchestra in a programme which included the accompaniments to Handel's Organ Concerto No. 2, in B flat (Mr. Sydney H. Nicholson), Walford Davies's 'Solemn Melody' for strings and organ, the final movement from Bantock's 'In the far West' Suite, and lesser items by Bizet, Grieg, and Percy Grainger.

## SHEFFIELD AND DISTRICT.

Concert arrangements show signs of a revived interest in music and a growth of confidence on the part of organizers. The two large choral Societies of the city announce important works for performance, the December concert of the Sheffield Amateur Musical Society being a revival of Gounod's 'Redemption,' to be conducted by Sir Henry Wood. The Spring concert will take place in April, when Mr. J. A. Rodgers will conduct a performance of Verdi's 'Requiem.' The Musical Union promises 'The Dream of Gerontius' and the 'St. Matthew' Passion for its two Subscription Concerts, and the usual 'Messiah' concert in December: these events to be directed by Dr. Coward. Owing to the Albert Hall not being available for concerts during the Winter, the choral Societies have had to alter the venue of their concerts to the Victoria Hall, which possesses a good auditorium but is somewhat limited for platform accommodation. The owners of the hall—the Wesleyan Mission—are however taking steps to enlarge the platform. When this is done the building, which contains a fine organ, will be well adapted for choral and orchestral programmes. In this connection it may be stated that the Sheffield City Council has now in hand a scheme for the building of a new City Hall, which when completed will be an adequate home for festivals, concerts, and the like. The projected site is opposite the Albert Hall, in the centre of the city, but off the line of noisy street traffic. The Council had previously been in negotiation for the purchase of the Albert Hall on behalf of the city, but the project was abandoned and the decision to build a new hall was arrived at.

The first of the series of six Sheffield Subscription Concerts was given in the Victoria Hall on October 15. Miss Felice Lyne, who made a first appearance at Sheffield, displayed her mastery of *coloratura* in songs by Verdi, Meyerbeer, and Rossini, and her versatility in Rachmaninov's 'Harvest of Sorrow' and other modern songs. Miss Margaret Fairless endorsed her recent London successes by her beautiful violin playing. She had a large share of the programme, but her art was summarised in an impassioned interpretation of Chausson's 'Poème,' which was an absorbing example of controlled emotion coupled with technical completeness. Mr. Murray Davey also won the tributes of the audience alike by the nobility of his voice and the artistic insight of his singing. Flegier's 'Le Cor' and Gluck's 'Diane impitoyable' were ideally sung. Miss Ethel Robinson accompanied.

The Misses Foxon are continuing their interesting series of Thursday Three o'Clock concerts, the first of which was given on October 10. A vivacious performance of Schubert's Suite of vocal waltzes, 'Welcome Spring,' was given by Misses Parker-Machon and Ena Roberts, Messrs. Ralph Williams and Ernest Platts, who secured a remarkable affinity of vocal quality and great precision of ensemble.

Among other notable works heard at these concerts may be mentioned a thoughtful interpretation of Grieg's Sonata for pianoforte and violin in F (Op. 8) by Misses Minnie Wilson and Ethel Griffith, Schubert's 'Erl King,' sung with dramatic intensity by Miss Ena Roberts, and an old Sonata by Joseph Gibbs, revived by Miss Zoe Addy, and informed with interest and attraction by the power and good taste of her playing.

Further concerts announced for the Winter are those of the Victoria Hall Choral Society (Mr. H. C. Jackson, conductor), which is rehearsing Spohr's 'The Last Judgment' and Schubert's 'Song of Miriam'; a series of four matinée pianoforte recitals arranged by Mr. Claude Crossley; and two recitals of Mr. Josef Holbrooke's music, at which the composer will be assisted by Mr. J. H. Parkes (violin) and Mr. Maurice Taylor ('cello).

## YORKSHIRE.

At Leeds the Philharmonic Society promises, for its forty-ninth season, an orchestral concert at which Franck's Symphonic Variations and a Mozart Symphony will be heard, together with Stanford's 'Phaudrig Crohoore' and a very appropriate memorial performance of Parry's 'Blest Pair of Sirens.' 'Messiah' will be sung at Christmas, and at a

third concert Bach's Magnificat and Hamilton Harty's 'Mystic Trumpeter' are to be given. Dr. Bairstow will be the conductor. The Leeds Choral Union, under Dr. Coward, is to give the first part of 'St. Paul,' followed by a repetition of Ernest Austin's 'Hymn of Apollo,' which the Society produced last season. 'Messiah' and a miscellaneous concert form the remaining features of the prospectus. The Leeds Saturday Orchestral Concerts are at last flourishing in a pecuniary sense, and becoming really popular. Hence the programmes of the six concerts follow the lines which have proved attractive, and rely chiefly on familiar 'classics,' though such things as MacDowell's second Pianoforte Concerto, Brahms's third Symphony, and British works by Hamilton Harty, Butterworth, Grainger, Frank Bridge, and Stanford, will have for many in the audiences at least a suspicion of novelty. The conducting is to be divided between Mr. Hamilton Harty and Mr. Julian Clifford. The Leeds Bohemian Concerts still help to popularise chamber music to one of the most appreciative audiences in Yorkshire, and at the four concerts of the coming season there will be heard, in addition to important classics, unfamiliar works by Ireland, Smetana, Rachmaninov, Taneiev, and Sinding.

The Bradford Subscription Concerts not only hold their own, but are even making an advance, furnishing seven, instead of only six, concerts. At three of these the Hallé Orchestra will be employed, and, besides the usual classics, Ireland's Tone-poem, 'A Forgotten Rite,' Howard Carr's clever orchestral 'Sketches,' and pieces by Granados, Ravel, and Moussorgsky are to be heard. Sir Thomas Beecham, Sir Henry Wood, and Mr. Goossens, jun., will conduct. For all the concerts first-rate soloists have been secured. The Free Chamber Concerts organized by Mr. S. Midgley again promise a programme which carefully excludes all the German classics, but forecasts many interesting things, such as Violin Sonatas by Pierné, Lekeu, Franck, Medtner, Sjögren, Cui, Walford Davies, Ireland, Trowell, Melartin, and Sinding, also Pianoforte Trios by Parry, Trowell, Rubinstein, and Dvorák.

The Bradford Permanent Orchestra will resume its concerts, but in the absence of any prospectus I am not able to give details, though I understand Rootham's 'Pan,' recently produced at Harrogate, will be among the novelties. Nor are particulars as yet published of the two Bradford Choral Societies.

The Halifax Choral Society, under Mr. C. H. Moody, is to give Coleridge-Taylor's 'Hiawatha,' in addition to 'Messiah,' and a third concert which is not yet arranged. The Huddersfield Choral Society is to give 'Everyman' at its first concert, under the composer's direction, together with Bach's 'Sing ye to the Lord.' For the second concert 'Messiah,' and for the third two works hardly less familiar —the 'Hymn of Praise' and Rossini's 'Stabat Mater'—are announced. Dr. Coward is the conductor. The Ilkley Vocal Society, under Mr. Akeroyd, is rehearsing 'The Mystic Trumpeter.'

## Miscellaneous.

Mr. Geoffrey Shaw, H.M.I., delivered a lecture on 'Some Characteristics of English Music' at St. Mary's Church Room, Primrose Hill, on September 28. Speaking of internationalism in music, he stoutly opposed the doctrine that there should be one dominant influence to which all nations should submit, producing a sort of musical Esperanto or Yiddish, with English music, for instance, as a pallid reflection of Brahms and Wagner. A better form of internationalism meant that each nation should give its best to the world—music that revealed distinctly the national character. Mr. Shaw then showed that the old English folk-songs had three distinctive qualities: (1.) There was freedom in the 'shape' of the tunes, in striking contrast to the cramping symmetry, the smooth melodic curves, which marked the German folk-songs; (2.) Freedom of rhythm was conspicuous, five or even seven beats to the bar appearing in old tunes, in striking contrast again to the regular rhythm of German folk-songs, which struck some ears as dignified, other ears as 'stodgy'; (3.) The modal scale, or traces of it, appeared in five-sixths of our traditional music. Germany again broke away, and brought in the modern scale, in vogue at the music-halls and in favour with nearly all pianists. Mr. Shaw illustrated these three characteristics by singing a number of old folk-songs, and the following modern songs which breathed the old spirit: (1.) Blake's 'Songs of Innocence,' by Geoffrey Gwyther; (2.) 'The Cuckoo,' by Martin Shaw; (3.) 'On Linden Lea,' by Vaughan Williams; (4.) Christina Rossetti's 'Easter Carol,' by Martin Shaw; (5.) 'Lullaby,' by J. S. Scott; (6.) Masefield's 'Sea Fever,' by John Ireland.

The gentlemen of the choir of St. George's Chapel, Windsor Castle, gave their annual concert at the Royal Albert Institute, Windsor, on October 14, assisted by Miss Coral Peachey, Mr. Cedric Sharpe, and Miss Dorothy Davies. As usual, there was some admirable glee-singing. By way of tribute to the memory of the late Sir Hubert Parry, six of his part-songs for treble voices were sung by the boys of the Chapel choir: 'The sea has such a rainy sound,' 'Brown and Furry,' 'The Peacock,' 'You'll get there,' 'The Fairies,' and 'The Way to Succeed.' A proportion of the proceeds was given to the Mayor of Windsor's Prisoners of War Fund.

The lecture-demonstration on the 'Techniquer' at the London Academy of Music on September 30 was well attended. The chair was taken by Mr. Victor Benham, who spoke highly of the apparatus, and considered its use should be universal. Mr. Benham gave an instructive address, and the experiments on the audience by the lecturer evoked much interest. A sonata by the lecturer's pupil, Miss Florence J. Fitch, was performed, and the chairman congratulated the composer on her work.

On October 9, a very interesting lecture-recital was given at Salisbury by Madame Agnes Larkcom on 'The influence of vocal music in education.' The instructive and enjoyable lecture gained much by a series of well-chosen English songs, admirably sung by Miss Glades Smith. The accompaniments throughout were sympathetically played by Mrs. A. C. Mathews. A silver collection was made in aid of the Special Musician's Gift for Y.M.C.A. Concerts at the Front, and amounted to about £6.

An organ and violin recital was given at Gloucester Cathedral on September 19, when Dr. Brewer played 'Finlandia' and the Andante from Beethoven's fifth Symphony, and Miss Murray Lambert gave fine performances of Handel's Sonata in D, the Andante from Mendelssohn's Violin Concerto, O'Connor Morris's 'Lament,' and Sinding's 'An Old Saga.' How much the recital was appreciated may be gathered from the fact that a collection for the Church Army realised the splendid sum of £122.

We hope there will be a good response to Sir Arthur Pearson's appeal for members for the National Carol League, which has already done much to help forward the work of the National Institute for the Blind. Although singers are of course the chief need, there is plenty of work for those whose gifts lie rather in the direction of organization. Full particulars may be had from the headquarters of the League, 226, Great Portland Street, W.1.

On October 9 the orchestra of the Great Eastern Railway Musical Society gave a highly successful concert to the wounded at the Prince of Wales Hospital, Marylebone. The vocalists were Miss Elizabeth Hyde and Miss Astra Desmond. Colonel Galloway conducted very ably. There was a crowded and appreciative audience, which at the conclusion rewarded the performers with hearty cheers.

Mr. Isidore de Lara, unwearied in his efforts on behalf of British music, commenced a new series of concerts on October 31. These will take place at the Steinway Hall on Thursdays, at 8.30 and 3.0 alternately. Among the performers will be the Allied, Philharmonic, British, and John Saunders Quartets. We hope this admirable scheme will receive the hearty support it deserves.

Dr. Grattan Flood is bringing out a Memoir of 'John Field: the Inventor of the Nocturne.' Strange as it may seem, there is no English memoir of this remarkable Irish pianist and inventor of a new *genre* in pianoforte music, although his biography has appeared in French, German, Italian, and Russian.

## CONTENTS.


| | Page |
|---|---|
| William Gray McNaught—Obituary ... ... ... | 489 |
| Charles Hubert Hastings Parry—Obituary. By Robin H. Legge ... ... ... ... ... ... | 489 |
| The Funeral of Sir Hubert Parry ... ... ... | 491 |
| The Words of Sir Hubert Parry. By F. Gilbert Webb | 492 |
| The Funeral of Dr. W. G. McNaught... ... ... | 495 |
| The Music of the Czecho-Slovak Races.—III. By Rosa Newmarch ... ... ... ... ... | 495 |
| Debussy as Critic (*continued*). By Madame Liebich... | 498 |
| A French Composer: Ernest Chausson. By G. Jean-Aubry ... ... ... ... ... ... ... | 500 |
| Occasional Notes ... ... ... ... ... ... | 501 |
| Church and Organ Music ... ... ... ... ... | 502 |
| Reviews ... ... ... ... ... ... ... ... | 503 |
| Obituary ... ... ... ... ... ... ... | 503 |
| Letters to the Editor ... ... ... ... ... | 504 |
| Gloucester's Musical Record ... ... ... ... | 505 |
| Organ Pedal Technique. By J. E. Barkworth ... | 506 |
| 'A Plea for the Small Orchestra': a Reply. By W. Beeson ... ... ... ... ... ... ... | 513 |
| Some Further Notes on Manual 32-ft. Stops, &c. By Arthur E. Teggin ... ... ... ... ... | 513 |
| Purcell's 'Dido and Æneas': Who was Lady Dorothy Burke? By W. H. Grattan Flood ... ... ... | 515 |
| Y.M.C.A. Musical Development ... ... ... | 515 |
| Reparation: A Word to the Powers-that-be. By H. V. Hughes ... ... ... ... ... ... ... | 516 |
| The Coming Season ... ... ... ... ... | 516 |
| London Concerts ... ... ... ... ... ... | 517 |
| Music in the Provinces ... ... ... ... ... | 518 |
| Miscellaneous ... ... ... ... ... ... | 523 |

MUSIC:

'Awake, awake; put on thy strength, O Zion.' Full Anthem for S.A.T.B. By J. STAINER ... ... 507


*THREE EXTRA SUPPLEMENTS are given with this number:—*

1. *'We love God's acre round the Church.' Hymn. By J. Varley Roberts.*
2. *Portrait of the late Sir Hubert Parry.*
3. *Portrait of the late Dr. W. G. McNaught.*

## *DURING THE LAST MONTH.*

Published by NOVELLO & CO., LIMITED.

ANON.—"Awake." Hymn. 1d.

ARTHURS, E. G.—"Ye Holy Angels Bright." Hymn Tune. 1d.

BACH, J. S.—"God goeth up with shouting." First Chorus from the Cantata (No. 838, Novello's Octavo Choruses). (4d.) 6d.

BROWNING, S.—"Wondrous Things." Song. For Soprano or Tenor. 2s.

FLACK, ARTHUR M.—Vesper ("Lord, grant us all Thy peace"). 2d. Words only, 3s. per 100.

HUTCHISON, THKOSBY.—"Once upon a time." Easy Piece for Violoncello (or Violin) and Pianoforte. 2s.

JEPHSON, FRANK.—"Dear Golden Days." Song, in F. For Soprano or Tenor. 2s.

POWELL, REV. J. BADEN.—"Hymn of the Departed." The Russian Contakion put into verse by W. T. Layton. 1½d. Words only, 3s. per 100.

SCHOOL MUSIC REVIEW (No. 317, contains the following music in both notations:—"Rouse thee, young knight." Unison Song, Old English tune; "The flowers their buds are closing." Three-part Round, composed by Mozart. (1½d.) 2d.

WARREN, D. FERGUS.—"Come not when I am dead." Song. For Soprano or Tenor. 2s.

DURING THE LAST MONTH—(*Continued*).

PUBLISHED FOR

THE H. W. GRAY CO., NEW YORK.

FISKE, D.—"The Devon Maid." Song. 60 cents (2s. 6d.).

HARLING, W. FRANKE.—"God save The President." The Presidential Hymn.

—— Ditto. Arranged for Military Band.

LESTER, W.—"Souvenir Rococo." For Organ. 50 cents (2s.).

—— "The Ebon Lute."—For Organ. 50 cents (2s.).

MANSFIELD, O.—"Variations in the olden style." For Organ. 50 cents (2s.).

MILLER, H. A.—"Indian Idyll." For Organ. 50 cents (2s.).

SEELY, J. G.—"Slumber Song." For Organ. 50 cents (2s.).


S. NICHOLAS COLE ABBEY, Queen Victoria Street, E.C.-4. Chorus Tenors and Basses (paid) WANTED. Choral Services, Oratorio alternate Sundays. Herbert Hodge, 5, Streatham Place, S.W.-2.

HOLY TRINITY CHURCH, SLOANE STREET, S.W.-1.—Sunday, November 17, at 6.30 p.m. The Second of a series of Three Special Hymn-Services, with Lecture by the Rev. J. L. Bennett. Examples of old and modern methods of Hymn-Tune Treatment will be given by the Choir, accompanied by the Organ and Trumpets and Trombones.

PIANIST WANTED, for Sunday Morning and Evening Services, near Notting Hill Gate. £20 per year. Apply, P. R. Jones, 30, Grosvenor Road, Chiswick, W.-4.

PIANISTE wishes to meet Instrumentalist or Singer for practice and concerts; evenings. E. L., 20, Lambourn Road, Clapham.

MR. FREDERICK GAY
(TENOR).
17, Bankton Road, Brixton, S.W.-2.
Concerts, Oratorios, &c. Tel. No. 7121 Central.

FOR SALE, FULL COMPASS GRAND PIANO, by John Broadwood & Sons. Fine tone, Ivory keys, in good condition. Pratt, Albert Street, Banbury.

FOR SALE, THREE-MANUAL ORGAN.—Ten Speaking Stops. Suit small church or studio. Electric blower. Built 1910. Perfect condition. Specification and price on application. A. E. New, 9, Fleet Street, Swindon.


## SPECIAL NOTICE.

***To ensure insertion in their proper positions, Advertisements for the next issue should reach the Office, 160, Wardour Street, London, W.-1, not later than***

*THURSDAY, NOVEMBER 21* (FIRST POST.)


## THE MUSICAL TIMES.

SCALE OF TERMS FOR ADVERTISEMENTS.

| | £ | d. |
|---|---|---|
| Two Lines | 0 | 3 0 |
| Three Lines | 0 | 3 4 |
| For every additional Line | 0 | 0 10 |
| One inch (displayed) | 0 | 10 0 |
| Half a Column | 2 | 0 0 |
| A Column | 4 | 0 0 |
| A Page | 7 | 10 0 |

Special Pages (Cover, &c.) by arrangement.
A remittance should be sent with every Advertisement.

# CANTATAS FOR CHRISTMAS.

## BETHLEHEM

FOR FOUR SOLO VOICES AND CHORUS

Interspersed with Hymns to be sung by the Congregation

THE WORDS WRITTEN AND ARRANGED BY

E. CUTHBERT NUNN

THE MUSIC BY

J. H. MAUNDER.

Price Two Shillings; Tonic Sol-fa, One Shilling.
Words only, 7s. 6d. per 100.

## THE STORY OF BETHLEHEM

FOR CHRISTMAS SERVICES, ETC.

THE WORDS WRITTEN BY

SHAPCOTT WENSLEY

THE MUSIC FOR SOPRANO, TENOR AND BASS SOLI, CHORUS AND ORGAN

COMPOSED BY

JOHN E. WEST.

Price One Shilling and Sixpence; Tonic Sol-fa, Ninepence.
Words only, 7s. 6d. per 100.
String Parts, 6s. 6d.; Wind Parts and Full Score, MS.

## CHRISTMAS EVE

FOR CONTRALTO SOLO, CHORUS AND ORCHESTRA

COMPOSED BY

NIELS W. GADE.

(Op. 40.)

Price One Shilling; Tonic Sol-fa, Fourpence.

## CHRISTMAS SCENES

FOR FEMALE VOICES

COMPOSED BY

FREDERIC H. COWEN

Price Two Shillings; Tonic Sol-fa, Ninepence.
Words only, 7s. 6d. per 100.

## CHRISTMAS ORATORIO

BY

J. S. BACH.

Divided into six sections, intended originally for separate performance on the three days of Christmas, New Year's Day, New Year's Sunday, and the Festival of the Epiphany.

Vocal Score, Two Shillings; Vocal Parts, One Shilling each.
Parts 1 and 2, 1s.; Parts 3 and 4, 1s.; Parts 5 and 6, 1s.
Tonic Sol-fa (Parts 1 and 2), 6d.
Books of Words (per 100), 10s. Parts 1 and 2 (per 100), 5s.

## THE NATIVITY

FOR SOPRANO, TENOR, AND BASS SOLI, AND CHORUS

With Hymns to be sung by the Congregation

THE WORDS AND HYMNS SELECTED AND THE MUSIC

COMPOSED BY

THOMAS ADAMS.

Price One Shilling; Tonic Sol-fa, Eightpence.
Words only, 7s. 6d. per 100.

## CHRISTMAS CANTATA

FOR SOLI AND CHORUS

THE WORDS BY

ROSE DAFFORNE BETJEMANN

THE MUSIC BY

JULIUS HARRISON.

Price One Shilling.

Words only, Five Shillings per Hundred.

## THE HOLY CHILD

FOR SOPRANO, TENOR, AND BASS SOLI, CHORUS AND ORGAN

COMPOSED BY

THOMAS ADAMS.

Price One Shilling; Tonic Sol-fa, Sixpence.
Words only, 7s. 6d. per 100.

## YULE-TIDE

COMPOSED BY

THOMAS ANDERTON.

Price One Shilling and Sixpence.
Paper boards, 2s. 6d.; cloth, gilt, 3s.

## BEFORE THE PALING OF THE STARS

A CHRISTMAS HYMN

BY

CHRISTINA ROSSETTI.

SET TO MUSIC FOR VOICES AND ORCHESTRA

BY

B. J. DALE.

Price One Shilling.

LONDON: NOVELLO AND COMPANY, LIMITED.

"Such settings as these cannot do otherwise than tend to popularise the Church Service."—*Musical Standard*, June 6, 1891.

"Good, effective, easy, and dignified."—*Musical Times*, April 1 1891.

"Admirably adapted to meet the requirements of the majority of choirs and congregations." "Deserve extensive recognition and use."—*Musical News*, September 4 and 25, 1891.

Also recommended by the *Guardian*, *Church Times*, &c., &c.

## POPULAR CHURCH MUSIC
BY
# J. H. MAUNDER.

| | Staff Notation. | Tonic Sol-fa. |
|---|---|---|
| **CHRISTMAS ANTHEMS.** | | |
| Anthem—Christians, Awake | 3d. | 2d. |
| Carol—Once in Bethlehem | 2d. | 1d. |
| Two Christmas Carols | 3d. | 2d. |
| **SERVICES.** | | |
| SERVICE IN G | 1/6 | 1s. |
| Or, separately:— | | |
| Te Deum | 3d. | 2d. |
| Benedicite, omnia Opera | 2d. | 2d. |
| Benedictus | 2d. | 2d. |
| ubilate | 3d. | 2d. |
| Office for the Holy Communion | 8d. | 6d. |
| Pater Noster from the above | 2d. | 2d. |
| Amen ditto | 1d. | 1d. |
| Magnificat and Nunc dimittis | 3d. | 2d. |
| SERVICE IN CHANT FORM (No. 1) | 1s. | 8d. |
| Or, separately:— | | |
| Te Deum, &c., with Kyrie | 3d. | 2d. |
| Office for the Holy Communion | 6d. | 4d. |
| Magnificat and Nunc dimittis | 3d. | 2d. |
| Te Deum in B flat | 3d. | 2d. |
| Magnificat and Nunc dimittis in C (partly Unison) | 3d. | 1½d. |
| Magnificat and Nunc dimittis in D | 3d. | 2d. |
| **ORGAN.** | | |
| Voix Seraphique (for Recitals) | 2s. | — |
| **CHURCH CANTATA.** | | |
| Penitence, Pardon, and Peace (for General use) | 1/6 | 1s. |

London: NOVELLO AND COMPANY, Limited.

## ADVENT AND CHRISTMAS MUSIC.
BY
## EDWARD BUNNETT, MUS. D. CANTAB.

### CHRISTMAS CAROLS.

Five Sets in Books, Sixpence each Set, or in separate numbers, One Penny each.

Selections sent on application to the Composer, 75, Thorpe Road, Norwich.

### ANTHEMS.

O Lord, Thou art my God (Advent) ... ... ... 3d.
The Lord is my Shepherd do. ... ... ... 3d.
130th Psalm, "Out of the deep" (score) ... ... 6d.
In the beginning (Christmas) ... ... ... ... 3d.
Do. do. Tonic Sol-fa ... ... 1½d.
Behold, I bring good tidings (Short Anthem) ... 2d.
Arise, shine, for thy light is come ... ... ... 3d.

### SERVICES.

Te Deum in E. Four Voices ... ... ... ... 3d.
Benedictus and Jubilate in E ... ... ... ... 3d.
Benedicite in E ... ... ... ... ... ... 2d.
Communion Service in E ... ... ... ... 6d.

London: NOVELLO AND COMPANY, Limited

VERY SUITABLE FOR TIME OF WAR.
EDITED BY SIR FREDERICK BRIDGE, C.V.O.

HYMN FOR CHRISTIAN SOLDIERS. By C. CARR MOSELEY. Price 1½d. Words 1s. 6d. per 100.

GENTLY TOUCH THE WARBLING LYRE. By the same. Part-Song for A. or CONTR. (or T.) T.B. Price 2d.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

No. 90. NOVELLO'S MUSIC PRIMERS.

# COMBINED COUNTERPOINT
IN THREE PARTS,
AND
# FLORID AND IMITATIONAL COUNTERPOINT
IN THREE AND FOUR PARTS
WITH EXAMPLES,
BY
## GEORGE J. BENNETT,
MUS. DOC. CANTAB.

Price Three Shillings.

London: NOVELLO AND COMPANY, Limited.

## "THE FRINGES OF THE FLEET."
EDWARD ELGAR. RUDYARD KIPLING.
THESE FOUR POPULAR SONGS ARE NOW ISSUED FOR S.A.T.B., octavo, each 1s. net.
*Of all Musicsellers.*

## ENOCH & SONS,
58, GREAT MARLBOROUGH STREET, W.-1.

## FAVOURITE CHRISTMAS ANTHEMS
By EDWYN A. CLARE.

| | | |
|---|---|---|
| *Behold I bring | 29th 1000 | 3d. |
| *Choirs of Angels | 10th 1000 | 3d. |
| The Prince of Peace | 17th 1000 | 3d. |
| *We have seen His Star | 22nd 1000 | 3d. |
| *Goodwill to Men | 18th 1000 | 4d. |
| *Sing, O Heavens | 22nd 1000 | 3d. |
| *Blessed be the King | 8th 1000 | 3d. |
| A Saviour, Christ the Lord | 7th 1900 | 4d. |
| Magnificat and Nunc Dimittis in D | 27th 1000 | 4d. |
| New Peace Thanksgiving Anthem— | | |
| *THE BLESSING OF PEACE | | 3d. |

*Those marked* are also issued in Tonic Sol-fa.*

London: NOVELLO AND COMPANY, Ltd., 160, Wardour Street, W.-1.
New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.

## NEW PEACE ANTHEMS
By CALEB SIMPER.

O WELCOME PEACE (Sol-fa, 3d.) ... ... ... 4d.
Easy, Melodious, and attractive.
GOD IS OUR REFUGE ... ... ... ... 8d.
Solos for S. T. B. An interesting Anthem with fine effects. Most inspiring.
AND ON EARTH "PEACE." (Sol-fa, 3d.) ... ... 4d.
New Christmas Anthem. Ready Shortly.

London: Weekes & Co., 14, Hanover Street, Regent Street, W.-1.

## Church Music by Arthur Henry Brown.

MR. A. H. BROWN announces that on and after November 1, all his Church Compositions, the copyright of which he has retained, will be published by Novello & Co., Ltd. A complete list can be obtained from the Publishers, but the Composer invites special attention to the following:—

16th Edition, price 3s. 6d., THE GREGORIAN CANTICLES AND PSALTER.
Or separately, THE GREGORIAN CANTICLES, Cloth, price 1s.
THE GREGORIAN PSALTER, price 2s. 6d.
12th Edition, price 8s. 6d., ORGAN HARMONIES FOR THE GREGORIAN PSALM TONES.
14th 1,000, price 1s., MISSA SERAPHICA. The Order of Holy Communion, complete.
8th Edition, price 2s. 6d., SHORT PHRASES (128) for Church Organists, together with some soft devotional pieces for use during Holy Communion.
7th Edition, price 3s. 6d., SHORT PHRASES (136), second series, with Accompaniments for the Creeds, Sanctus, Gloria in Excelsis.

Just Published.

DEAR GOLDEN DAYS

SONG

The Words by

P. J. O'REILLY

The Music by

FRANK JEPHSON.

In Two Keys, E flat and F.

Price Two Shillings each.

London: Novello and Company, Limited.

Just Published.

CHARMING CHLOE

The words by

ROBERT BURNS.

The music by

EDWARD GERMAN.

In three Keys, D flat, E flat, and F.

Price Two Shillings Each.

A delightful song . . . treated as only Mr. German knows how.—*Queen.*

London: Novello and Company, Limited.

Just Published.

ALANNAH

SONG

The words by

COUNTESS BARCYNSKA.

The music by

EATON FANING.

IN TWO KEYS.

Price Two Shillings Each.

Is one of the best love songs come across of late."—*Queen.*

London: Novello and Company, Limited.

Just Published.

HEART'S BLOSSOM

SONG

The Words by

ETHEL M. De FONBLANQUE

The Music by

EATON FANING.

Price Two Shillings.

London: Novello and Company, Limited.

TWO

SOUTHERN SLAV SONGS

1. SHEPHERD ON THE HILL SIDE.
2. THOUGHTS OF MINE.

The Words and Melodies Collected by

SRGJAN TUCIĆ.

The Words translated from the Serbian by

FANNY COPELAND.

The Melodies arranged by

PERCIVAL GARRATT.

Price Two Shillings.

London: Novello and Company, Limited.

Just Published.

FOR BARITONE VOICE.

ONAWAY, AWAKE, BELOVED

SONG

FROM THE CANTATA

HIAWATHA'S WEDDING-FEAST

THE VERSE WRITTEN BY

LONGFELLOW

THE MUSIC COMPOSED BY

S. COLERIDGE-TAYLOR.

(Op. 30).

Price Two Shillings.

London: Novello and Company, Limited.

THE

ELEMENTS OF PIANOFORTE TECHNIQUE ARRANGED UPON A RHYTHMIC BASIS.

BY

Dr. R. H. BELLAIRS.

Strongly recommended by the highest authorities.
More work can be done with Dr. Bellairs' Method than with any other.
Eliminates Mechanical Drudgery.
Interests the pupil from the very beginning.
List of *companion works* and testimonials on receipt of a post-card.

*Price 2s. 6d. net. Of all Musicsellers.*

ENOCH & SONS, LONDON.

58, Great Marlborough Street, W.1.

CHORALE PRELUDES FOR THE ORGAN

BY

C. HUBERT H. PARRY.

FIRST SET.

ORIGINAL COMPOSITIONS FOR THE ORGAN

(New Series), No. 1.

Contents.

1. Chorale Prelude on "Dundee."
2. Chorale Prelude on "Rockingham."
3. Chorale Prelude on S. S. Wesley's "Hampton."
4. Chorale Prelude on the "Old 104th."
5. Chorale Prelude on "Melcombe." [omnium."
6. Chorale Prelude on "Christe Redemptor
7. Chorale Prelude on "St. Ann's."

SECOND SET.

ORIGINAL COMPOSITIONS FOR THE ORGAN

(New Series), No. 45.

Contents.

1. Chorale Prelude on "Croft's 136th."
2. Chorale Prelude on "Martyrdom."
3. Chorale Prelude on "St. Thomas."
4. Chorale Prelude on "St. Mary."
5. Chorale Prelude on "Eventide."
6. Chorale Prelude on "St. Cross."
7. Chorale Prelude on "Hanover."

Price Three Shillings and Sixpence each Set.

London: Novello and Company, Limited.

# POCKET SING-SONG BOOK

FOR

## SOLDIERS, SAILORS, SCHOOLS, HOMES,

ETC.

EDITED BY W. G. McNAUGHT.

CONTAINING: NATIONAL ANTHEMS, ETC., OF THE ALLIES.
MARCHING SONGS.
NATIONAL AND FOLK-SONGS.
HYMNS.

PRICE ONE SHILLING.

THE POCKET SING-SONG BOOK (6 in. by 4½ in.) is designed to provide in a portable volume a collection of Unison Songs of the best type that will, it is hoped, be found welcome in camps, ships, clubs, class-rooms, and wherever "sing-song" gatherings are popular. A number of the songs will serve as marching tunes. The vocal part is printed in both notations.

Simple accompaniments are given, except in the case of a few Folk-songs, where such aids are dispensable. If, however, accompaniments to these are desired, they are to be found in Novello's School Series, at 1½d. each. Any of the other pieces in the collection can also be obtained separately at 1d. or 1½d. each. The songs are generally printed in low keys, in order, as far as possible, to suit all voices. A competent pianist can, if necessary, easily transpose to other keys.

LONDON: NOVELLO AND COMPANY, LIMITED.

*JUST PUBLISHED.*

# HIAWATHA'S WEDDING-FEAST

(Op. 30, No. 1.)

AND

# THE DEATH OF MINNEHAHA

(Op. 30, No. 2.)

COMPOSED BY

## S. COLERIDGE-TAYLOR.

ARRANGED FOR PIANOFORTE SOLO

BY

JOHN POINTER.

PRICE THREE SHILLINGS AND SIXPENCE EACH.

LONDON: NOVELLO AND COMPANY, LIMITED.


London:—Printed by NOVELLO AND COMPANY, Limited, at Novello Works, Soho, and published at 160, Wardour Street, Soho, W.-1.
Sold also by SIMPKIN, MARSHALL, HAMILTON, KENT AND CO., Ltd., Paternoster Row, E.C.-4.—Friday, November 1, 1918.

# THE MUSICAL TIMES

*AND SINGING-CLASS CIRCULAR.*

FOUNDED IN 1844.

PUBLISHED ON THE FIRST OF EVERY MONTH.

*No. 910.—Vol. 59.* DECEMBER 1, 1918. *Price 4d.; Postage 1½d.*

*Registered at the General Post Office for Canadian Postage.*

*Annual Subscription, Post-free, 5s.*


## ROYAL CHORAL SOCIETY.

ROYAL ALBERT HALL.

Patron: HIS MAJESTY THE KING.

Conductor: SIR FREDERICK BRIDGE, C.V.O., M.A., MUS.D.

SATURDAY, DECEMBER 21, 1918, AT 2.30 P.M.

CAROLS.

MISS FLORA WOODMAN.
MISS ETHEL PEAKE.
MR. GERVASE ELWES.
MR. FREDERICK TAYLOR

Stalls, 5s. 9d.; Arena, 3s. 6d.; Balcony, 3s. and 2s. 6d.; Gallery, 1s. 3d.

SATURDAY, JANUARY 4, 1919, AT 2.30 P.M.

MESSIAH - - - - - - HANDEL.

MISS CARRIE TUBB.
MISS PHYLLIS LETT.
MR. BEN DAVIES.
MR. NORMAN ALLIN.

At the Organ: Mr. H. L. BALFOUR.
Full Chorus and Orchestra.

Stalls, 8s. 6d.; Arena, 7s.; Balcony, 4s. 9d. and 3s.; Gallery, 1s. 3d.

## ROYAL ACADEMY OF MUSIC

YORK GATE, MARYLEBONE ROAD, LONDON, N.W.-1

Instituted 1822. Incorporated by Royal Charter, 1830.

Patron: HIS MAJESTY THE KING.

President: H.R.H. THE DUKE OF CONNAUGHT, K.G.

Principal: Sir A. C. MACKENZIE, Mus. Doc., LL.D., F.R.A.M.

LENT TERM begins January 6th.
Entrance Examination, January 3rd.
Fortnightly Concert, December 7th, at 3.
Orchestral Concert, December 12th, at 3.
Performances of "A Midsummer Night's Dream," by members of the Dramatic Class, under the direction of Mr. Acton Bond, will take place on December 10th and 11th.
Prospectus can be obtained on application.

P. QUARRY, Acting-Secretary.

## THE ROYAL COLLEGE OF MUSIC.

PRINCE CONSORT ROAD, SOUTH KENSINGTON, S.W.-7

(Incorporated by Royal Charter, 1883.)

Telegrams—"Initiative, Southkens, London." Telephone—"1160, Western."

Patron: HIS MAJESTY THE KING.

Honorary Secretary: M. MUIR MACKENZIE, Esq.

The EASTER TERM commences on Monday, January 6th, 1919.
Entrance Examination: January 2nd, 1919.
A Junior Department is established for Pupils under 16 years of age.
Syllabus and Official Entry Forms may be obtained from The Registrar.
THE ROYAL COLLEGE OF MUSIC PATRON'S FUND (Founded by Sir Ernest Palmer, Bart.). For the encouragement of British Composers and Executive Artists.
Particulars may be obtained from the Registrar of the College.

CLAUDE AVELING, Registrar.

## CHRISTMAS ORATORIO (BACH).

Parts I., II., and III. will be SUNG at ST. ANNE'S, SOHO, W.-1., with full Orchestra and Organ, on SATURDAY AFTERNOON, December 14, at 4 p.m. Tickets may be had by sending stamped addressed envelope (½d.) to The Rector of the Church, 28, Soho Square, W.-1.
Parts IV., V., and VI. will be given on SATURDAY AFTERNOON, January 11, 1919, at 4 p.m.

## THE ASSOCIATED BOARD

OF THE R.A.M. AND R.C.M.
FOR LOCAL EXAMINATIONS IN MUSIC.

*Patron: HIS MAJESTY THE KING.*

LOCAL CENTRE EXAMINATIONS (SYLLABUS A).

Examinations in Theory held in March and November at all Centres. In Practical Subjects in March-April at all Centres, and in the London district and certain Provincial Centres in November-December also. Entries for the March-April Examinations close Wednesday, February 5th, 1919.

SCHOOL EXAMINATIONS (SYLLABUS B).

Held throughout the British Isles three times a year, viz., March-April, June-July, and October-November. Entries for the March-April Examinations close Wednesday, January 29th, 1919.
Theory papers set in Examinations of past years (Local Centre *or* School) can be obtained on application. Price 4d. per set, per year, post-free.
The Board offers annually SIX EXHIBITIONS tenable at the R.A.M. or R.C.M. for Two or Three Years.
Syllabuses A and B, Entry Forms, and any further information, may be obtained post-free from—

JAMES MUIR, Secretary,
14 & 15, Bedford Square, London, W.C.-1.

Telegrams: "Associa, London."

## THE ROYAL COLLEGE OF ORGANISTS.

Examination Regulations, List of College Publications, Lectures, &c., may be had on application.

H. A. HARDING, Hon. Sec.

Kensington Gore, S.W.-7

## GUILDHALL SCHOOL OF MUSIC.

PRINCIPAL .. .. .. LANDON RONALD.

PRIVATE LESSONS in all musical subjects. STAGE TRAINING in Elocution, Gesture, Stage Dancing, Fencing.

Complete Musical Education at inclusive fees, £7 17s. 6d. and £10 10s., comprising principal and secondary Subjects, Harmony, Sight-Singing, and / or Orchestra.

Prospectus and Syllabus of Local Centres and Local Schools Examinations (open to general public), free on application.

H. SAXE WYNDHAM, Secretary.

Victoria Embankment, E.C.-4.

## ROYAL MANCHESTER COLLEGE OF MUSIC.

Patroness: HER MAJESTY QUEEN ALEXANDRA.

President: Sir THOMAS BEECHAM, Bart.

Principal: Dr. ADOLPH BRODSKY.

Special Houses of Residence recommended for Students.
Students are required to enter upon a complete course of Musical instruction, and are not admitted for a shorter period than one year.
Fee for the year, £30. Special fee for Organ Course, £20, and for Wind Instrument Course, £15.
Systematic Course for the Training of Teachers included in the curriculum.
The Prospectus, with Scholarship information, Diploma Regulations, and Entry Forms, on application.
Opera Class—Miss MARIE BREMA.

STANLEY WITHERS, Registrar.

## ADVANCE IN PRICES.

With the exception of folio songs, all the Novello publications were increased in price on January 1, but the charges have not been altered in the advertisement columns.

## BIRMINGHAM & MIDLAND INSTITUTE.

SCHOOL OF MUSIC.

Visitor.. .. .. Sir EDWARD ELGAR, O.M., Mus. Doc., LL.D.
Director .. .. GRANVILLE BANTOCK, M.A.

SESSION 1917-1918.

The Session consists of AUTUMN TERM (September 24 to December 22); WINTER TERM (January 21 to April 13); SUMMER TERM (April 15 to June 29).

Instruction in all branches of Music, Students' Choir and Orchestra, Chamber Music, Students' Rehearsals, and Concerts.

Prospectus and further information may be obtained rom—

H. M. FRANCIS, *Secretary*.

## MANCHESTER SCHOOL OF MUSIC.

FOUNDED 1892.

Principal: ALBERT J. CROSS, A.R.A.M.

All Branches of Music taught. Day and Evening Lessons. Full Orchestral Class, Intermediate and Elementary String Orchestras, Opera, Ensemble, Elocution, Choral, and Harmony, &c., Classes. Single Subjects taught. Prospectus from 16, Albert Square.

## UNIVERSITY OF DURHAM.

Examinations for degrees in Music are held as follows: Matriculation, January, July, and October; First Mus. B., March and September; Mus. B. and Mus. D., September only.

For particulars, apply Secretary of Examinations, University Offices, Durham. Copies of former Examination Papers, 1s. 6d. per set.

## THE BRITISH MUSIC SOCIETY.

Offices: 19, Berners Street, W.-1.

FOR THE FOSTERING OF BRITISH MUSIC.

Membership open to all music-lovers.

Patron: The Rt. Hon. A. J. BALFOUR.

President: THE LORD HOWARD DE WALDEN.

Director: A. EAGLEFIELD HULL, Mus. Doc. Oxon.

*Committee of Management:*

Mr. Adrian C. Boult
Mr. W. W. Cobbett
Mr. Alvin Langdon Coburn
Sir Edward E. Cooper
Mr. W. R. Davies
Mr. Edward J. Dent
Rev. E. H. Fellowes, Mus. Doc.
Col. W. Johnson Galloway
Mr. H. Cart de Lafontaine
Mrs. W. Lee Mathews
Mr. G. Bernard Shaw
Major Geoffrey Toye
W. R. DAVIES, Treasurer.

Particulars from the Acting-Secretary, A. Eaglefield Hull, Mus. Doc. Oxon., 19, Berners Street, W.-1.

## THE LONDON COLLEGE FOR CHORISTERS.

6 and 7, BLOMFIELD CRESCENT, PADDINGTON, W.-2
Founder and Director: MR. JAMES BATES.

Solo Boys and Chorus Boys supplied at short notice for Church Services, Concerts, &c. Telephone Paddington, 5990. Sec., E. B. GOLDING.

## VICTORIA COLLEGE OF MUSIC,

LONDON

(Under the direction of the Victoria College Corporation, Ltd.).

INCORPORATED 1891.

158, HOLLAND PARK AVENUE, KENSINGTON, W.-11.

President: THE MOST HON. THE MARQUIS OF ANGLESEY.

Board of Examination:

Principal: J. H. LEWIS, D.C.L., F.E.I.S., Mus. Doc.
Chairman: J. M. BENTLEY, Mus. Doc., Cantab., Hon. F.R.A.M.
Hon. Director of Studies: CHURCHILL SIBLEY, Mus. Doc., F.I.G.C.M.
Registrar: J. G. COOPER, Mus. Doc., Dunelm., F.R.C.O.
ROBERT FOX FREW, Mus. Doc. Dunelm.
Rev. NOEL BONAVIA-HUNT, M.A. Oxon.
Secretary: H. PORTMAN LEWIS.

Metropolitan and Provincial Examinations in all subjects, including the Diplomas of A.V.C.M., L.V.C.M. F.V.C.M., also for the Teachers' Professional Diploma in the Art of Teaching, April, July, and December.

Gold, Silver, and Bronze Medals are offered for Competition.

Local Secretaries required for towns not represented.

Lessons given in Pianoforte, Singing, Elocution, Harmony, Counterpoint; and all other Subjects connected with the culture of Music.

All communications to be addressed to The Secretary, Registered Office, 11, Burleigh Street, Strand, W.C.-2

CHURCH MUSIC.—A Conference will be held at St. Paul's Chapter House, January 14th-16th; arranged by Committee of Summer School. Apply, Rev. A. S. Duncan-Jones, S. Mary's, Primrose Hill, N.W.-3.

## LONDON COLLEGE OF MUSIC.

GREAT MARLBOROUGH STREET, LONDON, W.-1

Patron: HIS GRACE THE DUKE OF LEEDS.

BOARD OF EXAMINATION.

DR. HORTON ALLISON, Mus. D. Dublin; Mus. B. Cantab.; F.R.A.M.
DR. ARTHUR S. HOLLOWAY, Mus. Doc. Oxon.; F.R.C.O.
DR. F. J. KARN, Mus. Bac. Cantab., Principal.
G. AUGUSTUS HOLMES, Esq., Director of Examinations.

EXAMINATIONS—LOCAL AND HIGHER.

The NEXT EXAMINATION for Certificates in Pianoforte, Violin, Singing, Elocution, Organ, Theory of Music, &c., will be held in London and at over 400 Local Centres throughout the United Kingdom in APRIL. Last day of entry, March 15.

SYLLABUS, and Forms of Entry, may be had on application to the Secretary.

The HIGHER EXAMINATIONS for the Diplomas of Associate (A.L.C.M.) and Licentiate (L.L.C.M.) take place in April, June, July, and December, and for the Diplomas of Associate in Music (A. Mus. L.C.M.), Licentiate in Music (L. Mus. L.C.M.), and Fellowship (F.L.C.M.), in June, July, and December.

LOCAL CENTRES may be formed in districts unrepresented, either in the United Kingdom or abroad; particulars on application. SCHOOL CENTRES may also be arranged.

In the Educational Department students are received and thoroughly trained in all musical subjects under the best Professors at moderate fees. Lessons may commence from any date. For full information apply,

A. GAMBIER HOLMES, Secretary.

Telegrams: "Supertonic, Reg. London." Telephone: Central 3870.

## INCORPORATED GUILD OF CHURCH MUSICIANS.

Founded 1888.

Incorporated pursuant to Act of Parliament XXX. and XXXI. Victoria, Cap. cxxxi., § 23.

*President:* THE RT. REV. BISHOP J. E. C. WELLDON, D.D., DEAN OF DURHAM.

ASSOCIATE (A.I.G.C.M.), LICENTIATE (L.I.G.C.M.), FELLOWSHIP (F.I.G.C.M.) EXAMINATIONS in London and at approved Provincial Centres in April, July, and December.

COMPETITIONS, 1918.

SILVER MEDALS are awarded for the best ANDANTE for the ORGAN, and a SHORT ANTHEM with Bass Solo.

BRONZE MEDALS for the best VESPER HYMN, DOUBLE CHANT, and KYRIE.

Organists (Members) have the FREE use of the Register of Vacant Appointments.

Calendar (*gratis*) and further information of DR. LEWIS, Warden, 158, Holland Park Avenue, Kensington, W.-11.

# THE TECHNIQUER

(THE MASTER KEY TO TECHNIQUE.)

Patented in Great Britain and U.S.A. For all instrumentalists.

"2, Boundary Road.
"St. John's Wood, N.W.-8.

"Please send Six Techniquers for my pupils—1st grade. I am glad to have the opportunity of telling you how valuable I am finding it. I have been testing it with a very small cramped hand for nearly two years, and the results are WONDERFUL. I am largely advising it, and wish we could see it adopted in the schools. It would be invaluable."
"K. M. E.," Wimbledon.

Send for particulars and list of testimonials. "Hand Development," 7d. post free. Secretary, Miss Cooper, 33, Orchard Street, W.-1.

# PIANO PEDALS with Octave Coupler

This wonderful invention supersedes all Piano Pedals, and is a Master Patent.

THE CATHEDRAL, MANCHESTER,
Nov. 8, 1910.

DEAR MR. MALKIN,

I think your Patent Pedal Attachment, which you have fitted to my Steinway, is simply splendid. I find the action absolutely silent and its touch beautiful.—Yours truly,

R. H. P. COLEMAN, F.R.C.O., Sub-Organist.

Terms: Cash, or instalments of 20s. per month.

*Write for Lists, Prices, and Clients' Opinions, and References to*

THE MALKIN PATENT PEDAL CO., LTD.,
Works—Hanley, Staffs. NEWCASTLE-UNDER-LYME.

TE DEUM IN F. MAGNIFICAT AND NUNC DIMITTIS IN F. 3d. each. By A. Tozse, Novello & Co., Ltd.

# A CHRISTMAS HOLIDAY COURSE IN LIVERPOOL.

By special request a Holiday Course will be conducted in Liverpool from December 30 to January 4, inclusive, by

MR. FIELD HYDE

(Lecturer at the R.A.M., Author of "The Art of Voice-Training," "The Singing-Class Teacher," &c.)

Lecture-Demonstrations will be given every morning and afternoon, and the course will include a Complete Exposition of

THE ART OF VOICE-TRAINING

In the early evening of each day a Lecture will be given on

THE SINGING CLASS AND ITS TEACHING,

which may be attended independently of the above course. These lectures will include an exposition of the Principles of Class Management; the teaching of Sight-Singing and Aural Training, together with practical demonstrations with a class of children.

The two courses will cover the requirements of the Professional Examinations for Teachers of Singing (L.R.A.M., A.R.C.M., &c.), and the Voice-Culture and Class-Teaching Examination of the R.A.M.

*The successful results of these courses are shown in the spontaneous testimonies of those who have attended. The following are selected from among hundreds of similar expressions:—*

WORTH A THOUSAND MILES' JOURNEY.

"You solved, I might say, all my difficulties; and I don't regret having travelled the thousand miles which I did, as the course was worth it." J. L.

A Master of Music and Modern Languages says: "I have attended numbers of Holiday Courses in musical and educational subjects, but for sheer interest, helpfulness, and real value yours surpasses all."

BEST WORK ON VOICE-TRAINING.

"Your books on the Art of Voice-Training are by far the best work of the kind I have seen during my forty years' experience as a teacher, and your lectures, so admirably illustrated by yourself and pupils, are not only full of interest to the Voice-Trainer, but most helpful even to the most experienced teacher.'—C. B.

For full particulars, syllabus, &c., send early application to:—

MR. F. E. FIELD HYDE,

The Wigmore Studios (2), 40, Wigmore Street, LONDON, W.-1.

# Become a Good Pianist without constant "practising"

ALL necessity for "KEYBOARD DRUDGERY" has been abolished by my "From Brain to Keyboard" System. Instead of spending years in wearisome "practising" for several hours daily, you need give only a few minutes for a few months twice daily.

The mastery of the piano which my System will give you is unattainable by the slow and laborious "practice" methods, even though you spend years in diligent drudgery.

This is possible only by the aid of the well-known System

# "From Brain to Keyboard"

## Macdonald Smith's System of Touch and Technique.

Improvement starts with the very first lesson, and success is certain whatever your age or proficiency. The lessons are given by post, and will be carefully adapted to your individual requirements, my personal attention being given to each student. No apparatus or special notation is used.

Sir Frederick Bridge, C.V.O., has strongly recommended my System, the advantages of which, he stated, he could cordially endorse from his own personal experience. Over 10,000 successful students testify to its wonderful value.

*SEND FOR MY ILLUSTRATED BOOK: "Light on Pianoforte Playing."*

This book fully explains the principles and advantages of the methods used in my Postal Course, and should be read by pianists of all grades of proficiency. When replying, please send 3d. for part war-time cost and postage, and state whether average or advanced pianist.

M. MACDONALD SMITH,

19, BLOOMSBURY SQUARE, LONDON, W.C. 1

# MR. CHARLES TREE.

"HOW TO ACQUIRE EASE OF VOICE PRODUCTION."

BY CHARLES TREE.

*Croydon Advertiser*, November 2, 1918.—"So popular did Mr. Tree's visit prove that large numbers of the public, other than subscribers, paid for admission, and came away having spent an exceedingly enjoyable and profitable evening. He sang numerous songs with that clear articulation and delightful freshness which brought a new life and a new meaning."

*Southampton Independent*, November 4, 1918.—"A hall packed to its utmost limits. He not only sang a number of songs gloriously, but also informed singing aspirants how easily many difficulties are overcome."

Terms for Lecture-Concerts, &c., 29, King's Road, Chelsea.

# MR. W. H. BREARE

VOCAL ADVISER AND TEACHER OF SINGING TO STUDENTS AND THE PROFESSION.

Author of "Vocalism," "Elocution: Its First Principles," "Vocal Faults and their Remedies." Now Published: "Vocal Technique: How it feels to Sing." 3s. 6d. each, post 3s. 10d.

"The most complete guide to singing in English."—"Lancelot," in the *Referee*.

"One of the sanest of sane expositions."—*Musical Courier, N.Y.*

"Is a reliable expert in all branches."—*Gentlewoman*.

"A magnificent guide to both teachers and students."—*Eastern Morning News*.

"Do not hesitate to commend."—*Glasgow Herald*.

"His technical knowledge is minute, wide and accurate: what he has to say is well worthy of consideration by public singers and music teachers."—*Aberdeen Free Press*.

"Common-sense in all he utters."—*Leeds Mercury*.

"Is an acknowledged authority. . . ."—*Western Morning News*.

"I have not the slightest fear of contradiction when I say that no one knows more about the voice and vocal production than Mr. W. H. Breare."—"Counterpoint," in the *Newcastle Journal*.

Address: "HERALD" BUILDINGS, HARROGATE.

# FOR IMMEDIATE DISPOSAL

## The Handsome Chamber Concert Organ,

IN

BRETBY HALL, NEAR BURTON-ON-TRENT.

The Trustees of the late Mr. J. D. WRAGG are offering this Instrument for SALE, which was built for, and to the Specification of, the late Countess of Chesterfield.

It possesses a very handsome case, specially designed in Mahogany and Gold, is in excellent condition, and contains 24 Speaking Stops, usual Couplers, Tremulant, Composition Pedals, and Mechanical Blower; and is very suitable for Chamber or Concert Room.

For further particulars, and to view, apply to:—

MR. HERBERT WRAGG,

BRETBY, near Burton-on-Trent.

FINE-TONED 3-MANUAL MODERN ORGAN FOR SALE; Pneumatic, hydraulic engine. 5 on Great, 5 on Swell, 4 on Choir, 1 on Pedals, 5 Couplers. Very handsome case. Particulars, Murdoch's, 463, Oxford Street, W.-1.

## COMPOSERS.

THE BOARD OF ASSOCIATED COMPOSERS.

President: SUMMERS BROWN.

J. PERCY BAKER, Mus. Bac., F.R.A.M., Director of Revisions.

Composers are assured of receiving the highest professional skill for revision and completion of their works ready for publication. Address, The Secretary, 38, Bedford Street, Strand, W.C.-2.

JUST PUBLISHED.

# THE LORD'S PRAYER

COMPOSED BY

BORTNIANSKY

Arranged for use in St. Margaret's, Westminster,

BY

EDWIN STEPHENSON.

Price 4d. net.

J. & W. CHESTER, 11, Great Marlborough Street, London, W.-1

## PROFESSIONAL NOTICES.

MR. ERNEST A. FLAMBE (BASS).
Oratorio, Concerts, Receptions, &c. For vacant dates, address 67, Ashbourne Avenue, Mitcham, Surrey.

MR. FREDERICK GAY
(TENOR).
17, Bankton Road, Brixton, S.W.-2.
Concerts, Oratorios, &c. Tel. No. 7121 Central.

MR. SAMUEL MASTERS
(TENOR).
Address—164, Bank Buildings, Ewell Road, Surbiton.

MUSICAL REVISER TO MESSRS. NOVELLO FOR THIRTY-THREE YEARS.

COMPOSERS' MSS.
REVISED AND PREPARED FOR PRINTING.
H. ELLIOT BUTTON, "Harewood," Ardwick Road, N.W.-2

*** The late Sir HUBERT PARRY kindly permitted his name to appear, along with those of the following composers to whom reference is kindly permitted:—Sir FREDERICK BRIDGE, C.V.O.; Sir EDWARD ELGAR, O.M.; Major H. WALFORD DAVIES, Mus. Doc.

DR. ALLISON instructed by Post Candidates who OBTAINED DEGREES OF MUS.D. and MUS.B. at Oxford, Cambridge, Dublin, London, and Durham Universities, Diplomas of F.L.C.M., L.Mus.L.C.M., A.R.C.M., F.R.C.O. (1916), and L.R.A.M. Gold Medals, Silver Medals, Scholarships, Prizes, "Honours," and Pass Certificates (of the College of Music) to the number of *eight hundred and eighty*. Dr. Allison is willing to teach those who neither require nor desire to pass examinations. Harmony, Counterpoint, Orchestration, and Analysis of Composition by Post, to correspondents anywhere. Personal instruction in Theory, Singing, Organ, and Piano. 24, Park Range, Victoria Park, Manchester.

REVISION OF MUSICAL COMPOSITIONS.
Dr. Horton Allison, 24, Park Range, Victoria Park, Manchester

SPECIAL CORRESPONDENCE COURSES:—
(1.) L.R.A.M. Paper Work.
(2.) A.R.C.M. Paper Work.
(3.) Interesting Courses of Study in Rudiments, Harmony, Form, &c.
L.R.A.M. Exams. 1910-18 .. 125 Correspondence Pupils successful.
MR. E. H. BIBBY, Mus.Bac., L.R.A.M., A.R.C.M.,
c/o FORSYTH BROS., Deansgate, Manchester.

DR. CUTHBERT HARRIS, Mus. Doc., Dunelm., F.R.C.O. SPECIALIST IN CORRESPONDENCE TUITION. 362 Successes in Mus. D., Mus. B., F.R.C.O., and A.R.C.O., &c. 3, De Burgh Park, Banstead, Surrey. 'Phone, Burgh Heath, 346.

DR. HARRIS REVISES and PREPARES MSS. FOR PUBLICATION. Accompaniments to Songs written and Works Scored for Orchestra. Address as above.

MISS H. HEALE COACHES for all EXAMINATIONS in MUSIC (at private residence or at West-End studio), in Pianoforte, Harmony, Counterpoint, Fugue, Form, Orchestration, "Teaching," Modulation, Transposition, &c. For Terms, &c., apply Dunraven House, 41, Albert Bridge Road, S.W.-11

DR. ARTHUR S. HOLLOWAY, Mus. D. Oxon., 13, Roseleigh Avenue, Highbury, N.-5, continues to PREPARE CANDIDATES for the various Theoretical Examinations. Music of any description revised or arranged. LESSONS in COMPOSITION, by post if desired.

ENGAGEMENTS ACCEPTED AND POSTAL LESSONS given by Mr. C. T. HEAVISIDE, SOLO PIANIST, Cellist, &c., 27, Torwood Street, Torquay.

DR. F. J. KARN (Mus. Bac. Cantab.; Mus. Doc. Toronto) continues to give lessons in Harmony and other Theoretical subjects, and prepares for all Musical Examinations. Compositions revised and Analyses written. Candidates prepared by Dr. Karn have gained the Mus Bac. and Mus. Doc. degrees at the Universities and diplomas from the Musical Colleges.
Address, 106 Haverstock Hill, London, N.W.-3

MADAME LARKCOM, F.R.A.M., Professor of Singing, R. A. Music. Private Pupils received at the Wigmore Hall Studios, 40, Wigmore Street, W.-1

FRANK LIEBICH (British born—Czech origin) has some vacant hours for piano pupils, on Mondays and Wednesdays only. Specialises in all modern music. 6, Scarsdale Villas, Kensington, W.-8.

DR. LEWIS, Mus. Doc., F.E.I.S., Warden, Incorporated Guild of Church Musicians, gives LESSONS, Personally or by Post, in HARMONY and COUNTERPOINT. 158, Holland Park Avenue, Kensington, W.-11.

DR. LEWIS' TEXT-BOOKS:
HARMONY. (2 vols.) 5s. each, net.
COUNTERPOINT. 5s. net.
DOUBLE COUNTERPOINT AND CANON. 5s. net.
FUGUE. 1s. 6d. net.
ELEMENTS OF MUSIC. 2s. 6d. net.
DEVELOPMENT OF ANGLICAN CHURCH MUSIC. 2s. net.
PRONOUNCING VOCABULARY OF MUSICAL TERMS. 6d. net.
DICTIONARY OF MUSICAL TERMS. 6d. net.
MATERIAL OF MELODY. 3d. net.
IMPROVISATION. 1s. 6d. net.
The above, complete, will be forwarded (carriage paid) for £1 5s.

ARTHUR MANGELSDORFF, L.R.A.M., A.R.C.M., Pianist (Specialist), coaches for Pianoforte Diplomas. Paper Work by Correspondence. 497, Coventry Road, Birmingham.

L.R.A.M.—ARTHUR MANGELSDORFF has had September, 1917, Successes. He begs to state that he is a British-born subject. Address as in other advertisement.

MISS F. HELENA MARKS PREPARES for L.R.A.M. and other Examinations. Pianoforte, Harmony, "Form and Teaching," &c. Lessons (oral or by correspondence). Pupils received and visited for the Pianoforte. Many recent successes, L.R.A.M., &c. Pianoforte Classes, 10, Matheson Rd., West Kensington.

DR. H. H. L. MIDDLETON, Mus. Doc., F.R.C.O., L.R.A.M., A.R.C.M. Twenty-five years' experience in Private Tuition and Coaching for Degrees. More than 500 of Dr. Middleton's Pupils have obtained Degrees at the Universities, R.A.M., R.C.M., and R.C.O. Address, 60, Berners Street, W.-1

## THE ROYAL PARISH CHURCH OF ST. MARTIN-IN-THE-FIELDS, TRAFALGAR SQUARE, W.C.-2.

### CHOIR.

BASSES AND BARITONES.—Salary £30 per annum. Unison singing. Training and experience essential. Application should be made by letter to the Organist. Selected candidates only will receive a reply.

TENOR LEADER AND SOLOIST WANTED for Nonconformist Choir in North London. Must be experienced, and good reader. Top A essential. £25. Apply, Colin Baker, A.R.C.O., 26, Cecile Park, N.-8.

## CHRIST CHURCH CATHEDRAL, OXFORD.

There are two VACANCIES in this choir for Bass Voice. Salary to commence at £80 a year. Candidates must be under 30 years of age. Applications, with three testimonials, to be sent to The Organist, Christ Church, Oxford, not later than Saturday, December 14.

SINGERS WANTED.—All Voices, for Choral Society now forming in Central London, for Concert Performances of Operas and Oratorios, in conjunction with a Symphony Orchestra already formed. Applicants must be good sight-readers and be willing to submit to voice-test if necessary. Apply, A. S. R. Lewin, Hon.-Sec., 15, Arlington Street, Islington, N.-1.

SOPRANO AND CONTRALTO (experienced) DESIRE ENGAGEMENT in Church Choir. Free end of the year. Apply, "M. E.," c/o Novello & Co., Ltd., 160, Wardour Street, London, W.-1.

WANTED, ORGANIST AND CHOIRMASTER for the Parish Church of Bangor, Co. Down, near Belfast. Efficient Choir-trainer essential. Liberal salary to energetic man with first-rate qualifications. Beautiful church, progressive seaside town good locality for pupils. Applications from men on active service invited.
Apply, with copies of testimonials, stating age, references, &c., to
T. H. MADDEN, "Ardkeen," Downshire Road,
Bangor, Co. Down.

ORGANIST AND CHOIRMASTER for Senior and Boys' Choirs WANTED for Paisley Abbey. Salary £150 per annum. Applications, with copies of testimonials, to be lodged with Mr. George Beveridge, Thornleigh, Glasgow Road, Paisley, on or before December 10.

ORGANIST AND CHOIRMASTER (many years' experience) SEEKS POST within 11 miles of London (W. or S.W. preferred). Org.: c/o 23, Stobart Mansions, Camberwell, S.E.-5.

F.R.C.O. DESIRES POST as ORGANIST or Assistant in London. Miss E. Friday, 242, Tottenham Court Road, W.-1.

YOUNG MAN REQUIRES POSITION as Organist or Assistant. Write "B. H.," c/o Novello & Co., Ltd., 160, Wardour Street, London, W.-1.

MR. LUARD-SELBY (late organist of Rochester Cathedral) is at liberty to give Organ Recitals, or to Deputise. For particulars, address at Winterton Vicarage (Lincs.), *viâ* Doncaster.

FOR SALE, PIPE ORGAN.—One Manual, five Stops. All in good condition. "W.," 70, Thicket Road, Anerley, S.E.-20.

ORGANS FOR SALE.—Two-Manuals and Pedals, full Compass Modern Instruments, now standing in London districts; also Harmonium. Apply Henry Speechly & Sons, Camden Organ Works, Saint Mark's Road, Dalston, E.-8.

ORGANS (New and Second-hand) for SALE.—Electric and pneumatic action up-to-date. Built or reconstructed. Bedwell & Son, The Cambridge Organ Works, Cambridge.

SEVERAL TWO-MANUAL ORGANS, with pedals, various sizes, suitable for CHURCHES, COLLEGES, &c., built on entirely new principles of specially constructed action, recently introduced, at minimum of cost. Apply W. E. Richardson & Sons, Organ Builders, Manchester, S.W.

AMERICAN ORGAN WANTED.—Cash price and particulars to M. T. Moore, 54, City Road, E.C.-1.

FINE AMERICAN ORGAN.—Genuine "Smith," Boston. 13 Stops. Solid Walnut case. £35. Suit small Church or Chapel. Edmunds, 40, Lowman Road, Holloway, London, N.-7.

VIOLIN (S. NICOLA) FOR SALE.—Excellent tone. Case and new canvas cover, and quantity of music; some personally marked by Sevcik and others. Accept £30. Write Box 3065, c/o Frost Smith & Co., 66, Finsbury Pavement, E.C.-2.

GOOD VIOLIN FOR SALE, £5.—Ray, 101, Lordship Road, Stoke Newington, London, N.-16.

MAGNIFICENT CONCERT HARP FOR SALE. J. Morley's make.—Cost 160 Guineas. In perfect condition, strong wooden case. Apply, Mrs. Shaw, The Vicarage, North Newbald, Brough, East Yorks.

REQUIRED, TUNERS AND REGULATORS.—Apply to the Secretary, Maple & Co., Ltd., 149, Tottenham Court Road, W.1.

LYRICS FOR SALE, for putting to music.—Edith Smallwood, Bredon House, Malvern.

ABOUT MUSIC HIRING.—We have a fine up-to-date Library, and can despatch your requirements in a few hours. Overtures, Suites, Selections, Intermezzos, Dances, Two-Steps, &c. In writing for prices please state what instruments you require band parts for. Cinema Music Service Ltd., 66½, Corporation Street, Birmingham.

BASSES AND BARITONES should buy set of Three Songs: "THE CHURCHYARD," "A DIRGE," "WINTER." Compass B♭ to D. Price 1s. 6d. the Set. Weekes & Co., 14, Hanover Street, W.-1.

TENORS should buy set of Two Songs: "BRIGHT BE THE PLACE" and "FAREWELL! IF EVER." Compass E to G. Price 1s. 6d. the Set. Weekes & Co., 14, Hanover Street, W.-1.

A CAROL OF PEACE.—For S.A.T.B. By Arthur Coates. 3d. [2s. 6d. dozen.]. Orders to Paterson, Musicseller, Edinburgh.

CAROLS

BY

JOSEPH C. BRIDGE,

M.A., D.Mus. Oxon. et Dunelm.; F.S.A.; Organist of Chester Cathedral; Professor of Music in the University of Durham.

1. ON CHRISTMAS NIGHT .. .. .. .. .. 3d.
2. AWAY WITH GRIEF .. .. .. .. .. 3d.
3. THE MERRY CHRISTMAS MORN .. .. .. 3d.
4. HOLY NIGHT .. .. .. .. .. .. 2d.
5. AWAKE THE VOICE (S.S.A. only) .. .. .. 4d.
6. CHRISTMAS IN THE FIELDS (Béarnais Melody) .. 2d.
7. WHEN CHRIST WAS BORN (Chester Mystery Play).. 2d.
8. REJOICE WITH HEART AND VOICE (Old French Melody) .. .. .. .. .. .. 2d.
9. THE SHEPHERDS' CAROL (Coventry Mystery Play) 2d.
10. LULLABY (Coventry Mystery Play) .. .. .. .. 2d.
11. ACROSS THE SNOW .. .. .. .. .. .. 2d.
12. THE SHEPHERDS HAD AN ANGEL (S.S. only. For Holy Innocents' Day.) .. .. .. .. .. 2d.

London: NOVELLO AND COMPANY, Limited.

NEW

VIOLIN SOLOS

With Pianoforte Accompaniment,

By ALBERT SAMMONS.

MINUET
(*a*) SONG WITHOUT WORDS
(*b*) HUMORESKE
BOURRÉE
THEME WITH VARIATIONS, IN OLDEN STYLE
RÊVE D'ENFANT
PENSÉE CAPRICIEUSE
TRANSCRIPTION OF AN OLD WELSH AIR
SERENADE DE PRINTEMPS
FANTASIA ON IRISH AIRS
AUBADE
BERCEUSE
BAGATELLE

Price 2s.; or 2s. 2d. Post free.

THE SECRET OF

FINE TECHNIQUE IN VIOLIN PLAYING

Being a unique method of daily practice for Soloists and Advanced Players,

By ALBERT SAMMONS.

Price 3s.; or 3s. 3d. Post free.

Obtainable from all Musicsellers or direct from the Publishers,

HAWKES & SON,

DENMAN STREET,

PICCADILLY CIRCUS, LONDON, W.-1.

NOVELLO'S

ELEMENTARY MUSIC MANUALS

No. 1.—PART-WRITING FOR BEGINNERS, by J. W. IVIMEY. The Rules tabulated are for the guidance of beginners in the Art of Part-writing. Many of them change from rules to recommendations, when the student becomes more advanced. Bound in linen covers. *Price 6d.*

No. 2.—LESSONS IN HARMONIZING MELODIES, by CUTHBERT HARRIS. Many elementary students of harmony can satisfactorily add parts to figured basses, but are unable to harmonize even simple melodies. This book gives minute instruction which any student can understand. Part I. *Price 1s. 6d.*

No. 6.—LESSONS IN HARMONIZING MELODIES, by CUTHBERT HARRIS. Part II. *Price 1s. 6d.*

No. 7.—ADDITIONAL EXERCISES IN HARMONIZING MELODIES, by CUTHBERT HARRIS. *Price 6d.*

No. 3.—AN ELEMENTARY MIXED-VOICE SIGHT-SINGING COURSE (Staff Notation through Tonic Sol-fa), by GEORGE LANE. The Exercises are written in the Treble and Bass Clefs, in order that the Book may be used by Male and Female voices in one class. Suitable for Evening Continuation Schools. Part I. *Price 6d.*

No. 4.—AN ELEMENTARY MIXED-VOICE SIGHT-SINGING COURSE (Staff Notation through Tonic Sol-fa), by GEORGE LANE. Part II. *Price 6d.*

No. 5.—HINTS TO YOUNG VIOLINISTS, by C. EGERTON LOWE. *Price 1s.*

No. 8.—HINTS ON PIANOFORTE TEACHING (chiefly to Boys). by E. D. RENDALL. *Price 1s. 6d.*

No. 9.—SCHOOL CHOIR TRAINING, by MARGARET NICHOLLS A Practical Course of Lessons on Voice Production for the Guidance of Teachers of Class Singing. *Price 2s.* (The Appendix, published separately: Hints on Part-Singing and Exercises, *2d.*; Sol-fa, *2d.*).

No. 10.—THE COMPOSITION OF SIMPLE MELODIES, by ROBERT T. WHITE. *Price 1s. 6d.*

No. 11.—PHYSICAL EXERCISES IN THE INFANT SCHOOL, by MARGARET A. HUGHES. *Price 4d.*

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

# VALSE ARABESQUE

FOR

PIANOFORTE SOLO

COMPOSED BY

PERCY E. FLETCHER.

PRICE TWO SHILLINGS.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

# REFLECTIONS

FOR

PIANOFORTE SOLO

(AFTER VERSES FROM LONGFELLOW)

BY

PERCY E. FLETCHER.

Price Two Shillings.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

# VALSE IMPROMPTU

FOR

PIANOFORTE SOLO

COMPOSED BY

ALFRED HOLLINS.

Price Two Shillings.

London: NOVELLO AND COMPANY, Limited.

# MELODIOUS TECHNIQUE FOR THE PIANOFORTE

COMPOSED BY

J. A. O'NEILL.

In Two Books. Price Two Shillings each, net.

BOOK I.

1. Right Hand Study for Repetition of 4th and 5th fingers.
2. Left Hand Study for Repetition of 4th and 5th fingers.
3. Right hand Study on Triplets for 4th and 5th fingers.
4. Left Hand Study on Triplets for 4th and 5th fingers.
5. Right Hand Study on Interval of Thirds for 4th and 5th fingers.
6. Left Hand Study on Interval of Thirds for 4th and 5th fingers.

BOOK II.

7. Right Hand Study on Shake or 4th and 5th fingers.
8. Left Hand Study on Shake for 4th and 5th fingers.
9. Right Hand Study on Turning over the 2nd and 4th fingers.
10. Left Hand Study on Turning over the 4th finger.
11. Right Hand Study on Turning over the 4th finger while holding Notes.
12. Left Hand Study on Turning over the 4th finger while holding Notes.

TESTIMONIAL FROM M. VLADIMIR DE PACHMANN.

"I cordially recommend these original Studies, which are of great technical value and of considerable musical merit and charm. After looking through them thoroughly, I consider them quite superior to any other exercises of the kind. They ought to prove a great success, as excellence of technique can be acquired by using them in a much shorter time than by the use of ordinary exercises.

"I was struck by their originality, both in conception and in the clever manner in which the idea is carried out."

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

# FROM EAST AND WEST

HYMN OF THANKSGIVING FOR PEACE.

THE WORDS BY

REV. CANON RAWNSLEY.

THE MUSIC BY

J. B. DYKES.

Price One Penny.
Words only, 2s. 6d. per 100.

FROM East and West, from North and South,
From Arctic Shores to Himalay,
We praise Thee, Lord, one mind, one mouth,
For all the wonder of this day;
For Freedom sure, for Peace restored,
For Right that sheathes at last the sword.

We thank Thee for the will that brought
Our kith and kin from oversea,
And all the tribes who with us fought
To set the world from tyrants free;
We thank Thee for Columbia's host,
That came at need, when need was most.

Not we alone to raise the psalm
For this deliverance of the world,
Lo! white-robed thousands wave the palm
Where battle-flags for aye are furled,
Where, foemen once, as friends may meet
Before Truth's awful Judgment seat.

Look down upon each broken heart,
Our homes bereft, our fatherless;
Still bid us play our warrior part
To strive, with all unselfishness,
And in a nobler warfare prove
Thy will is Brotherhood and Love.

Beneath Thy banner let us go
Up Duty's path, with clearer eyes,
So not in vain our dead shall know
They made the last great sacrifice,
That Justice, Freedom, Honour, stand
Henceforth the bulwark of our land. AMEN.

London: NOVELLO AND COMPANY, Limited.

# MEMORIAL ORGANS.

## RUSHWORTH & DREAPER, LTD.

are completing their Government contracts for the construction of aircraft, and are now in a position to offer their assistance to . . . .

## CHURCH AUTHORITIES

who have under consideration the installation of organs as memorials or the re-building of their present instruments. . . . . .

Organs on the most scientific and artistic principles for . . . . . .

CHURCHES
CONCERT HALLS
RESIDENCES
CINEMA THEATRES.

Specifications and schemes submitted. . . .

## RUSHWORTH & DREAPER, LTD.

113-115, GREAT GEORGE STREET,
LIVERPOOL.

# THE LAST SHOT IS FIRED!

THE last shot is fired! This is the great thought which stood out above all others when the signals sounded to declare the Armistice signed. We all know what it meant to us—the sense of overwhelming relief; the knowledge that thousands of men were spared to come home once more.

## WHAT NEXT?

But imagine you had been there—in Belgium or France, when the bugles sounded "Cease fire." A man's finger is on the trigger. He is already pressing it. The bullet flies as he hears the signal's sound. A moment after, and every rifle is thrown down, every voice breaks into one great cheer—the biggest cheer of the world's history.

## "NOW FOR BLIGHTY."

"And now for Blighty." That is the first thing the man says. That is the first thought of every man there. Hell is over and done with. Some of these men have been in Hell two years, three years, four years, and Hell is over. Now for Heaven—now for Home!

## IS IT SO?

So they think. But is it so? How many British soldiers have we now in the fields of war? Four millions, they say. How long will it take to demobilise these? What trains and ships will be needed? And if there were trains and ships to bring them home straight away, what would become of them? It will take long to fit them into civil life again; to find places for them all. And until there are places for them no wise Government would let them come home.

Some will come home at once. Others will come home in six months, others in twelve months, others in two years—*It took three years to demobilise after the South African War.*

## WHAT WILL THE BOYS DO WHILE WAITING?

And whilst our men are waiting, wearily waiting, what will they do? The thrill of battle has gone, drill seems an empty, useless form. How are they to be kept happy? How are their minds to be kept occupied? We have talked of the value of *morale* during the days of the war; we shall need *morale* and everything that contributes to it during those early days of peace. "Everything that contributes to it"—that means sports, that means educational classes, that means Music. Music has cheered the men during the fighting: it must cheer them during the waiting.

## MUSIC WILL KEEP THEM HAPPY.

The Music Section of the Y.M.C.A. only came into existence at the opening of 1918—too late to do much, but what it could do, it has done, and from all parts of the field of war has come evidence of its usefulness. When "the last shot is fired" is its young career ended? Not at all! *Its big effort must then begin.* These waiting boys of ours must have the means of organizing Concerts and Entertainments; they must have Choirs and Orchestras and opportunities for music-making of every kind to occupy their minds and keep them happy.

## THE NEED IS GREAT

Will the public which has given thousands of pounds during the war for Y.M.C.A. activities continue its generous gifts when the last shot has been fired? *It must!* Will the musicians of the country who have supported the musical work of the Y.M.C.A. still continue to do so? They *must*, they *will.*

Let every musician give *now* what he or she can. Let every musician, having personally given, plan means of raising money for the 'Musicians' Gift' to the Forces. Let us have Concerts and Recitals and Entertainments everywhere at home to raise money that the waiting boys may have them too; so that they may have their own full organization and equipment for the music-making that they will need more than ever before. This is our duty and our privilege.

## WHERE TO SEND YOUR HELP.

If you can send a cheque do so *now* and make it out to Major H. Walford Davies, Mus. D., Hon. Treasurer of the "Musicians' Gift to the Forces," Universities House, 25, Bloomsbury Square, London, W.C.-1. If you can organize a concert for the Gift, apply to Miss Katharine E. Eggar, A.R.A.M., Organizing Secretary of the "Musicians' Gift" at the same address. But do it *now.* The Winter needs are great, and we must provide the boys with the music and instruments they need to occupy the time.

# TRINITY COLLEGE OF MUSIC

(INSTITUTED 1872.)

President:
THE RT. HON. THE EARL OF SHAFTESBURY, K.P.
Chairman of Board:
SIR FREDERICK BRIDGE, C.V.O., M.A., MUS. D.
Director of Studies: C. W. PEARCE, MUS. D.
Director of Examinations: E. F. HORNER, MUS. D.

*December 4th.*—Last day of entry for the January Higher Examinations for Teachers' Diplomas in Music and in Elocution.
*December 5th, at 3 p.m.*—Invitation Concert by the Choir and Students of the Chamber Music and Elocution Classes.
*December 9th.*—Last day of entry for Scholarships Competition.
*December 11th, at 3 p.m.*—Organ Recital by Mr. E. Stanley Roper, B.A., Mus. B.
*December 14th, at 3 p.m.*—Students' Orchestral Concert at Queen's Hall, Langham Place, W. (Sole lessees of the hall, Chappel & Co.).
*January 13th.*—The new Term begins.

The College provides INSTRUCTION and TRAINING in all Musical Subjects: Instrumental, Vocal, and Theoretical and Elocution. The lessons are arranged to meet the convenience of both day and evening students. Any number of subjects—from one to the Full Course—may be entered for. The College is open to beginners as well as to the more proficient student.

Students are prepared for the Degrees in Music of the London and other Universities, the Examinations of the Royal College of Organists, Trinity College of Music, &c.

The ORCHESTRAL, CHORAL, the OPERATIC, and CHAMBER MUSIC CLASSES are open also to sufficiently competent persons who are not College students for other subjects.

All modern systems of Technique (whether for the Pianoforte, Violin, or other instrument) and of Vocal Training are taught by qualified professors.

Tuition in the Rudiments of the Theory of Music, Harmony, Counterpoint, Form, Instrumentation, Composition, and the Art of Teaching is also given by Correspondence.

Students not older than 16 years are admitted to the JUNIOR SCHOOL at reduced fees.

Particulars of the Teaching Department, with list of Professors, Fees, Scholarships regulations, &c., Admission Cards to Concerts, and the Syllabuses of the Higher and Local Examinations, free on application to the undersigned.

C. N. H. RODWELL, Secretary.

Mandeville Place, Manchester Square, London W. 1.

"The name of ELKIN has acquired a world-wide association with musical publications of standard worth."—*The Business World.*

## MacDOWELL
## FAMOUS ALBUMS for the PIANOFORTE.

| | Price Net. | s. | d. |
|---|---|---|---|
| Sea Pieces | complete | 5 | 6 |
| Bound in Cloth | | 7 | 6 |
| In two Books | each | 3 | 0 |
| Woodland Sketches | complete | 4 | 6 |
| Bound in Cloth | | 6 | 6 |
| In two Books | each | 2 | 9 |
| Fireside Tales | | 4 | 6 |
| New England Idyls | | 5 | 6 |
| Forest Idyls | | 4 | 6 |
| Forgotten Fairy Tales | | 2 | 9 |
| Six Fancies | | 3 | 3 |
| Les Orientales | | 2 | 9 |
| Twelve Studies—Op. 39, Two Books | each | 3 | 3 |

Complete List, Post-free, on application.

## NEW PIANOFORTE ALBUMS.
BY
## HAROLD WALLIS.

1. LYRIC FANCIES
2. EVENING SKETCHES
3. DECLINING DAYS

Price each 2s. 3d. net cash.

"These Albums are excellent."—*Daily Telegraph.*
"Harold Wallis's MacDowell-like Miniatures will appeal to moderately advanced players in no half-hearted fashion."—*Musical Opinion*

## ELKIN & CO., LTD.,
8 & 10, BEAK STREET, REGENT STREET, W.-1.

# BROADWOOD
# PIANOS

## New BOSWORTH & CO. New

"A DAINTY MORSEL."

## Byford, F. G.: For Remembrance.

For Piano Solo, Violin and Piano, 'Cello and Piano, Small Orchestra. Byford's latest piece will find favour with the Million; will rival in popularity his "Vision d'Amour," "Tender Appeal," "Lisette," &c.

## Ison, A. J.: Napoli.
Melodie Italienne. Piano Solo. Small Orchestra.

An enchanting piece with spontaneous melody by the composer of "Joy Minuet," the music of which, *vide* "The Times" is an embodiment of irresponsible gaiety.

## Lewis, A.: Valse Nebula.
Piano Solo. Small Orchestra.

A beautiful dance with a taking refrain.

☞ SEND FOR NEW BOOKLET OF WORKS OF MERIT FOR PIANO, ORCHESTRA, ETC.

BOSWORTH & CO.,
8, HEDDON STREET, REGENT STREET, LONDON, W.1.
*Publishers of the Five Great Piano Methods:*
BERINGER'S TUTOR. WARD'S PROGRESSIVE TUTOR. HEMY'S TUTOR. WICKINS'S RAPID TUTOR. GRAHAM P. MOORE'S FIRST PRINCIPLES.
Publishers of Sevcik's Violin Method, Beringer's Daily Technical Studies. Macfarren's The Child's First Music Lesson.

TO THE TRADE.—When collectors answer works as Out of Stock, this does not necessarily mean that they are out of stock at the publishers.

JUST PUBLISHED.

## ENGLISH LYRICS

(TENTH SET).

SET TO MUSIC BY

C. H. H. PARRY.

CONTENTS:

1. My heart is like a singing bird.
2. Gone were but the winter cold.
3. A moment of farewell.
4. The child and the twilight.
5. From a city window.
6. One silent night of late.

Price Two Shillings and Sixpence.

LONDON: NOVELLO AND COMPANY, LIMITED.

The Musical Times

*AND SINGING-CLASS CIRCULAR.*

DECEMBER 1, 1918.

## WILLIAM GRAY McNAUGHT.

By JOHN E. BORLAND.

The passing from us of Dr. McNaught, no long time after the death of John Spencer Curwen, seems almost to bring to a close a phase—a most important one—in the musical education of English-speaking peoples. These were men of commanding personality, who carried on with widening vision the earlier crusade of John Curwen, Senior, and his band of pioneers in the middle of the last century. W. G. McNaught and Spencer Curwen were alive to all modern movements, and one of their merits, shared in common though in individual ways, was their successful linking up of the popular Tonic Sol-fa movement with the more universal æsthetic side of musical culture. Both, also, though reckoned by the older Staff Notationists as out-and-out Sol-faists, lost no opportunity of preaching the gospel of the wider education; and, incidentally, in all probability led more of the simpler folk to study the Staff symbols intelligently than a much larger number of 'professors of music' ever succeeded in doing.

William Gray McNaught was born at Mile End, London, March 30, 1849. His father, Donald McNaught, had the musical temperament and a voice of fine quality and range, and in his younger days was a gifted exponent of old Jacobite songs. McNaught, Junior, received his education at a private school, where he became initiated into the Tonic Sol-fa System, and sang as an alto in the choral concerts given by the Tonic Sol-fa Association at the Crystal Palace. Quite early he came under the influence of Miss Elizabeth Stirling and Mr. Andrew Ashcroft, and the latter contributed the following note to an appreciation of W. G. McNaught which appeared in these pages in March, 1903:

> I remember that McNaught as a boy sang the alto part of 'They loathed to drink of the river' (from 'Israel') at first sight. He worked in my choir after his voice had broken, and I subsequently encouraged him to take up music professionally. To this end I gave him such openings as I could for conducting, teaching, &c., and he has been good enough to say in public that he owed everything to me in the success he attained in the early stages of his career. But as anyone can see, this is only very partially true. It was his own industry, thoroughness, ability, and character, that carried him through the not inconsiderable difficulties which met him from time to time.

In those days young McNaught approached music as an amateur, though very seriously. On leaving school he had entered the coffee trade in the office of Mr. Tate, eldest son of the Sir Henry Tate, Bt., who founded the Tate Gallery and contributed generously to other schemes which aimed at furthering the pictorial art. But the attraction of music was greater than that of coffee, and he devoted to it all his spare time and energies. With his friend, Alexander B. W. Kennedy, afterwards Dr. Kennedy, F.R.S., the great electrician, McNaught took up the study of the violin, and succeeded sufficiently well without a teacher's aid to run violin classes for the love of the thing in the apparently unpromising district of Shadwell. As a member of the Ashcroft-Evans choir, then flourishing at Stepney, McNaught acquired a good knowledge of the standard oratorios, especially those of Handel, and also had opportunities for conducting a band of instruments connected with the choir. When he was about nineteen he organized and conducted performances of 'Judas Maccabæus' and such-like works at Finsbury Chapel, the Bow and Bromley Institute, and elsewhere. He also made several appearances as a solo vocalist about that time, both in his own oratorio performances and at independent concerts.

In 1868 came his first academic success in music, when he obtained a first-class certificate in musical theory given by the Society of Arts, John Hullah being the examiner, and three years later he also gained a prize given by this Society, and awarded by G. A. Macfarren, for an 'Elementary Musical Composition.' Little did he then think that he would one day become an examiner himself for the Society of Arts.

At the end of 1871 he bade farewell to Mincing Lane and City life, and in January, 1872, entered the Royal Academy of Music to qualify himself for the profession of music. At the Academy he took up four subjects: 'Too many!' he said, 'master of none.' He studied under Sir G. A. Macfarren (harmony), William Foulkes (violin), F. R. Cox (singing), and Thomas Wingham (pianoforte). His recollections of Macfarren may be told in his own words:

> After the obfuscations resulting from a gloomy endeavour to reconcile and assimilate counterpoint according to Cherubini, Albrechtsberger, and others, the clearness of Macfarren's contrapuntal rules with all their artificiality was a welcome relief. It was so possible to understand and remember what one might and might not do even though the must-nots often sounded better than some of the mights. As no book on Macfarren's counterpoint existed at that time, I tabulated the rules and examples for my own use, and afterwards asked Macfarren whether I might read a paper on his system to a certain society and later on publish it. With characteristic kindness he offered to hear me, and read my manuscript, and he consented to its publication on condition that I stated that the system was his, in case when he himself issued a book it might not be thought that he plagiarised from me.

Of his pianoforte professor he says:

> Thomas Wingham, a musician of great promise, was my pianoforte teacher. He had a charming personality which endeared him very much to those privileged to enjoy his friendship and confidence. Our intercourse sadly interfered with the pianoforte lessons. But it was well understood that we both preferred to discuss some absorbing topic, rather than that I should play Beethoven's Sonatas (with impromptu revised texts!) which he set me to learn with a fine disregard for my technical capacity. My friendship with him dated from the time before he embraced Roman Catholicism, and while he was organist at Bickley Church and in the throes preceding the momentous decision. His early death was deeply lamented by all who knew him, and by no one more than myself.

McNaught recalled also his friendship at that time with an Academy pupil who has since made a mark in the world:

> Among those with whom my work has associated me I gladly reckon Mr. Edward German. When I abandoned teaching the violin I was fortunate in being able to induce so excellent a violinist to take up some suburban pupils. This led to his playing first violin in a private orchestral band which I conducted for many years. I well remember how the otherwise tedious journeys home were enlivened by various discussions. One topic was whether there was a career for him as a composer. In view of what has happened since, I feel that I showed a sad lack of foresight in cold-watering the idea. Other discussions revealed a vein of awesome transcendentalism in his beliefs and experiences that may some day find vent in his music, now so far from being morbid or introspective.

Other fellow-students at the Academy included Eaton Faning, Louis Napoleon Parker, the dramatist, W. Frye Parker, and Frederick Corder.

McNaught played among the violins in the Academy orchestra, then conducted by John Hullah, who, by the way, observing his predilection for popular musical instruction, wanted him to take up his (Hullah's) system and teach the fixed Doh! At a terminal examination before a Board of Professors he had to play a violin study entirely in the second position. 'It is rather difficult to play in tune in that position,' calmly remarked Sterndale Bennett, an opinion entirely shared by the nervous subject of the remark. His pupilage at the Academy convinced him of one thing—that he was not destined to become a composer. He says:

> Would that going to academies and colleges had the same effect on the many students who *think* they possess creative gifts.

(In 1878 he was elected an Associate, and in 1895 a Fellow of the Royal Academy of Music.)

To his Academy period (1872-76) belong some important events in his career. Early in 1873 he formed a large choir at Stepney, which was practically a continuation of the Ashcroft-Evans choir. In July of that year he led this choir victoriously at the National Music meetings held at the Crystal Palace, the judges being Barnby, Benedict, and Henry Leslie, and the prize being £100. In the same year (1873) McNaught became Precentor of Stepney Meeting House, an office he held for ten years. In 1874 he became officially connected with the Bow and Bromley Institute, and for sixteen years he did splendid work there. The performances reached a high standard, and under his auspices many important compositions were made known to East-End audiences. He resigned the conductorship of this Institution in December, 1900, when a presentation was made to him by his numerous pupils and friends. An outcome of the Bow and Bromley period was his marriage on July 31, 1878, to the accompanist of the Society, Miss Clara Weybret Waller, a former Academy student and an excellent pianoforte-player.

Now that Dr. McNaught is no longer with us it is interesting to place on permanent record some of the useful and practical bits of advice that his varied and essentially commonsense experiences led him to offer young musicians who might find themselves in difficulties similar to those which he had himself encountered. He contributed an article to the *Tonic Sol-fa Reporter* of January, 1879, entitled 'How to make a Connection: By a Professional Teacher.' In it he said:

> A young man should welcome any opening that gives scope for practice, and he need not be fastidious over remuneration. Before I ventured to make up my mind to make a profession of teaching, I taught a number of small classes in an amateur fashion, and meantime worked hard as a student. Then I started by letting some of my circle know I was willing to teach. After waiting a little time I was offered an engagement in a public elementary school in a suburban district. I found the work would consume six hours, and that after deducting expenses I should *net* less than five shillings. However, I did not hesitate, but threw my whole strength and knowledge into the work, with the result that I was soon able to suggest a demonstration. The schoolmaster heartily co-operated, and having influence in the district, he was successful in gathering a large number of residents. The demonstration had an excellent effect, and at the close of the meeting I was offered another engagement in a private school for ladies.

He went on to relate one of his experiences of teaching class-singing in schools:

> Several years ago I taught in a young gentlemen's preparatory school. There were only eight pupils, and one and all were determined to thoroughly enjoy my society. These young gentlemen had not long left the comparative restraint of the nursery, and evidently regarded school as a happy hunting ground. I was simply defied, and could get scarcely a note from any of them. One boy had a remarkable faculty of making the most absurd puns, and another by dint of daily practice was able to entertain me with the most horrible and ludicrous contortions in face and body, very much appreciated by his sympathetic companions. Heavens! How those boys roared at 'taa-tai,' and became apoplectic at 'tafatefe'! And the disrespectful use they made of the hand-signs! Once I weakly asked their opinions of mental effects, and had no reason to complain of diffidence or reticence, but it was long before I ventured to ask them again. Sometimes I closed the lesson with a severe moral lecture, and on one occasion when I thought I had made a profound impression, in the dead silence that followed a boy said with great solemnity, '*Let us pray.*'

The sequel was unexpected. He said:

> Regularly I came away faint with disappointment, with self-respect damaged and a consciousness that if I did not find out some way of reaching these lads I should have to confess want of capacity for the very work I wanted to do. So I persevered, and after trying many plans, the most successful of which was singing little songs to them, I induced one or two to care for the lesson. Just then the class was broken up by withdrawals, and I heard no more of it for some time. But last year I was invited to teach in a first-class private school nearly thirty miles distant from the former school. Arrived at the station on my first visit, I was astonished to find two of my unruly boys sent to welcome me and show me the way. These boys had carried their liking for singing to their new school, and had prevailed upon the management to form a class. The headmaster of this school, a gentleman of refinement and broad culture, quickly saw the merit of our educational plans, and took the greatest interest in the class and insured its success. I was soon asked to teach in another school of the same type in the near neighbourhood, and here again was compelled to decline to extend my connection.

We have already noted young McNaught's early initiation into the secrets of Tonic Sol-fa. He was a boy when the first enthusiasm for its principles was still warm, and he came into close touch with John Curwen, senior, by acting as his amanuensis at the time when Curwen was writing some of his foundational works on musical education. Dr. McNaught has placed on record his opinion on Curwen as an educator: 'I was deeply impressed with his penetration into the core of things, and his sane and luminous literary expression of his ideas. In dictating or critising an explanation he would say: "It must be made quite clear to the ill-educated and unaided student in the village."' Here was one of the reasons for the early success of Tonic Sol-fa. It encouraged self-education, and its books assisted towards that end. In Curwen's 'Standard Course' provision is indeed made for the 'unaided student in the village,' in clear, non-technical language, although it is also valuable to the trained teacher. Curwen knew the difficulties as no fully trained professional musician could possibly know them, and provided for their vanquishment with triumphant success. McNaught, himself a born educator, profited no doubt by his association with Curwen. In addition he was an omnivorous reader of solid philosophical works by Herbert Spencer, Darwin, and others, thereby enhancing his own innate love for keen analysis and orderly arrangement of thought, word, and paragraph. These features were prominent in his lectures to students as well as in his more considered printed essays. And while closely absorbed in this part of his work, he wisely kept his musical faculty fertilised and refertilised by regular and frequent visits to the best concerts, such as the old St. James's 'Pops' and the Crystal Palace orchestral concerts. It was this width of

outlook which made his work for students possess a very special value. For some years he was Professor of Music at the Homerton Training College (now removed to Cambridge), and his artistic influence there is remembered by many teachers who are still in active service. Later, when he became Assistant-Inspector under the Board of Education, his practical work with classes, in both schools and colleges, made him an efficient but withal considerate and sympathetic examiner.

> It would be impossible to state the number of children and teachers that passed through his hands in the many schools and institutions at which he taught class-singing and the art of teaching. His experience in this respect was unique. For instance, quite 20,000 of the school teachers in this country were individually examined by him in his capacity as Assistant-Inspector of Music in Training Colleges. Moreover, he read very widely on the subject, and in 1880 he made a tour of schools in Holland and Belgium in order to see what was being done in those countries. The result of his observations appeared in a pamphlet of great interest and value.

The article in the *Musical Times* of March, 1903, from which this quotation is made, also said of McNaught's school work:

> He is a born teacher of children. Let us endeavour to record some impressions received on a recent occasion from personal observation at two of his school classes, both in Baker Street. The first is a flourishing school for boys, of which Mr. E. T. Bull is the headmaster. Class I. consists of lively young gentlemen whose bodies have an extraordinary capacity for wriggling. Dr. McNaught, however, soon gained their attention and affection with his happy combination of the *suaviter in modo* and the *fortiter in re*. He sorts the boys into divisions, A, B, C, &c., according to tune and time ability. Promotion from A to B, and B to C, &c., is the result of attainment, and is keenly sought after. His method of pitching upon individual boys while the others listen for any mistakes is very fruitful in the matter of attention. The singing of a scale omitting a certain note, or the repetition of a certain note, stimulates powers of observation, and it is quite astonishing how quickly he transforms the lame ducks, as he calls them, by his methods. Class II. is formed of older boys, who in due time will be moving on to Eton, Winchester, and other great public schools. The tone produced by these thirty to forty boys is excellent. It is beautifully demonstrated in some three-part voluntaries extemporised by Dr. McNaught on the Modulator, in which he himself sings the bass part; syncopations or chromatic notes introduced in his part do not disturb the boys, who sing on with evident delight and keen appreciation of the music. Mr. Bull, the headmaster above referred to, in the course of a conversation upon the influence of music-teaching on the general education of the boys, says: 'The singing lesson as given by Dr. McNaught is a real intellectual training—closeness of attention and alertness of mind are two of the most obvious results. It is scarcely possible for a lesson in any other subject to be given with such skill as to be a better mental discipline.'
>
> The other school, of which Miss Franks is the Principal, is of the Kindergarten species. Here a class of little people, ranging in age from seven to ten, cluster round Dr. McNaught in fearless friendship. One of his methods is to get each child to sing a 'scale scrap' of three notes, he giving the Doh. A girl will be sent out of the room in order to sing a note in a certain progression or the last phrase of a song in the distance, not as a punishment, but as a privileged echoist. A specially interesting feature is a tune-making incident. Four of the little girls stand round Dr. McNaught, who sings a phrase of two bars. Girl No. 1 adds two more bars, and this antiphonal extemporization goes on till quite a pretty tune of sixteen bars is evolved. The teachers hearing these lessons are highly privileged.

Testimony to his success with adults, equally as with children, was borne by Mr. James Gallie, of Glasgow:

> It is now close upon twenty years since, as a student at the Summer course for teachers at the Tonic Sol-fa College, I first made the personal acquaintance of Dr. [then Mr.] McNaught. He was one of the four professors who in turn conducted the Art of Teaching class for one week. This class met daily from 9 till 11 a.m., and the work consisted of specimen lessons given by the professor, criticism lessons given by the students, and outlines of lessons as a daily written exercise. Dr. McNaught's week was always looked forward to by the students with the keenest pleasure. In it there was not a dull moment, not an instant wasted; in fact, before we sometimes realised that he had entered the class-room, he had taken up a subject left over from the previous morning, or started something new in a way that at once claimed our attention. Believing that example is better than precept, he taught a great deal himself, and, to young teachers, the advantage of seeing at work a born teacher whose powers had been strengthened by study and practice was incalculable. In all my experience I have never met a teacher who could better sustain the interest of his pupils by the force of his teaching, readiness of illustration, and complete good humour. Dr. McNaught's criticisms of the lessons taught by the students, while perfectly candid and thorough, were never calculated to dishearten but rather to stimulate to fresh effort, and praise from him was praise indeed.

McNaught's own school experience led him to realise the need for special recognition of the qualifications necessary for a teacher of class-singing in the ordinary schools, especially for a teacher who was not exclusively a musician, and as the outcome of his advice the Tonic Sol-fa College began granting School Teachers' Music Certificates. As a text-book in preparation for this examination, the 'School Music Teacher' was produced by McNaught in collaboration with Mr. John Evans, formerly Superintendent of Singing to the London School Board. This book was published by Messrs. Curwen in 1888, and has had a large circulation. Novello's *School Music Review* was founded in 1892 under McNaught's editorship, and concurrently Novello's series of School Songs, most carefully chosen, excellently graded, and edited with great insight by McNaught, began to appear regularly. Every type of song, whether Folk-song, National song, or Art song, either in unison or in parts, has found a place in the series, and it has been one of the most powerful factors in the elevation of taste in school music. Since the death of F. G. Edwards, McNaught added to his responsibilities in the *School Music Review* by undertaking in addition the editorship of the *Musical Times*.

Brief reference has already been made to McNaught's connection with the Board of Education. It was in 1883 that the late Sir John Stainer secured him the appointment of Assistant-Inspector of Music under the Board, and he continued in this post, working hard and with conspicuous ability, until the death of Sir John Stainer in 1901. He spoke with warmth of his obligations to Stainer, and of the influence on his career of his close intimacy with that remarkable personality. He says:

> I owe a deep debt of gratitude to Stainer for all that he did to encourage and help me professionally. That he trusted me with so much responsibility in work connected with the Department was a great incentive to me to deserve such confidence.

Dr. McNaught did no official school-teaching for many years, but he never lost his love for it or neglected an opportunity for doing a little unofficially. Visits to several London schools quite recently showed that

he had not lost any of his old cunning in dealing with the tiniest specimens of humanity. He was always ready also to debate problems of school music with the utmost keenness. With regard to vocal training, his admiration seemed to swing between the tone and spirit. At times he would commend sheer beauty of sound; at other times he would delight in a spirited interpretation in which tone was to some extent ignored. In the matter of sight-singing, also, while very keen on efficiency, he was ready to admit that much good and enjoyable music could be produced without much skill in sight-singing, because the aim of securing refinement of notes and words soon abolished all idea of a rendering at first sight. 'Besides,' he once remarked, 'music is an educational force in itself, whether you acquire through the eye or through the ear the power to sing a piece.' His paper on 'The Psychology of Sight-Singing,' read before the Musical Association on December 12, 1899, deserves re-publication in a more accessible form, but it can be referred to in the 'Proceedings' of the Association, Twenty-sixth Session, 1899-1900. In this paper he discussed with insight the various processes involved in singing at sight: (1.) The observation of what is heard at any given moment; (2.) The recollection of what has been just previously heard; and (3.) The comparison of what we hear now with what we have recently heard. He balanced the relative values of a singer's recognition of absolute pitch, of intervals or of scale-relationships, and decided strongly in favour of the last, for all ordinary persons. Some people with keen ears and a perfect knowledge of the pianoforte keyboard could work by absolute pitch or by intervals, or by a combination of both, but for the ordinary choralist there was nothing like the scale-relationship method, coupled with such aid as one could compass from the other methods when a momentary uncertainty of key caused trouble. McNaught emphasised the difficulty of teaching effectively Choral Societies or large classes to sing at sight; the faculty of imitating sounds as soon as heard was so keen that the presence of a few leading voices or of a pianoforte would lead a great majority of the singers to ignore what they saw and trust to what they heard. This, of course, accounted for the unanimity with which mistakes were often made, and it took a clever teacher to devise means to discourage this kind of so-called sight-singing.

With regard to the sol-faing of the Minor Mode, McNaught remained a staunch adherent of *lah* as the Tonic. Only a few months ago he said he considered the practical advantages far outweighed any disadvantages, and he for one was not prepared to jettison the whole system which had in the main worked admirably. All the great composers had noted their music according to the *lah* method except in the comparatively rare cases of transient modulation to the Tonic Minor, and the still rarer cases such as the one chorus in Bennett's 'The Woman of Samaria,' where the composer was apparently experimenting, or perhaps thought he was simplifying the notation by writing three flats for the key of E flat minor, and adding the extras when required.

Amongst other contributions to musical literature may be mentioned at this point another paper read before the Musical Association, 'The History and Uses of the Sol-fa Syllables' (January 10, 1893); 'Music and Singing: their place in Education,' read at a meeting of the Friends' Guild of Teachers in 1902; articles on 'Music' in Cassell's 'Popular Educator'; a series of twelve articles on 'Music in the Sunday School,' contributed to the *Sunday School Chronicle* during 1902; 'Hints on Choir Training for Conductors and Choralists' (Novello); and the chapter on 'Vocal Music' in Mr. P. A. Barnett's 'Manual of Teaching and Organization in Secondary Schools.'

Notwithstanding all McNaught's work for the education of children, he will probably be best remembered as the British adjudicator *par excellence* at Competitive Musical Festivals. A very large number of musicians have acted in that capacity since these festivals became common about thirty years ago, and the list has included such distinguished names as Stainer, Bridge, Mackenzie, Cowen, Randegger, Turpin, with a host of the younger generation, but above them all towers the commanding figure of William Gray McNaught. He had the technique of adjudication at his fingers' ends, he was able to go through a long day's work without apparent fatigue, and he was a fluent and incisive speaker when delivering judgment. When Miss A. M. Wakefield established, or at least made popular, these festivals in 1885 and onwards, somewhat on the lines of the Welsh Eisteddfodau, even her enthusiasm and forward vision can hardly have conjured up a mental picture of their far-flung influence at the present day. McNaught's own opinion may be quoted:

> The musical festivals of the educational and competitive type which are now spreading all over the country are a healthy, important, and pregnant factor in popular musical progress. They provide teachers, conductors, choralists, and others interested with object-lessons and ideals of execution not otherwise readily obtainable. They are a great school of music for the people, and especially for choral conductors and choralists. What an inspiration to a village or a country-town is the feeling that they are preparing to face many other choirs and the judgement of an expert, and that instead of being an obscure and isolated item they are to be welcomed as contributors to an important social and musical function! It is not only that the inefficient learn through criticism and listening, but that the highly skilful trainer of the first-rate choir finds an exceptionally responsive and appreciative audience before which to exhibit with legitimate pride the artistic results of diligent endeavour. In many places competitions have created quite a school of scientific training where no idea of such a science previously existed. One of the most valuable results of the movement is that hundreds of choral societies have been given a motive for the practice of beautiful old and new unaccompanied music, in which form many gifted composers have embodied some of their choicest thoughts.

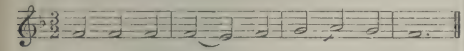
The latest edition of Grove's 'Dictionary of Music and Musicians' contains an appreciation of these festivals in a biographical note on Miss Wakefield:

> It has been said that the competition festivals represent 'the most vital movement in the musical life of England to-day'; and there is little exaggeration in this, for the competition festival scheme allows music to reach all classes of the people, and its success in an artistic sense is quite undeniable.

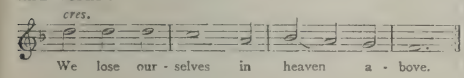
But the same work finds no space for a biography of W. G. McNaught, though the names of many young singers and players who have given a few concerts in the West End are honoured in its pages. Surely this is an omission which calls for remedy.

His enthusiasm for children and for music festivals made him a voluntary prime-mover in the arrangements for taking 500 London boys and girls to Paris in 1912, and his great reputation led the Paris Committee to give him a cordial invitation to join their adjudicators at the high table. He remarked at the time, 'This is an historic event, and surely we must return the invitation to the Paris children; and perhaps it will be Berlin next.' We were so blind to the portents even in 1912! When the War began, Dr. McNaught was one of the first to support a

suggestion that some special provision was needed for singing in training camps, and the outcome was a little 'Pocket Sing-Song Book' (Novello), containing a large number of national, folk, and popular songs. When the list was nearly complete, he said, 'Don't you think they would like a few hymns?' And a short selection of old favourites was added. When tunes came under discussion he referred to the enormous power of early association, and remarked about 'Sun of my Soul,' that there are several beautiful modern settings for this hymn, but in a tight corner it would always be the bairns' tune that would come back to him, and he hummed very softly :



He continued humming in reminiscent manner the next two lines, and then concluded with full voice and words :




## THE MUSIC OF THE CZECHO-SLOVAK RACES.

By Rosa Newmarch.

(*Continued from November number, page 497.*)

### IV.

Once again we must glance back to that fatal year, 1620, when the battle of the White Mountain sealed the doom of Bohemian independence for three centuries to come. In other countries at that period modern music was beginning to emerge from the old polyphonic school. But just when Monteverde had shown in his 'Arianna' how to express intensity of emotion in dramatic music by the poignant uses of discords, and the outlook of the art was bright with new hopes and undreamed of possibilities, Bohemia, so richly endowed with musical intelligence, lost her place among the nations and was reduced to the status of a German province.

Ferdinand II., a conscientious bigot, proceeded from religious persecution to the systematic stifling of all civil liberty and intellectual aspiration. Towns were deprived of their charters, law courts of their powers of jurisdiction, universities and schools of their national character.

The Hapsburgs were henceforth to rule Bohemia from Vienna ; the German language everywhere replaced the Slavonic idiom, and the Jesuits became the capable, but unsympathetic, teachers of the spiritual decendants of Hus. Prague was left to fall into decay. With steadily decreasing opposition Germans filled the highest positions in the land. A proportion — overlarge — of the old Bohemian aristocracy Germanized themselves and followed the Court to Vienna. In many cases they took their private musicians with them, while the patriotic spirits and staunch resisters languished and starved, dropped into oblivion, or reluctantly passed out of their country to seek a livelihood elsewhere. Then followed a time when the history of Bohemian art and literature became indeed the history of the Muses in exile ; when it would have been as vain to look to Prague for a Comenius or a Smetana, as to Jerusalem for a Spinoza or a Mendelssohn, so pathetically complete was the banishment of the Bohemian spirit.

The search now begins for Czech talent scattered throughout Europe under names that, chameleon-like, took the etymological colour of the land in which the exile chanced to have his abode.

In his book entitled 'A bird's-eye view of Czech Music' (*Strucny prehled dejin ceske hudby*), Dr. Jaromir Bovecky has done great service in tracing the influence of the Bohemians on music in general. Doubtless there remains still more to be done, for we are not yet quite free from the traditional belief that all that glitters in music is necessarily German.

It may be at once conceded that Bohemia's contribution to the music of the 18th, and early 19th, centuries does not take the form of a series of monumental works. During that period, not one of the exiled composers was strong enough to write music in which the cut of the melodies, the elasticity of the rhythms, the whole idiom and inspiration should proclaim its national origin. Compromise is the only path open to an oppressed race, and the language of music, as well as the spoken word, is generally constrained to follow it. But contained in the modest creative works of the Czechs before Smetana's time is much melody of a freshness and simplicity that has helped to leaven the music of other lands. The amount of melodic material borrowed consciously or unconsciously from the Slavonic fountain-head by the Viennese and other composers can never be exactly computed, but it is possible to acknowledge the source generously without trying to measure it in a pint pot.

Europe is also indebted to Bohemia for a never-failing supply of music-teachers and talented executants, although often unaware of their Slavonic origin. While Germany was sending out teachers to England, Russia, and other lands, she was accepting them from Bohemia ; but usually under conditions which led to their changing their names and becoming Germanized. The pedagogic activities of the Czechs during the latter part of the 18th century were remarkable. If we compare the musical conditions of Russia with those of Bohemia at this period, we shall find in the first instance great love of music, much brilliant amateur talent, and scarcely any native teachers ; while among the Czechs there was an equal devotion to the art, much trained talent, and a phenomenal teaching capacity.

It is not my intention to give in this article a long list of Czech names, with such biographical details as may be found in most musical encyclopædias, but merely to mention a few teachers and instrumentalists in order to strengthen the claims I have put forward on behalf of Bohemia's right to be regarded as a power in the evolution of modern music.

The close of the 17th century saw the birth, at Nymburk, in Bohemia, of Bohuslav Černohovsky (Czernohovsky), whose church music was extolled by all his contemporaries. Of Cernohovsky's creative gift it is now difficult to judge, for nearly all his manuscript works were destroyed in a fire which took place at the Minorite Convent at Prague in 1753. The musician, who was a monk of this order, migrated early in life to Italy, where he became choirmaster at the Santo at Padua, and afterwards organist at Assisi. He was considered one of the foremost contrapuntists of his day. At Assisi, Tartini went to him for instruction. In middle life he made his way back to Prague and was appointed musical director at the famous Tyn Church, and afterwards organist of St. Jacob's in that city. At this time Gluck, who was eighteen years of age, came to Prague to study under the great master ; in order to enjoy this privilege he underwent many privations, earning a precarious living by singing in choirs and playing the violin at rustic festivals. Černohovsky died in 1742.

The Bendas furnish an example of a whole family absorbed into the ranks of German musicians. The father, George Benda (1709-86), who combined the

occupations of weaver and local musician, had four sons who all did well in the musical profession, and, in two instances, passed on their talent to their children. Frantisek Benda, the eldest, founded a school of violin-playing, and succeeded Graun as concertmeister to Frederick the Great, ending his days at Potsdam. The second and fourth sons were excellent violinists; but the third, George (1722-95), was something more. Sent by the Duke of Gotha to study in Italy, he turned his attention to composition, and in his duodrama 'Ariadne auf Naxos' he is universally credited with the invention of melodrama. The success of his works in this form reached as far as Paris and Hamburg, where something like a popular and national opera had long been in existence. Wenzel Pichl (1741-1805), born near Tabor, accompanied the Archduke Ferdinand to Milan as Court composer. He must have taken his duties seriously, for he wrote nearly seven hundred works—symphonies, concertos, masses, and operas poured from his pen with a fatal facility. Nevertheless, as he received pressing invitations to become director of the Imperial Court Chapel at St. Petersburg—probably in succession to Paesiello or Galuppi—we may assume that he was a composer of considerable repute.

While many Bohemian musicians were swallowed up by Germany, a few made their mark in other lands, notably Josef Mysliveček (1737-81), who took up his abode in Italy. Here his operas enjoyed extraordinary popularity. Naples was the scene of his most brilliant triumphs, and the people would hardly suffer him to visit any other centres. The fascinating and captivating Catterina Gabrielli preferred his songs to those of any of his contemporaries, and Mozart recommends Mysliveček's sonatas to the attention of his sister. It is interesting to know that his oratorio 'Abraham and Isaac' passed for a long time as the work of Haydn; but whether it contains any of the marked Slavicisms which abound in the music of the Croatian I am unable to say. The name of Mysliveček did not trip lightly from the tongues of the Italians, who adopted the alternatives of Venatorini or 'Il divino Boëmo.'

Charles Czerny (1791-1857), though born at Vienna, was of Czech blood. As a composer he showed that combination of loquacity and industry peculiar to many of his compatriots at that date. Among his thousand works nothing is remembered but his Practical Pianoforte School, yet undoubtedly he exercised great influence upon the technique of pianoforte playing.

Even greater in this respect were the services of Jean Dussek (1761-1812), who hailed from Cáslav in Bohemia, the Slavonic form of his name being Jan Ladislav Dushek or Dushik. For a time Dussek studied with Philipp Emanuel Bach at Hamburg. A renowned virtuoso on the organ, the pianoforte, and the then fashionable harmonica, he settled in Paris until the rising tide of revolution made it expedient for the favourite of Marie Antoinette to withdraw to England. He remained with us twelve years, greatly honoured as a pianist and teacher. Having failed in the music business, which he unwisely added to his artistic occupations, Dussek left England deeply in debt and returned to Bohemia. Prince Louis Ferdinand of Prussia then adopted the musician, rather as a friend than a servitor. The Prince's death at the Battle of Saalfeld in 1806 called forth from Dussek one of the most sincere tributes ever offered from protégé to protector—his 'Harmonic Elegy.' This work, together with 'The Invocation,' 'The Farewell,' and some of the slow movements from his sonatas—all for pianoforte—are practically the only works which have survived the changes of style and pianistic methods that have succeeded each other since Dussek's day.

Vaclav Jan Tomašek (1775-1850), a composer of chamber and symphonic music, once the autocrat of musical life in Prague, says of Dussek's playing:

> 'His fingers were like a company of ten singers, endowed with equal executive powers, and able to produce with the utmost perfection whatever their director could require.'

The same authority tells us that Dussek introduced the innovation of placing his pianoforte sideways on the platform, a custom which other virtuosi were quick to follow, 'though they may have no very interesting profile to exhibit.'

Jan Ladislav Dussek must not be confounded with his namesake Franz Dushek (Dussek), a native of Chotieboř, who lived between 1736-99, and was noted in Prague as a pioneer of poetic feeling and an excellent interpreter of Bach. This Dushek was an intimate friend of Mozart from his Salzburg days.

While most of the gifted musicians of the 18th century were enticed abroad by the prospects of a better livelihood, leaving in Prague only the teachers of secondary ability, a few remained in their own country from motives of patriotism. In a previous article I have mentioned Victorin Brixi, of Poděbrady. Of Franz Brixi (1732-71), the late Prof. Sacchetti, of St. Petersburg, says in his 'History of Music':

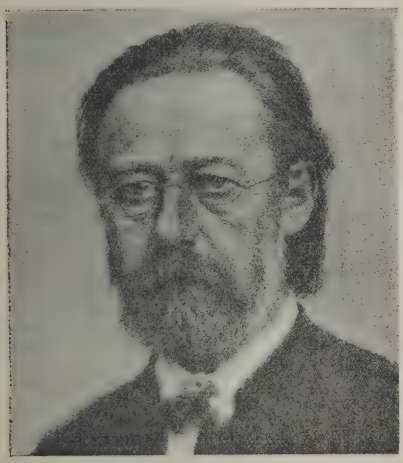
> 'His sacred works, especially his Masses, are distinguished for their admirable declamation, attaining here and there to real dramatic pathos. . . . . Each part in his polyphonic compositions has its own individual interest, and his modulations are simple, natural, and, at the same time, original.'

Another musician who exercised some influence on the art in general was Anton Josef Reicha (1770-1836), a native of Prague, who was a good all-round musician at eighteen, and played second flute in the private band of Maximilian of Austria. While living in Vienna he frequented an interesting circle which included Beethoven and Haydn. In 1808 he settled in Paris, and had the satisfaction of seeing three of his operas staged there: 'Cagliostro' (1810), 'Natalie' (1816), and 'Sapho' (1822). In 1818 Reicha succeeded Méhul as Professor of Counterpoint at the Conservatoire. His theories, much discussed a century ago, need not concern us here. He composed a good deal of chamber music for unusual combinations of wind and strings; the capacities of the former were well understood by him, and in encouraging the study of wind instruments he followed a national tradition, for Bohemia has been particularly rich in wind virtuosi; the oboists Flaška, Fiala, and the two Červenkas; the flautist Sedlacek; Venceslas Batka, Čejka, and later, Kopraš, bassoonists; Fridlovsky, the clarinetist; Palsa, Mokowečky, and Janatka, horn players—all these have helped to raise the standard of orchestral-playing at home and abroad.

The national renaissance in Russia, which followed Napoleon's disastrous retreat in 1812, brought forward a group of transitional composers all trying timidly to graft folk-melody upon traditional forms. The essays of Verstovsky, the Titovs, and Alabiev, were the steps by which Glinka mounted to his throne. In Bohemia, two composers of this type preceded Smetana: Pavel Křižkovsky (1820-85), whose knowledge of the folk-music went deep, wrote some excellent choral music: 'The Drowned Maiden' ('Utonalá') and 'The Love Gift' ('Dar za lasku'), &c.; and František Škroup (1801-62) (whose portrait appeared in the September number of the *Musical Times* together with his national hymn, 'Kde domov muj'),

the composer of the first opera in the vernacular, 'The Tinker' ('Dratenik'), produced at Prague in 1826.

The actual founder of the modern national School, the musician whose services to the Czechs may not unfittingly be compared with those of Glinka to the Russians, was Bedrich Smetana (1824-84), whose epic opera 'Dalibor' was first performed at the Temporary Theatre, Prague, in May, 1868, thirty-two years after Glinka's 'A Life for the Tsar' had come like a revelation of their native artistic power to the Russian people. Smetana, born at Litomyšl, in Moravia, was taught the violin by the local schoolmaster, and took part in a quartet at five years old. His father, a brewer, inhabited various districts in Bohemia during Bedrich's youth, so that the lad knew and loved the characteristic scenery of the whole country—the wild highlands of the south-east, the plain of Pilzen; the wide, melancholy vistas of the north-east; and Prague, with its towers and gilded vanes, its historic, buttressed bridge, spanning the wide, tawny river Vltava, called



BEDRICH SMETANA.
(*From a Portrait by Max Svabinsky.*)

by the Germans the Moldau. All these prospects, familiar to Smetana from his early days, are reflected in the music of his maturer years, especially in the great monument of symphonic music which he bequeathed to his people, the series of symphonic-poems called 'Ma Vlast' ('My Country'). After one or two boarding schools, he was sent to finish his education at Prague. A shy and somewhat rustic youth, he was looked down upon by his fellow students, the majority of whom were the sons of the well-to-do German bourgeoisie. His entire education was conducted in German, so that we find this patriot apologising in his letters written a quarter of a century later for the mistakes he made in writing the Czech language.

Smetana had some difficulty in persuading his father to let him adopt music as a profession. The brewer had fallen from affluence to poverty, and all he could do was to consent reluctantly to the project, and leave Bedrich with twenty florins in his pocket to get on as best he might. His idea was to become a pianist, but after some lessons generously given to him on credit by the old, blind, but by no means incompetent teacher, Josef Proksch, of Prague, he began to realise his capacity for a wider musical career than that of virtuoso. By way of earning his living he entered the family of Count Leopold Thun as resident music-master. The slight and immature works of this period, which include eight short pieces for pianoforte, written for Catharine Kollar, whom he married in 1849, show traces of the feeling for Nature and the attraction of his country's romantic past which characterise his later compositions. In 1850 Smetana was appointed concertmeister to the aged Emperor Ferdinand I., who had recently abdicated. It is hard to imagine the lyric poet of Bohemia's beauties, joys, and sorrows, as Court musician to a Hapsburg. The connection did not last very long. He composed a work for the marriage of the new Emperor, Francis Joseph I., based on the Austrian National hymn written by the Croatian musician Haydn. Smetana's ardent patriotism burned through the flimsy veil of obsequious language in which the dedication was couched. The work was set aside by some Court official, and this was the beginning of a long series of rebuffs suffered for Bohemia's sake. One of the consolations of his life at this time was the generous appreciation and help accorded him by Liszt. But although he managed to earn a living in Prague, Smetana could make no headway against the tides of oppression and prejudice that swept aside all attempts to revive the national conscience of the Czechs during the 'fifties of last century. In 1856 he accepted the post of musical-director in the Swedish town of Goeteburg, in return for a comfortable salary and free musical activity. Here he remained five years, and did much to raise the standard of taste in his temporary home. His early symphonic-poems, 'Richard III.,' founded on Shakespeare's play, 'Wallenstein's Camp,' after Schiller, and 'Hakon Jarl' were written in Sweden.

The improvement in the social and political condition of the Czechs in the early 'sixties, the project, long cherished, but only now within sight of realisation, to erect a National Theatre in Prague, proved a turning-point in Smetana's life. In Sweden he was honoured and at ease, and his music was beginning to win for him a cosmopolitan reputation. Did some prescient inner voice warn him that in Bohemia bitter disappointment, eternal conflicts, awaited him? That he would too often be the prophet unhonoured in his own land? In any case, he felt deeply convinced of his mission to endow his people with a series of works in which they should recognise the reflection of their life and soul. Thus he re-entered the atmosphere of Prague, perturbed, but still fusty with lingering intrigue and the disloyalty inevitable among a people who had lived for centuries between the upper and nether mill-stones of political oppression and arrogant patronage. Bohemia, like all annexed and embittered countries, harboured some servile natures in the 'sixties of last century.

There was, however, a heroic spirit in action, and Smetana lived his life to foster it. He became the conductor of the newly-founded choral society 'Hlahol,' for which he wrote some fine choruses. He advised the postponement of a great National Opera House until a worthy monument could be erected, and the opening of the temporary or Interim Theatre. Here the first of his national operas, 'The Brandenburgers in Bohemia' ('Branibori v Cechach') was produced in January, 1866. The story on which the work is founded is similar in some respects to that of Moussorgsky's 'Boris Godounov'; a prince in his minority, a ruthless and ambitious guardian, Otto, Margrave of Brandenburg, and a host

of greedy Teutons swarming into Bohemia to join forces with those who had already effected a 'peaceful penetration.' The heroic defence of the Slavonic element forms the theme of the book. Unfortunately there was no Poushkin to inspire the librettist as in the case of 'Boris Godounov.' There is some national colour in the opera, but the literary material is too flimsy to take the dye satisfactorily.

Smetana's second opera, 'The Bartered Bride ('Prodána nevěsta'), composed between 1863-66, and produced in 1870, is a sparkling and well-cut gem among operas. Its phenomenal success was not altogether a blessing for the composer, since it set a particular fashion and standard in operatic music, and the public were unwilling to hear anything of Smetana's which did not conform to it. The spectacle of the public surfeiting on one particular work by a composer, and obstinately ignoring all that led up to and followed it, is not peculiar to Bohemia. Smetana, angry at the neglect of his subsequent operas, was inclined to belittle 'The Bartered Bride,' the music of which had cost him scarcely any effort to compose. 'Because after "The Brandenburgers" I was called a Wagnerian who could write nothing light or in the national style, I immediately had recourse to Sabina for a libretto and I wrote "The Bartered Bride" *straight off the reel, in a way that beat Offenbach hollow.*' But he certainly thought the music worth a good deal of polishing. The little folk-drama, with its element of farcical comedy, is as perfect in its consistency and deft use of national colour as Bizet's 'Carmen,' with which one is drawn to compare it in spite of the tragic content of Bizet's work. Both are jewels: 'Carmen' a glowing, flame-hearted ruby; 'The Bartered Bride' a clear, transparent emerald. The story of the opera is well-known, thanks to the popularity of the vivacious overture. The work itself was produced in London by a German company in 1895, and again at Covent Garden in 1907. On neither occasion did it achieve the success it met with in Bohemia and South Germany. It awaits a performance by Czech artists who can give us the true spirit of the work. Who knew what Russian opera was like until the Beecham productions by a native company in 1913 and 1914? In America, where 'The Bartered Bride' was given at the Metropolitan Opera House, New York, in 1909, and also in Chicago, the enthusiasm it awoke was much warmer. But in neither country has it led up to the least curiosity about Smetana's other operas, an indifference which we hope to see broken up now that the Czechs have shown us their value as allies.

The triumph of 'The Bartered Bride' did not prevent Smetana from returning to the epic ideal in his second opera, 'Dalibor,' written for the occasion of the laying of the foundation stone of the new National Theatre (Narodni Divadlo) at Prague, on May 16, 1868. The actual performance took place in the Theatre of the New Town. 'Dalibor' is based upon a legend which is symbolic of the nature and destiny of the Czechs. The opera takes its title from the hero, the Knight Dalibor, who has sacrificed his possessions in order to live nearer to the hearts of his suffering people. He invites his serfs to rebel against their harsh government, and is imprisoned in the Hradcany tower. Dalibor has all the Czech passion for music, and is a famous player on the housla (a violin, *not* the gusslee, or horizontal harp, of the Russians). His gaoler smuggles an instrument into the dungeon, and Dalibor's music draws the folk in crowds to the prison walls. The housla is snatched from the knight, but still music sounds from the prison, because the spirit of Dalibor's dearest friend, Zdenek, slain by a mutual enemy, comes to him and brings an echo of the melodies of Paradise. The King orders Dalibor to be beheaded. The people, led by Milada, who loves him, make a vain attempt at rescue. Dalibor perishes on the scaffold, while Milada dies at the foot of the tower. This tragic ending was altered, probably by order of the censor, when the work was given at Vienna, and Dalibor was permitted to escape in time to receive the last embrace of the dying woman. 'Dalibor' contains some of Smetana's finest dramatic music; the opening March with its ringing fanfares and its sense of an on-coming tragic fate; the music, so deeply national in feeling, which accompanies the entrance of Dalibor before the tribunal; and the lovely melody by which Zdenek consoles the hero in prison, are the favourite pages in the work. But its immediate reception was not sympathetic. On all sides the composer was assailed with hostile comments, and the bitterest criticism was that which accused him of copying Wagner. Undoubtedly, like the intelligent musician that he was, Smetana gained something from hearing 'Meistersinger' at Munich, in 1868; the use of leading-motives and the novelty of orchestration made a deep impression upon him. But his whole heart was set upon endowing his country with operas as Slavonic in inspiration as Wagner's were Teutonic in spirit, and he had no concern with Wagnerism, since, as he himself says, 'I have quite enough to do with Smetanism and only want my style to be sincere!'

Of the remaining operas, 'Libusa' (1868-72) was written for the opening of the National Theatre, and was intended by the composer to be reserved as a festival work for days of national importance. Dealing with a Czech legend of great antiquity—the story of the Virgin Queen and prophetess, Libusa, who takes as husband and protector the agricultural worker Premysl, and founds the dynasty of the Premyslids—the opera is frankly constructed on Wagnerian lines; a work cast in a large mould and based on a series of leading themes. 'Libusa,' written for the Czech Opera House, is not very likely to be transferred elsewhere, but the Overture might with advantage find a place in our concert programmes. 'The Two Widows' ('Dve Vdovy') is a slight but finished little comedy-opera in two Acts—a charming musical setting of a French libretto transferred to Czech surroundings. Smetana describes it as 'an attempt at opera in an elevated drawing room style, the music of which is purely Czech and cannot be thought of anywhere else than in Bohemia.'

By this time the malady, attended by deafness, which ended in madness and death had begun to torment Smetana. It prevented him from conducting the first performance of 'Libusa' as early as 1874: but, like Beethoven, he was able to compose long after deafness had cut him off from other musical activities. After having spent a good deal of his modest income in trying to find alleviation at the hands of specialists, he retired from Prague to Jakbenice, near Mlada Boleslav, and lived with his daughter, who was married to a forester in the district. In this peaceful, rural atmosphere he composed three operas. 'The Kiss' ('Hubicka') is a peasant drama of quite a different type from 'The Bartered Bride.' Lukas, a young widower, having lost the wife imposed upon him by his parents, returns to his first love, Vendulka. The young people are passionately attached, but both are strong-willed and hot-tempered. When Lukas tries to kiss Vendulka, she refuses him before marriage because of an old, ingrained Czech superstition that a kiss given before the wedding will cause the first wife to turn in her grave. A painful misunderstanding results. Lucas, exasperated, frequents bad company and brings shame on Vendulka. Afterwards he is

filled with remorse, and goes to search for his sweetheart, who has joined her aunt, the midnight carrier and agent of a band of smugglers. In the wild, romantic setting of the mountains the lovers meet again. At the sight of Lukas the girl is deeply moved, and, throwing herself into his arms, she offers the kiss which has been the cause of the trouble. But now Lukas refuses it until he has asked her pardon in the presence of the whole company. After this their lips meet at last in a kiss of reunion. The music of 'The Kiss' is as national as anything Smetana ever wrote, but it is touched with a realism and melancholy which sets the work in complete contrast to the light-hearted gaiety of 'The Bartered Bride.'

'The Secret' ('Tajemstvi'), written between 1876-78, is another rustic opera; while 'The Devil's Wall' ('Certova Stena'), completed in 1882, is a comic opera based on a legend in which the devil masquerades as a pious hermit. In both cases the libretti are unworthy of the music, for although the latter begins to show traces of the composer's failing health, it still contains much that is fascinating, in little bursts and patches of inspiration. Smetana was at work upon a ninth opera, 'Viola,' when the long-threatened climax came. In March, 1884, a concert was organized in Prague to celebrate his sixtieth birthday, but his mental state was such that he could not attend in person. In April he entered an asylum, and about three weeks later death delivered him from suffering.

It may never be possible to give any of Smetana's national operas in this country, other than 'The Bartered Bride.' There are practical difficulties in the way, and in spite of the success of certain Russian operas in London, we are still a long way from understanding the Slavonic nature; things which are tragic or humorous to the Slavs leave us unmoved. But we might reasonably hope to hear more often in our concert rooms some of the symphonic-poems which make up the series of works which Smetana entitled 'Ma Vlast' ('My Country'). The poems are six gems strung on the thread of national history. The first, 'Vyšehrad' (1875), depicts the lofty rock, 'the high burgh,' the seat of the first rulers of Bohemia. The poem opens with the harp of the bard Lumir proclaiming the glory of the Czech race, and goes on to tell of its sorrows and oppressions, and its unconquerable faith in its recovery and independence. The second, 'Vltava,'† traces the historic river from its source in the Šumava mountains, through forests and plains, and beneath the frowning walls of Vyšehrad. 'Sarka' tells the legend of the beautiful Czech Amazon in music that is perhaps too barbaric to please the general taste.

'Bohemia's Fields and Forests' is a lovely pastoral. 'Tabor' recalls the Hussite wars, and introduces their great hymn-tune, 'All ye soldiers of the Almighty,' which forms also the thematic corner-stone of Dvorák's 'Husitzika' Overture. Finally, 'Blanik' deals with an old myth which says that beneath the hill of Blanik, in South Bohemia, slumbers a goodly company of warriors until the hour of the country's greatest peril, when they will come to her aid. Truly the hour of their awakening has struck, and in many strange lands the spirits of the warriors of Blanik are upholding their compatriots on the field!

In 1909 Sir Henry J. Wood gave the entire series of 'Ma Vlast' in the course of the Promenade Concert season. Like many Slavonic works, they want to be heard frequently before we take them to our heart. Of all Smetana's music we like the Overture to 'The Bartered Bride' and 'Vltava' best; but this appreciation is the result of familiarity, and does not signify that they are the only beautiful things the composer has written. When our choral societies resume activity, several of Smetana's choruses might be introduced into their repertories with advantage: such as 'A Czech Song,' 'Song of the Sea, and 'The Three Cavaliers.'

When I started upon this series of articles I predicted to the late editor of the *Musical Times* that before they were finished the Czechs would be an independent nation and Prague a friendly city whence I could draw all I wanted for the completion of my work. He smiled at my optimism, and undoubtedly events have moved faster than even I, in my heart of hearts, expected them to do. All the same, they have not progressed so rapidly as to enable me to receive from Prague material without which I could not write satisfactorily about the younger group of musicians who followed in the wake of Smetana and Dvorák: Josef Suk, Vitežslav Novák, Kovařovic, Josef Foerster, and Otokar Ostzčil. I must therefore break off for the time being the story of Czecho-Slovak music at the point at which Smetana recovered for it an individual and national character.

† V stands for U. Ultava = Multava: hence the German name Moldau.



## W. G. McNAUGHT.

By Robin H. Legge.

As the years pass over one's head when one is oneself no longer young, the joys of life naturally become fewer and fewer, and by some apparently evident process the sorrows increase. It is not that one's capacity for joy is lessened or one's appreciation of sorrow enhanced. It is just a plain fact, patent to all who are well past the half-century mark. In the last few years the sorrows of life have predominated in the case of practically all of us. But it is not death in war that has been our only sorrow. Recently Death has been busy among those of older growth who were in the ways of peace. Within a few days it removed Hubert Parry and W. G. McNaught, two of the outstanding workers in our little musical Cosmos, two of those whom we could least afford to lose. But the youngster of to-day can merely read of the work of these two heroes: his elders knew each of them. To them is the sorrow. I would not lay claim to have been on very intimate terms of friendship with McNaught; we were both far too busily occupied to come as much in personal contact with each other as I am certain both of us would have wished. But there were times long ere the War came upon us when we frequently met at provincial and Competition Festivals, and where it was my good fortune to discover for myself how true were the stories of McNaught which I had heard ever since I entered the musical profession. I got to know him at first-hand through many a lusty fight—not concerning the turn that modern music seemed to be taking; on that point McNaught had a particularly open mind: but concerning this point or that in connection with the competitions which we had just witnessed and heard, he as Lord Chief Justice, so to say, I as a humble writer. Readers of the *Musical Times* will possibly recall several outbursts of correspondence that occurred between him and me, and it was always a good deal of a joy to see that what I wrote in the *Daily Telegraph* of this or that Festival was deemed of sufficient importance by him, the very crystallisation of the Competition Festival to warrant comment in these pages, of which he held editorial control so ably and long. He was as keen that I should tread the right path as I was to tread it, and as both of us were enthusiastic each after his own fashion, so the fights between us were as keenly contested as it was our nature that they should be. But there was never a

suspicion of acrimony, not even when some unsuspecting third person, hoping for the support of McNaught, would rush in between us with a letter. The genial old Doctor carried guns sufficiently powerful to do all that he wanted to do with me or my ideas, and he would brook no interference from the outside, however strongly the outsider may have supported him as against me for the moment.

McNaught was a most lovable personage. He was absolutely free from all pettiness of spirit,—genial, jovial, when time allowed him to relax a little, full of the joy of life, ever helpful to those who really sought to tap his knowledge, which was great on his own subjects. I cannot see quite how he is to be replaced. He was unique in his own way. His whole life seems to have been spent in trying to do good for others, and his experience was vast indeed. True, he brought up, as it were, many younger men to assist him as judge in the Competition Festivals, who presumably know his system as he knew it. But there is more than this requisite for his complete successor: there is the geniality of nature, the unerring instinct, the fearlessness, which were so truly characteristic of the Doctor. And though men may be born in possession of these characteristics, it is only ripe experience that enables the possessor to use them to ultimate advantage. May the earth rest lightly on the genial and beloved Doctor! His death is a very real sorrow to those who knew him and seized the opportunity to learn from him.

## THE PIANOFORTE MUSIC OF THE ASSOCIATED BOARD EXAMINATIONS FOR 1919.

By ERNEST AUSTIN.

It is a joy to me to see the beginnings of a musical revolution. The test music of the Associated Board Examinations is becoming English, and my just grievance of years ago is melting away. I recall my first summary of the Board's choice of music in 1909,—forty-nine items, all of which were foreign. To my delight the 1919 syllabus contains twenty-one pieces by British composers, fifty-one by others. Here's a bevy of names! Quilter, Balfour Gardiner, Stanford, Hurlstone, Walthew, Mackenzie, Dunhill, Swinstead, Jephson, Brewer, Farjeon, E. Markham Lee, C. H. Lloyd, Sterndale Bennett, J. F. Barnett, Field. The inclusion of the music of these native composers means, to the students, enjoyment instead of boredom. If we take up the twelve books comprising the entire music, and play each of the native pieces, we are impressed by their varied charm and national characteristics. Walthew's 'Aubade' (Intermediate Grade) is good healthy music, a lesson in good spirits and frankness. Roger Quilter's Study in A minor (Advanced Grade) reveals the mind of a beautiful nature. Balfour Gardiner's 'Noel' (Advanced Grade) is both fascinating and clever. The 'Scherzo Marziale' by C. V. Stanford is typical of that half-serious gaiety which we regard as a British attribute. Hurlstone's 'Rustic Song' (Higher Division) has an entirely national idiom, and with this can be bracketed Farjeon's 'A gay tune.'

It is no good comparing the moods of British music with those of other races, because we have our own characteristic emotions. We are deficient in that perpetual fussiness which is such a feature of German music. We are deficient in that unaffected grace and *naïveté* which the French possess. We are deficient in the vivid rapture of the Italians. But what does it matter? We have something else—not one predominating feature, but many; and when British music gets its head, there will be revealed a galaxy of styles, each one sincere and distinct. Let us be spared that pessimism in music which is neither polite nor helpful; let us be spared that false gaiety that dies before the smile is over. Shakespeare is surely an epitome of the English? Does he gush and blab, or crowd, or waste? Does he use a hundred words when two will do? If one reflects for a moment, the average British boy is typical of Shakespeare. I do not mean of Shakespeare's mentality, but more in his *attitude* towards things. Frankness, humour, vigour, manly pity and tenderness, cheerfulness under rebuff, are qualities which have been forged for us by our ancestors, and out of these qualities, with their many variations, our music will be made. And we shall be our own models moreover, well knowing the meaning of our spiritual legacies.

It cannot be said that the native pieces on the Board's lists for 1919 are representative of the best work of each of their respective composers, so that it would be relatively easy to make a damaging criticism in comparing them with some of the foreign works. The Board's method of choosing the pieces does not allow for the best to be included. But this year's syllabus is such an advance upon previous records that it seems worth mentioning. The presence of those British names means more perhaps to composers who have not had their works chosen than to those who have. The majority of teachers, traders, and music publishers are influenced more by what others do than by their own efforts, and they will detect the significance of all these British names. I do not intend to repeat the many points I have hitherto offered in previous criticisms of the Associated Board, because it will be wearisome both to me and the reader, and I feel now that I can well leave the subject altogether. The Board will either progress or fall by their future plans; one thing is certain, and that is that the public, to whom they appeal, is better educated in matters of national importance than it was ten years ago. I think a time will come when parents will not need to pay guineas away to know whether their children play decently or not, for we are steering into sane days and sane thinking. And I predict that in the next twenty years the composers of our country will vindicate themselves. They will reveal in music what has not yet been done; and Nature—an inexhaustible fount of beauty—will be their text. We have had enough introspection, hysterics, melancholy, and mock music from the Schools; we want now a little fresh air and sincerity.

Composers will cease, I hope, to wish to portray in music all the heroic variations of the mind, except perhaps in comedy, and there is every indication that they are realising the importance of beginning at the right end of the ladder. From a small music-seller I recently received a huge parcel of children's music by British composers, all of the most recent publication. It was astounding. In mere volume it would represent about ten years' production of all the music publishers in pre-War days. There are a few critics about who are for ever riding high, pleading that nothing but the best is all that need be done. They forget that once they were young, and had no skill with the pen, and they forget also that the good and the best have to be lured and moulded. A parent who would expect a child of ten to converse in, say, the language of 'Rasselas' is deficient in sense. To such a man the prattling of an 'Alice' in the wonderland of his home would be boredom. He would not detect the beauty and boldness of it, and the rich possibilities. He would wonder when his child would begin to be sensible—and then go out to a Bach organ recital or a Beethoven Symphony. And on his return he would read Plato.

I take my farewell of the Associated Board, thanking them deeply for the lessons they forced me to learn. To them I owe the inception of much of my music for children. I do not regret the study that it entailed, nor the postponement of other musical intentions. Ten years is a long time to permit twenty-one British pieces to appear out of fifty-one. In 1929 we shall perhaps have forty-two as against thirty foreign, in 1939 sixty-three as against nine. I hope to be alive then to enjoy it.

## Occasional Notes.

A Gift in which all may share.

On page 561, we print the monthly statement of the organizers of the Musicians' Gift to H.M. Forces at home and abroad. We think it well to repeat our remark in the November *Musical Times* as to the importance of keeping up the supply of music during the trying period of demobilization. The methods by which this may be done are so varied that every member of the profession, from the highest to the humblest, may share. Perhaps few of us are able to organize concerts, but we can all help, either by contributing to the programme or by doing our duty at the ticket-office. Again, most of us have a good deal of spare music lying about,—duplicate copies, songs and pieces for which we have no further use, and so on. By merely sending them to Mr. Herman Darewski, 25, Bloomsbury Square, W.C.1, we make sure of their reaching some party of soldiers or sailors who are badly in need of them. All music thus sent to Mr. Darewski is classified, and forwarded to the quarter where it will be of the greatest use. No music is too old, too easy, too difficult, too classical, or too commonplace. Only one thing is essential,—the copies must be complete. Here, surely, is a way in which we can all lend a hand, and at the same time tidy our music rooms. Not often are we able to give so much pleasure at so little cost and trouble.

A new scheme of interest to lovers of organ music is shortly to be launched. Early in the New Year a series of recitals in aid of the Fund will be given on some of the most famous London organs by well-known players, including Mr. Sydney H. Nicholson, the new organist of Westminster Abbey. The negotiations with other players are not yet complete, but we are glad to hear that Mr. Lynnwood Farnam, late of Emmanuel Church, Boston, Mass., has kindly promised to help. Mr. Farnam is an Englishman, now serving in the Canadian Army. His recitals in the United States have attracted much attention by their inclusion of important and unfamiliar modern works. It is hoped that the organ recital scheme may be adopted by players throughout the country.

Mr. Wells's New Verb.

The musical references in 'Joan and Peter' are few, but interesting. We are particularly attracted by Mr. Wells's new verb in the following passage:

> Arthur lifted a protesting profile. 'My dear! *who* is May?' he tenored.

Mr. Wells's unerring instinct for the right word is shown here. 'He tenored' seems exactly to suit the individual and the circumstances, though we should find it difficult to explain the fact. Why should it sound so right to speak of a man as tenoring, and so obviously absurd to say 'he bassed' or 'he baritoned'? Nor do the female voice-names seem suitable for use in this way. We can imagine Mr. Stephen Leacock envying Mr. Wells his discovery. The American humorist, in one of his inimitable literary burlesques (we think 'Frenzied Fiction'), does great execution with such expressions as 'he hoarsed' and 'she shrilled.' But Mr. Wells's verb is not burlesque: it is something far better, being quietly funny and highly expressive. The tenor quality evidently appeals to Mr. Wells. Later in the book we read:

> 'I wonder,' said Arthur, in his lifting tenor. . . .

Perhaps the most amusing reference is on page 110, where we read that the formidable old aunt, wishing to ingratiate herself with the two children, set about it thus:

> Her movements were accompanied by unaccustomed gestures of urbanity, done chiefly by throwing out the open hand sideways, and she made large, kind, tenor noises.

Our own experience of tenor noises is that the larger they are the less they deserve to be called kind. But let that pass. Mr. Wells's use of the word 'noise' is characteristic. As one of the best of many examples, readers will remember how Mr. Kipps, in a moment of social discomfort, 'made polite noises.' And, reverting to verbs coined from sounds, we may mention Uncle Ponderevo in 'Tono Bungay,' who zizzed frequently. Mr. Wells is probably the most exact of novelists in such details as these. For instance, has the speech of a drunken man ever been reproduced with such phonetic fidelity as in 'Bealby'?

Of the remaining musical references in 'Joan and Peter,' the most striking are concerned with the dancing of Joan, who certainly chose unusual music for interpretation. Among other exploits, she 'danced the sorrows of life . . . . to the first part of the Fifth Symphony.' As she had preceded this performance by dancing, *inter alia*, 'through the whole of the "Kreutzer Sonata," . . . . that lilting music, . . . .' she may be credited with considerable powers of endurance. It should be added that the music was provided by an admirer at the pianola. As Mr. Wells's latest novel is really an exhaustive (and exhausting) treatise on education, we are surprised to find music playing so small a part in it. Indeed, the book seems to imply that art in any form is among the things not generally necessary to national salvation. The first and last requirement is science, with the abolition of all kinds of dogma save that which may be promulgated half-yearly in fat and omniscient novels.

Should Plainsong be Accompanied?

A letter in a recent issue of *The Times* has caused some discussion on this point. The writer of the letter claimed that Plainsong can be sung properly only when the voice is unhampered by 'a keyed instrument of arbitrary tuning.' But the same may be said of much vocal music other than Plainsong. The 'arbitrary tuning' itself is a compromise, but as we owe practically all our music to it, no one is likely to suggest a return to unequal temperament. The following paragraph contains one of the most commonly-used arguments against Plainsong accompaniment:

> It is generally admitted that Plainsong should be sung without accompaniment. 'The extreme purist,' says Dr. Frere, 'is theoretically unassailable. When Plainsong was at its zenith it was always sung unaccompanied.' It is significant that this statement should occur in a paper dealing with the best method of Plainsong accompaniment.

We have heard this ancient music sung unaccompanied with the most exquisite results. These results, however, have been present only when the performance took place in a resonant building. Without this acoustical aid, we believe that melody alone, however beautiful, must make little appeal to the average modern ear,—and it must not be forgotten that if Plainsong is used in public worship it is the average ear that has to be considered, not that of the antiquary or specialist. We are diffident in entering the lists against such an authority as Dr. Frere, but we venture to point out that one excellent reason why Plainsong, when at its zenith, was sung unaccompanied, was that there was usually nothing wherewith to accompany it. We know also that as soon as harmony and organs of a sort were available they were used for the purpose. If Plainsong survived the accompaniment of the crude instruments of those early days, it has little to fear from the organs of the present.

Moreover, there is more than one medium of accompaniment. Are we to discard the numerous beautiful examples of fauxbourdon settings of Plainsong? What is much of Palestrina's music but vocally accompanied Plainsong? Admittedly the Plainchant loses some of its flexibility, and even its individuality, in such cases, but when the result is so beautiful there is surely no ground for complaint. Music is full of such compromises, and when in doubt as to their justification, we have only to balance our gains and losses. In the matter of organ accompaniment of Plainsong there is a further point to be considered. Only in recent years have we come to realise the great beauty of modal harmony. If Plainchant is well sung, and accompanied modally, we have two beautiful things combined—an exquisitely flexible vocal line, and a harmonic scheme which, in its power of inducing an atmosphere of otherworldliness, is unrivalled. This being so, we think the practical commonsense plan is to enjoy the combination, leaving the 'extreme purist' high and dry in his 'theoretically unassailable' position.

November 11.

The news of the signing of the Armistice was suitably hailed by the House of Novello. The employees assembled in the Hall of 160, Wardour Street, sang the National Anthem, and cheered with such effect that passers-by in the by no means quiet streets raised inquiring glances. The acclamations were renewed when the chairman, after a few cheery words, announced that business was suspended for the rest of the day.

## Church and Organ Music.

At St. Thomas's Cathedral, Bombay, on September 21, an organ and vocal recital was given by Dr. Edgar Faulkner, Miss McHattie, Miss Barclay, and Mr. Edwin Gellett. The programme included Bach's Prelude and Fugue in C minor, the Bridal March and Finale from Parry's music to 'The Birds,' Sibelius's 'Idyll,' Cherubini's 'Ave Maria,' a recitative and air from Sterndale Bennett's 'Woman of Samaria,' and Handel's 'Where'er you walk.' There was a crowded congregation, among whom were a hundred and fifty wounded soldiers as guests. A collection on behalf of the new church for the Seamen's Institute realised £26.

The committee of the Summer School of Church Music has arranged for a conference to be held at St. Paul's Chapter House on January 14, 15, and 16. A series of discussions on the music section of the Archbishops' Report will take place. The Bishop of Kingston, Major Walford Davies, the Rev. Maurice Bell, and other well-known church musicians have promised to take part. Full particulars as to time-tables, charges for meals, &c., may be obtained from the Rev. A. S. Duncan-Jones, St. Mary's Vicarage, Primrose Hill, N.W. 3.

At the forty-fifth Annual Festival Service of the London Church Choir Association at St. Paul's Cathedral, on November 23, the Canticles were sung to Elvey's setting in E, the processional hymn was 'For all the Saints,' to Vaughan Williams's fine tune, and the anthem Bach's 'Come, ye thankful.' Mr. Charles Macpherson conducted, and Mr. Gerald Bullivant was at the organ.

On the completion of twenty-one years as organist and choirmaster at the Parish Church of St. Mary Magdalene, Taunton, Mr. Harold A. Jeboult was recently presented by the Vicar, the Rev. Canon Corfield, with a cheque for twenty-one guineas from the congregation. In addition to this the choir contributed a very useful present to celebrate the occasion. Six men in the choir have done twenty-five years' service.

At a recent meeting of the executive committee of the Nonconformist Choir Union it was resolved to postpone the holding of the general meeting of the council. The present officers and committee will remain in office until the condition of national affairs makes active propaganda possible. A statement of account by the treasurer was submitted and passed for inclusion in the minutes of the meeting.

A musical service will be held at the City Temple on December 7, at 3 p.m., under the direction of Mr. Allan Brown. The vocalists will include Miss Esta D'Argo, Miss Helen Blain, Mr. Eric Wheeler, Mr. Leonard Lovesey, and Mr. George Baker. Solo organist and accompanist, Mr. Allan Brown.

Mr. Noel Edward Ponsonby has been appointed to succeed Dr. Wilson as organist of Ely Cathedral. Mr. Ponsonby goes to Ely from Marlborough College, where he has been organist and musical director. He had previously held a similar post at the Royal Naval College, Dartmouth.

A memorial service 'For the Fallen' was held at the Halifax Place Chapel, Nottingham, on November 10, when Cowen's 'He giveth His beloved sleep' was sung by the choir. Madame Ethel Parkin was the soloist, and Driver C. E. B. Dobson was at the organ.

Elgar's 'The Spirit of England' was performed at a choir Festival at Albion Church, Ashton-under-Lyne, on November 17. Miss Gwladys Roberts sang the solo, and Dr. T. Keighley was at the organ.

Mr. Martin Shaw will direct a demonstration of his new Folk-Mass at St. George's Church, Hart Street, Bloomsbury, on December 21, at 3 p.m.

Brahms's 'Requiem' will be sung at Southwark Cathedral on Saturday, December 7, at 3 p.m., with full orchestra. No tickets are required.

### Organ Recitals.

Dr. R. Walker Robson, Christ Church, Crouch End (four recitals)—Requiem Æternam, *Harwood;* Lamentation and Marche Funèbre et Chant Séraphique, *Guilmant;* Toccata in F, *Bach;* Carillon, *Vierne;* Scherzo in G minor, *Bossi;* Prelude 'St. Ann,' *Parry;* Allegretto Grazioso (Symphony No. 4), *Dvořák;* Concert Variations, *Bonnet;* Pièce Héroïque, *Franck;* Arabesque in E, *Debussy.*

Mr. Herbert Hodge, St. Nicholas Cole Abbey, E.C. (four recitals)—Prelude and Fugue in D minor, *Mendelssohn;* Capriccio in F, *Purcell Mansfield;* Impromptu in G, *Alcock;* Fantasia in F minor, *Silas;* Marche Pontificale, *Tombelle;* Caprice Orientale, *Lemare;* Fantasia and Fugue in G minor, *Bach;* Sonata No. 1, *Mendelssohn.*

Mr. J. A. Meale, Central Hall, Westminster (four recitals)—Scherzo Romantico, *Mansfield:* Valse Triste, *Sibelius;* Marche Militaire, *Gounod;* Concert Overture in C minor, *Hollins;* Sonata in D, *Monk;* Concert Scherzo, *Purcell Mansfield;* Finale from Sonata, *Silas;* Fountain Reverie, *Fletcher;* Caprice de Concert, *Stuart Archer.*

Dr. Caradog Roberts, Ramoth, Hirwain, South Wales—Overture in E, *Morandi;* Funeral March and Hymn of Seraphs, *Guilmant;* Andante, Symphony in G, *Haydn;* Fantasia in E flat, *Best.* Tonyrefail Parish Church—Largo, 'New World' Symphony, *Dvorák;* Marche Militaire, *Gounod;* Scherzo in C minor, *Guilmant;* Harmonies du Soir, *Karg-Elert;* 'Finlandia.'

Mr. Ezra Edson, Ebenezer Church, Stairfoot—Sonata No. 1, *Mendelssohn;* Prayer and Cradle Song, *Guilmant;* Allegro Cantabile (Symphony No. 5), *Widor;* Canzone, *Faulkes;* Impromptu No. 2, *Coleridge-Taylor;* Grand Chœur, *Guilmant.*

Mr. S. Wallbank, Hexham Abbey (three recitals)—Choral Song and Fugue, *S. S. Wesley;* Nocturne in G minor, *Bonnet;* Prière, *Saint-Saëns;* Allegro Vivace, Symphony No. 5, *Widor;* Fantasia and Fugue in E minor, *Bach;* Prayer and Cradle Song, *Guilmant;* Etude de Concert, *Bonnet;* Triumphal March, *Lemmens;* Overture to 'Samson'; Cantabile, Symphony No. 6, *Widor;* Fantasia in F minor, *Mozart.*

Mr. W. Henry Maxfield, St. John's, Altrincham—Allegro from a Concerto, *Dupuis;* Evening Prayer, *Smart;* Marche Nuptiale, *Widor.*

Mr. E. Hardess Hollingham, Crescent Chapel, Newtown—Prelude and Fugue in A minor, *Bach;* Largo, 'New World' Symphony; Gothic Suite, *Boëllmann;* Funeral March and Hymn of Seraphs, and Allegro in F sharp minor, *Guilmant;* Evening Song, *Bairstow;* Con Moto Moderato, *Smart.*

Mr. Lawrence Blackwell, First Congregational Church, Vancouver, British Columbia — Mountain Song, *Wolstenholme;* Canzone della Sera, *d'Evry;* Etude, *Scriabin;* Idyll, *Rebikov;* Imperial March, *Elgar.*

Mr. Herbert Ellingford, St. George's Hall, Liverpool (four recitals) — Overture to 'The Bartered Bride,' *Smetana;* Funeral March of a Marionette, *Gounod;* 'The Storm,' *Lemmens;* Grand Chœur (*alla* Handel), *Guilmant;* 'St. Francis of Assisi,' *Liszt;* 'Finlandia'; Schiller March, *Meyerbeer;* Epic Ode, *Bellairs;* Caprice Héroïque, *Bonnet;* Choral Song and Fugue, *S. S. Wesley;* Concert Fantasia, *Stewart.*

Mr. Ernest Smith, St. Bede's, Hartington Road, Liverpool—Toccata in E minor, *Callaerts;* 'Night and Morning,' *Smith;* Marche Militaire, *Lefébure-Wély.*

Mr. W. J. Lancaster, Bolton Parish Church—Overture in C minor, *Hollins;* Passacaglia with Choral, *Karg-Elert;* Adagio from Sonata Eroica, *Stanford;* Maestoso (Sonata No. 1), *Harwood;* Madrigal, *Lemare.*

Mr. Harold M. Dawber, St. George's, Stockport (two recitals)—Finale from Sonata Eroica and Benedictus from Sonata Britannica, *Stanford;* Prelude in G flat and Arabesque in E, *Debussy;* Concert Scherzo, *Purcell Mansfield;* Irish Tune from County Derry; Legende, *Dawber;* Finale from Grand Pièce Symphonique, *Franck.*

Mr. B. T. P. Hollins, Beckenham Congregational Church—Funeral March and Hymn of Seraphs, *Guilmant;* Cloches du Soir, *Chauvet;* Overture in C minor, *Hollins.*

Dr. F. W. Wadely, Carlisle Cathedral—Toccata in F, *Bach;* Soliloquy from Sonata in E minor, *Lyon;* Fugue in D, *Guilmant.*

APPOINTMENT.

Mr. A. Sidney Marks, organist and choirmaster, St. Alban's, Holborn.

---

The third concert given this season by the orchestra of the Great Eastern Railway Musical Society took place on November 4 at the St. Dunstan's Hostel. This was the second visit of the Society, and their coming was looked forward to with so much pleasure that the large Recreation Hall was filled to its utmost capacity. Colonel William Johnson Galloway conducted, and greatly increased the enjoyment of the audience by inviting them to sing the choruses of some well-known songs played by the band. Admirable vocal items were contributed by Miss Elizabeth Hyde and Miss Minna Deacon.

## ORGANS IN JERUSALEM.

Sir,—I have been most interested in a batch of *Musical Times*, which have just arrived, and especially in the letter of Pte. Dawson in the May issue, as I have recently been stationed near Jerusalem. He mentions that the Kaiser's Palace (German Hospice) stands 'on a hill near Jerusalem.' It does,—on the Mount of Olives! The Chapel has an echo like St. Paul's Cathedral, but is just about perfect acoustically when the congregation fills it.

The organ is a two-manual, by Sauer of Frankfurt, and has no reed stops. The tone of the diapasons is not nearly so convincing as that to which we British are accustomed, and the Pedal Principal 16-ft. is only a large Violone, without the 'body' which we get from what the purist's call our large Pedal 'flute.' All the metal pipes are of zinc, coated with aluminium, and the balanced swell-pedal works in the opposite direction to ours—the toe end forward to close the box. The swell is most effective, and although the instrument is not up to our best British build, the Chapel helps to make it, and it is the best I have seen in Jerusalem. I enclose a specification.

I have given between twenty and thirty recitals on this organ on Sunday evenings, as it fell to my lot to play for the parade services.

At St. George's Cathedral the organ is a two-manual by Bevington, of which also I enclose a specification. Here I have given upwards of twenty recitals, mostly on Friday evenings. The Cathedral has filled for them, and they have been much appreciated. I had to write out a few programmes, and I put a couple up on the notice-board, from which many copied them for themselves, so I can only send you a list of music played. This was largely from that left at St. George's by the former organist, Miss Gardner, L.R.A.M., of London.

Neither of these organs was in very good condition after three years' neglect, followed by a few months' amateur tinkering, but we were fortunate enough to have two former members of the firm of Lewis & Co., of Brixton, stationed near, Lieut. Collins and Corporal Kirby (late assistant-organist at St. Agnes, Kennington Park), and they very kindly put the more serious defects to rights.

This reminds me to ask—When will organ-builders learn to make the pedal touch boxes and the mechanism at the back of the console more accessible?

As I have been on duty, I have had few opportunities for visiting the city and hunting out the organs, especially as the place has been 'out of bounds' without special passes, and 'other ranks' were only allowed to enter accompanied by an officer; but I did manage to see and try the instrument in the German Church of the Redeemer, near the Sepulchre, where the Kaiser held the service on his memorable visit. This organ has a Trumpet on the Great and a Posaune on the Pedal, and has only one stop less than the Hospice organ. It is very blatant and screamy, again with no body, and the pneumatic action is the best part of the instrument. There is no swell.

Trusting these few notes will be interesting.—Yours, &c.,

William J. Comley
(*F.R.C.O., L.T.C.L.; All Saints' and Christ's Hospital, Hertford. Pioneer, E.E.F.*).

Palestine, September 17, 1918.

Specification of the organ in St. George's Cathedral, Jerusalem. Built by Bevington:

| Great: | Feet. | Swell. | Feet. |
|---|---|---|---|
| Open Diapason, large | 8 | Lieblich Bourdon | 16 |
| ,, ,, small | 8 | Open Diapason | 8 |
| Violin Diapason | 8 | Stopped Diapason | 8 |
| Flauto Traverso | 8 | Cor Anglais | 8 |
| Dulciana | 8 | Voix Celeste | 8 |
| Principal | 4 | Principal | 4 |
| Harmonic Flute | 4 | Mixture, 3 ranks | 2⅔ |
| Fifteenth | 2 | Cornopean | 8 |
| Trumpet | 8 | | |
| **Pedal.** | | **Couplers.** | |
| Open Diapason | 16 | Swell Octave | |
| Bourdon | 16 | Swell to Great | |
| Bass Flute | 8 | Swell to Pedal | |
| | | Great to Pedal | |

Tremulant by pedal. Two composition pedals to each manual. Tracker action to manuals, pneumatic action to pedal. Manuals CC to A. Pedal CCC to F.

Specification of organ by Sauer, in the Chapel of the German Hospice, Mount of Olives :

| GREAT. | Feet. | SWELL. | Feet. |
|---|---|---|---|
| Bourdon .. .. | .. 16 | Lieblich Bourdon .. | .. 16 |
| Principal .. .. | .. 8 | Pricipal .. .. | .. 8 |
| Flute .. .. | .. 8 | Fernflute .. .. | .. 8 |
| Schalmei .. .. | .. 8 | Lieblich Gedackt .. | .. 8 |
| Gemshorn .. .. | .. 8 | Æoline .. .. | .. 8 |
| Gedackt .. .. | .. 8 | Voix Celeste .. .. | .. 8 |
| Octave .. .. | .. 4 | Flauto dolce .. .. | .. 4 |
| Rohrflöte .. .. | .. 4 | Fugara .. .. | .. 4 |
| Cornet .. .. | .. 2⅔ | Flautino .. .. | .. 2 |

| PEDAL. | | | |
|---|---|---|---|
| Principal .. .. | .. 16 | Octave .. .. | .. 8 |
| Violone .. .. | .. 16 | Violoncello .. .. | .. 8 |
| Sub-Bass .. .. | .. 16 | Bass Flute .. .. | .. 8 |

Couplers,—each manual to pedal, and 1st manual to 2nd manual by piston ; three pistons to whole organ—M.F., F., and Tutti. Pneumatic action throughout ; Ventil System. Manuals CC to F, 54 notes. Pedal CCC to D, 27 notes ; flat pedal-board. Stop keys in place of stop knobs. The Pedal 8-ft. stops are *not* derived from the 16-ft. pipes.

[We are obliged to Mr. Comley for his interesting letter. Pressure on our already limited space prevent us from printing the long list of admirable organ-music played by him at his recitals.—ED., *M.T.*]

# Reviews.

*English Lyrics* (Tenth Set). By C. Hubert H. Parry.

[Novello & Co., Ltd.]

With this set ends a series that is surely destined to rank both as one of the composers' finest works and as an outstanding contribution to English song. The whole series may be regarded as a kind of epitome of Parry's genius, showing as it does his fine literary taste, his fund of melody, his skill and care in accentuation and other details of workmanship, and his ability to move easily from grave to gay. The final book is well worthy of its predecessors. We give the titles of the six numbers : 'My heart is like a singing bird' (Christina Rossetti) ; 'Gone were but the winter cold' (Allan Cunningham), 'A moment of farewell' (Julian Sturgis), 'The child and the twilight' (Langdon Elwyn Mitchell), 'From a city window' (Langdon Elwyn Mitchell), and 'One silent night of late' (Herrick). We find the last three particularly attractive, 'The child and the twilight' and 'One silent night of late' being full of dainty and humorous effects. 'From a city window' is one of the most subtle songs Parry ever wrote. The setting of Cunningham's lines is full of deep feeling. The songs are for high voice, and are fairly difficult.

*Early English Sonatinas by Composers of the Eighteenth Century.* Revived for pianoforte by Alec Rowley.

[Winthrop Rogers.]

The bringing to light of these little pieces was a happy thought. They serve admirably for teaching material, and should replace some well-worn sonatinas that need not be named. The composers drawn upon are W. Duncombe, C. H. Wilton, Matthew Camidge, John Jones, and James Hook. The pieces by Hook are particularly pleasing. The difficulty is rather less than that of the easier sonatinas of Clementi.

*The Student's Guide to the Art of Teaching the Pianoforte.* By Cyril R. H. Horrocks.

[Wm. Reeves, London.]

This is a book intended mainly for the guidance of students and young teachers. For many of the suggestions it contains, the writer expresses his indebtedness to Dr. Walter Carroll, the book, in fact, being to a large extent based on the various subjects discussed at the classes for teachers conducted by that distinguished educationist. It may be taken for granted, therefore, that in the main the principles and methods advocated are sound and up-to-date. There are many valuable hints on method and system in practice and lessons, courses of study, the order of subjects and manner of teaching, and the choice of music. The book contains also graded lists, with publishers' names, of works dealing with technique, studies, and pieces.

There are some obvious misprints : indeed, the work throughout shows some signs of haste. Thus we are told that 'Practice is better than pretext'! Other slips are 'mark or mar,' 'principle' for 'principal,' and there is frequent confusion in the use of 'practise' and 'practice.'

Apart from these blemishes, however, the book may be commended. It should prove helpful to students preparing for the L.R.A.M. and A.R.C.M. examinations in pianoforte-teaching.

*The Restoration of Organs : A Practical Guide to the Organist in Country and Isolated Parishes.* By John Matthews.

[London : Office of *Musical Opinion*.]

This excellent little volume—a series of articles, revised and now published in book form—should be in the hands of every organist. It makes no claim to be a treatise on the art of organ-building, but—to quote the author—'is intended to help those who have good reason to be dissatisfied with various defects in their organs, and who are yet unaware of the real cause and nature of those defects, and who may not be in the happy position of being able to give *carte blanche* to a good builder for a complete rebuild.' The author takes the reader pleasantly through the internal arrangements of the organ, leads him unerringly to the most common defects, and tells him exactly how to tackle them. The articles are concise and practical, and deal with every conceivable contingency, from repairing the sound-boards to cleaning the keys.

There is an excellent chapter on tuning, and some valuable advice on the treatment of reeds. The writer has also many interesting things to say concerning the construction of the modern key-board, the possible developments of the pedal-board, systems of control, characteristic tone in the pedals, &c. A most readable and practical book.

*Combined Counterpoint in Three Parts, and Florid and Imitational Counterpoint in Three and Four Parts, with Examples.* By George J. Bennett, Mus. Doc., F.R.C.O., &c.

[Novello & Co., Ltd.]

Dr. Bennett's book differs from the ordinary text-book on counterpoint, in that it presumes on the part of the student a knowledge of the working of simple counterpoint, and deals specifically with combined counterpoint in three parts, and florid and imitational counterpoint in three and four parts. It is thus intended to be used as supplementary to other works.

Most of the older treatises on counterpoint deal very inadequately with the important subject of combined counterpoint. Little or no guidance is given as to methods of working, and the pupil is left to do as best he may, after the study of a few isolated examples. One or two recent writers have treated this difficult branch of counterpoint with much more thoroughness : Dr. Kitson, in particular, in his admirable 'Art of Counterpoint' has done much to illustrate the possibilities of a freer and more musical style of writing.

Dr. Bennett treats his subject in a very broad-minded manner, and is evidently in sympathy with those who feel that if counterpoint is to retain its place as an educational factor of any practical value in the present day, it must free itself from the needlessly hampering restrictions which have been arbitrarily placed upon it in the past.

The author tells us that 'The idea of the book was originally prompted by the desire to provide some help to students preparing for the examinations of the Royal College of Organists,' and the large number of worked examples it contains should make it especially useful and welcome to examination candidates.

Some points to be noted are :

(1.) There is no restriction as to change of harmony within the bar, especially with a moving bass.

(2.) Modulation is used with a reasonable amount of freedom.

(3.) Free use is made of the prepared discords $\frac{6}{5}$ and $\frac{4}{3}$ in any combination with the 4th or 5th Species.

Dr. Bennett does not hesitate to break the syncopation in the 4th Species, if by so doing an otherwise monotonous part can be made interesting. A strong point, too, is made of the importance of avoiding incorrect and crude harmonic progressions in passing from the end of one bar to the beginning of the next. The various chapters are laid out very clearly, and the ample explanations, in conjunction with the numerous musical illustrations, should make the methods of working plain to the student.

Chapter II. should prove helpful to those whose harmonic instinct is not strong, and who possess hazy ideas as to the effective use of the $\frac{6}{3}$ chord.

Many of us will remain unconvinced when we are warned to avoid the progression :

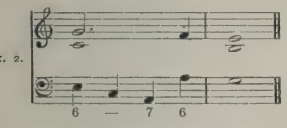
Ex. 1.

which is used so freely and with such fine effect by Palestrina and others of the great Polyphonic period. Dr. Bennett admits its effect as used by these composers, but considers its use inexpedient in contrapuntal writing against a Canto Fermo of semibreves.

A careful study of Chapter III. on passing-notes in the 2nd Species, in which the author distinguishes between those passing-notes which are most workable and those which are best avoided, should prevent much futile experimenting on the part of the student.

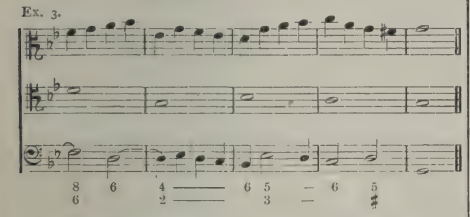
In the 5th Species, as an additional means of variety, Dr. Bennett suggests the possible use of a suspension introduced at the middle of the bar by a dotted minim :

Ex. 2.




also the occasional use of a syncopated minim :

Ex. 3.




There is an excellent chapter on Florid and Imitational Counterpoint, and the worked exercises which follow include several examples commencing with a point of imitation.

As a matter of convenience to the reader, owing to the frequent reference by number to certain bars in some of the exercises, it would have been better had these bars been indicated by numbers in the musical text.

As the book has been written primarily for the use of candidates preparing for the Royal College of Organists' examinations, and as the exercises and illustrations contain many points of freedom—both in the matter of melodic progression and in the relation of the contrapuntal parts to one another—which are opposed to the teaching of most of the older theorists, it would be interesting to know how far some of these would be acceptable to R.C.O. examiners.

However, there is no doubt a growing tendency nowadays to judge counterpoint on its actual value as interesting and musical writing, rather than on the amount of success it may have attained in fulfilling this or that theorist's pet conditions.

Dr. Bennett's Primer is a valuable and interesting contribution to the literature of the subject.

# Obituary.

We regret to record the following deaths :

REV. R. ARTHUR OULTON, M.A., on Monday, November 4, from pneumonia following influenza, at 19, Upper Mount Street, Dublin, in his thirty-fifth year. Born in Dublin, the eldest son of George N. Oulton, K.C., in 1884, Arthur Oulton was educated in a musical atmosphere, and had various successes at the Feis Ceoil, including first place in the Senior Organ Solo Competition in 1904. He studied at Trinity College, where he graduated M.A., and entered the ministry of the Church of Ireland (Disestablished). Three years ago he was appointed Rector of Aghada, Co. Carlow, and on October 3 he obtained the post of clerical vicar-choral of York Minster—a post which he was never destined to fill, as he was stricken with influenza in Dublin on October 20, and succumbed a fortnight later. As an organist and accompanist he was in much request, and his loss is keenly felt in musical circles in Dublin. It is sad also to record that his devoted young wife and child died three days later.

F. A. MARSHALL, lay-clerk, Christ Church Cathedral, Oxford, on October 22. Mr. Marshall was born in 1885, was a chorister at Southwell Minster from 1892 to 1899, and lay-clerk at the same church from 1899 to 1914, when he was appointed to Christ Church Cathedral, Oxford. He enlisted voluntarily in the Oxford and Bucks Light Infantry in 1915. After being blown up, and buried, at Pys on the Somme, he was removed to the Russian Hospital in London, suffering from paralysis and internal injuries, and he was discharged from the Army and returned to his musical work in 1916. He was an excellent singer whose loss will be greatly felt at the Cathedral.

PHIL. BLAKE, on October 1, at Sydney (Australia), in his forty-fifth year. 'Phil.' was an accomplished painter and cartoonist, but was also a brilliant vocalist, and was for many years a prime favourite in Dublin musical circles. He sang with the Carl Rosa Opera Company, and the Rousby Opera Company, but for health's sake went to New South Wales just before the War, and was gaining a great name in artistic circles in Sydney when consumption rapidly developed, with fatal result.

THOMAS ADAMS, on November 4, after two months' illness. For over twenty years he was organist and choirmaster of St. Alban's, Holborn, and the fine organ at St. Alban's was built under his direction. During his long term of office he maintained the music at a high standard. He was a fairly prolific composer of Church music.

# Letters to the Editor.

## FIVE-MANUAL ORGANS.

SIR,—In the list of five-manual organs included in Mr. E. Graham Dunstan's article in the *Musical Times* of October, the Chicago Auditorium organ is given. This instrument has but four manuals, the Echo Organ being played from the Solo Manual.

There is, however, a fine five-manual organ in the Medinah Temple in Chicago. It contains ninety-two speaking stops, and was built by the Austin Organ Company. This organ has two consoles. One—the five-manual—is in a fixed position and is furnished with draw-knobs for the stops. The other console is moveable over a radius of 140 feet, and has four manuals and stop-keys. This console, it is said, will be used for recitals, while the five-manual fixed console will probably be used at the Shrine ceremonies.

The organ at Portland, Maine, by Austin, also given in Mr. Dunstan's list of 'fives,' has but four manuals. The original console has been, or soon will be, replaced by a new one made to specifications of the organist, Mr. Will C. MacFarlane, and this also is a four-manual console.—Yours, &c.,

GERALD F. STEWART
(*Organist and Choirmaster, Trinity Church, Watertown, New York*).

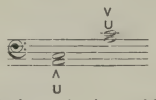
Trinity House,
Watertown, New York.

## ORGAN PEDAL TECHNIQUE.

Sir,—I have read with great interest the article on Pedal Technique by Mr. J. E. Barkworth in the November issue of the *Musical Times*, and I should like to be allowed to comment upon it.

Neither Mr. Barkworth nor the Swedish organist whose book* he refers to, seem to grasp the natural technique of the board. The natural position of the left foot is that which allows it to move freely *behind* the right, in passages lying to the left of the centre, excepting where the toe is required for a short key. (With the right foot the position is of course reversed.) The falling back of the left limb and the forward movement of the right, in passages lying to the left of the centre, and the falling back of the right limb and the forward movement of the left, in passages lying to the right of the centre, practically indicate and assist the bodily turn on a vertical axis.

One welcomes any reforms which may help towards the systematization of pedalling, but the following double-thirds:

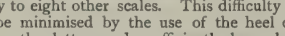


would be more difficult to play in stockinged feet than with the help of heel boots or shoes.

The toe-dancer naturally develops the arch of the foot in a remarkable manner by constant practice of toe-work—but while something might be gained in this direction, with very light pedal action, more would be sacrificed through the loss of a firm flat sole and a heel.

Example 8 in Mr. Barkworth's article gives a playing formula for the scale of D (upper octave), which also serves for C, F, and G. Thus with one formula we get four scales; but the position of the right heel on the seventh note destroys its applicability to eight other scales. This difficulty would by no means be minimised by the use of the heel on the short keys, were the latter made sufficiently long, because the crossing over or putting under of the entire foot in the harmonic minor form of the above scales would be too clumsy a movement.

The following formula, which I quote from my 'Pedal Scale and Arpeggio Primer,'† serves for the lower octaves of C, D, G, A major scales and both forms of minor, the footing the same both ways:



thus bringing twelve scales under one plan.

Yours, &c.,

Herbert F. Ellingford.

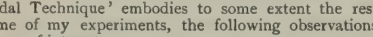
---

Sir,—As Mr. Barkworth's excellent article on 'Organ Pedal Technique' embodies to some extent the results of some of my experiments, the following observations may prove of interest.

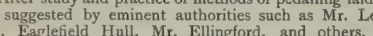
After study and practice of methods of pedalling laid down or suggested by eminent authorities such as Mr. Lemare, Dr. Eaglefield Hull, Mr. Ellingford, and others, I am convinced that the system indicated in the November issue of the *Musical Times* is in the main theoretically ideal. Perhaps, given an ideal pedal-board and a revolving stool, the system might be practically perfect in detail.

I would venture to suggest, however, that Mr. Barkworth's model for the major scale of A should be adopted not only for the scale of E (in the lower octave) and for the scale of B flat, but also for those of C, F, G, and the lower octave of D, thus:

Model for the scales of G, A, and the lower octaves of D and E:



Model for the scales of C, F, and B flat:

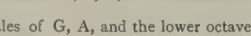


* 'A System of Technical Studies in Pedal Playing,' by L. Nielsen.
† Novello's Primers, No. 89.

A glance at these models shows them to be perfectly symmetrical, the toe and heel of each foot alternating, beginning and ending with two notes played by one foot. If the left heel begin, the right heel ends; and if the left toe begin, the right toe ends.

The scale of E major, in the upper octave, is easier of execution, I think, if modified so that the right heel plays A, and the left heel plays B.

The scales of E flat and A flat may be very neatly pedalled in symmetrical form thus:



The above forms serve also for some of the minor scales, but I am looking forward with much interest to Mr. Barkworth's coming article on this subject.—Yours, &c.,

Robert Swaby.

---

## A COMMON BASIS OF CRITICISM.

Sir,—'Criticism is a study by which men grow important and formidable at a very small expense. The power of invention has been conferred by Nature upon few, and the labour of learning those sciences which may by mere labour be obtained is too great to be willingly endured; but every man can exert such judgment as he has upon the works of others; and he whom Nature has made weak, and idleness keeps ignorant, may yet support his vanity by the name of a Critic.'

So wrote Dr. Johnson. And later in the same essay he adds: 'Criticism is a goddess easy of access and forward of advance, who will meet the slow and encourage the timorous; the want of meaning she supplies with words, and the want of spirit she recompenses with malignity.'

I have read many recent criticisms, including that of Mr. Ernest Newman of Dr. Vaughan Williams's 'A Shropshire Lad,' and I cannot help feeling that these criticisms are lacking in the matter of some common basis.

I do not suggest of course that critics should possess greater creative or technical powers than those they criticise, but when their technique falls apparently so short of their ideals, their criticisms are likely to prove of little help. One might go further, and say that their ideals are in all probability somewhat hazy.

We take up, say, a volume by the late Sir Hubert Parry, and after reading, are better able to understand not only the composer's ideals, but also the means by which he attempts to attain those ideals. Where he falls short we perceive *why*, and somewhat of *how he might have done better*. Parry's sound technical knowledge and his imagination formed the foundation for the exercise of his critical faculties. Should not these qualities constitute the common basis of all true criticism?

Turning to Mr. Ernest Newman, we read that 'Dr. Vaughan Williams lacks that'; that 'Mr. Ireland can do no better than this'; but no suggestion is forthcoming of how an improvement might be effected. In short, the only impression received on reading this and other criticisms is that the personal predilection of the writers, sometimes not entirely free of animus towards British composers, is their only basis. This impression is strengthened by the fact that two such men as Mr. Newman and Mr. Edwin Evans are diametrically opposed in their criticisms of Dr. Williams's work. Such a difference of opinion could scarcely exist but for the absence of any common fundamental principle of criticism.

Lastly, I would say that—especially in regard to the setting of a poem—critics should take into consideration the *artistic purpose* of the music. So frequently a poem will bear several different interpretations—all reasonable; but a composer may, indeed sometimes *must*, adopt one point of view only. In such cases, unless critics see their way to adopt a similar standpoint, it is hardly likely that their estimate of the success or failure of a composer's work will prove to be an accurate one.

C. Edgar Ford.

46, Thornton Avenue, W.-4.,
November 6, 1918.

## THE SMALL ORCHESTRA.

Sir,—There seems to be a good deal of loose thought and not a little ignorance among those who so persistently urge a return to the small orchestra of the 18th century. Such a return is not possible unless we are willing to sacrifice our modern wood-wind instruments with all their refinement and improvements for the clumsy, harsh, and very strident-toned older instruments. This would, indeed, be 'an advance backward'!

This of course is not intended to deny that the miniature orchestra is a very charming and appropriate medium under certain circumstances, but to insist on its universal adoption is as narrow-minded and bigoted as to use the big modern orchestra on every occasion suitable and unsuitable—as must be admitted is often the case to-day, when works obviously demanding a small body of performers are overwhelmed by the sumptuous garment of the modern orchestra.

Again, the persistent advocate of the small orchestra completely overlooks the fact that the department of the orchestra that has so largely increased since the 18th century is *not* the purely sonorous portion (*i.e.*, the wood-wind, and, more especially, the bass), but the strings, which can hardly be regarded as the noise-producers of the orchestra! Against this, not only have the wood-wind and brass, especially the wood-wind, not increased in anything like the same proportion, but—as Mr. Cecil Forsyth in his 'Orchestration' points out—the 19th century refinements and improvements of the wood-wind, along with, but much more than, the growth of the strings, have completely deprived them of their old power of balancing the latter. Additions, therefore, to make up the deficiency are surely perfectly logical. Of course the small orchestra enthusiast would say, 'Cut down the strings.' That is all very well, but again it is a matter of common knowledge to those who know anything of the orchestra that it is only large groups of string-players that make possible that wonderful, rich, warm, string sonority which is the glory of every great contemporary orchestra. Even the brass, the 'noisy' portion of the orchestra, has undergone great refinement and has lost a considerable portion of its original power.

All things considered, then, it will be seen that the *numerical* increase in the modern orchestra has *not* been in the direction of volume of sound but of richness and variety of tone-colour. Those who think that the growth of the orchestra, of which they so strongly disapprove, is due to a sort of German conspiracy to impose it on the rest of the musical world are surely mistaken. No German living or dead has ever approached, let alone equalled or surpassed, the truly monstrous demands of Berlioz for his 'Requiem.'

When all is said and done, a plea for any specific size of orchestra is absurd. The constitution of the orchestra should surely be governed by the nature and demands of the composer's work, and not by the caprice of this or that individual. A work like 'Tristan,' or, to come to our own times, 'Prometheus,' or 'Daphnis et Chloe,' is as inconceivable and impossible in terms of the small orchestra as the 'Trois Poèmes de Mallarmé' of Ravel, with their microscopic body of some half-dozen players, would be in terms of the orchestra of 'Prometheus' or 'Daphnis.'

In this, as in everything else connected with the art, appropriateness, taste, discretion, sense of the fitness of things, are and must remain the only guides.—Yours, &c.,

Kaikhuson Sorabji.

175, Clarence Gate Gardens, N.W.-1.

## NASAL RESONANCE.

Sir,—Being a modest individual, with no pretensions to scientific knowledge of vocalism, I am somewhat overwhelmed by Mr. Houston's letter of last month, commencing as it does with such a peculiarly expressed compliment as is contained in his first two sentences. Some five years ago, when, I believe, I knew a little about music and very little about singing, I entered my choir for our local Festival. Thereafter Mr. Hugh S. Roberton, of the Glasgow Orpheus Choir, gave me two leading ideas (among others) for the good of my soul—(*a*) 'Hum much,' (*b*) 'Don't read books on singing meantime.' Regarding item (*a*), I merely remark that one can't 'hum much' with milk (or a cold (!) in the nose), and as to item (*b*) I have to thank Mr. Houston for this latest proof of the excellence of Mr. Roberton's advice—for Mr. Houston has apparently buried his head in his books and consequently been unable to make full use of his ears. The *Musical Times* has too large and well-informed an audience for me to venture to lay down the law in its columns on any subject, but I submit that my statements in your October issue (page 454) are substantially correct. 'The capacity of the nose' may be an 'invariable quantity,' but it *can* reinforce more than one or two tones. (If two, why not twenty?) Madame Larkcom did not specify the capacity of the drinking-glass nor the pitch of the fork used in her experiment on resonance. Why? A bugle and a speaking-trumpet have each an 'invariable capacity.' Can these instruments not reinforce more than one or two tones?

Regarding the third paragraph of Mr. Houston's letter, I have always understood that the safe line to follow in voice-training is to look for quality of tone and to let the quantity look after itself; and regarding his final paragraph I would suggest that the explanation of our adjudicators' favouring (?) the small-voiced choirs might conceivably be very simple—possibly they like the results better!—Yours, &c.,

Wm. Robertson
*(Conductor, 'William Morris' Choir).*

17, Esmond Street,
Glasgow.

Sir,—As my name and pamphlet have been referred to in the discussion on this subject, may I be allowed to comment briefly on some of the points raised by Mr. David Houston in your last issue?

First: Nasal resonance and nasal twang are not the same thing, and it cannot surely be believed that serious voice-trainers are 'out for' the quality of tone popularly associated with Cockney and American speech.

Second: Good tone can doubtless be produced without the active co-operation of the air in the nasal chambers (*i.e.*, without a current of air passing through the nose); but such tone would be little, if at all, affected by the sealing up of an aperture already practically closed by the raised soft palate. The milk experiment, therefore, has no bearing on the point. The only sort of nasal resonance worth discussion is that produced in a direct manner by allowing a portion of the vibrating stream of air to be diverted into the nose by slightly dropping the soft palate. The involuntary resonance of the air confined in the nasal chambers, resulting from vibrations imparted to it through the roof of the mouth, may be left to take care of itself.

Third: The favourable testimony to the value of nasal resonance by such singers and teachers as Webster Millar, Jean de Reszke, Christine Nilsson, Lilli Lehmann, &c., is not adequately opposed by flippant references to the deficiencies of American music-hall artists.—Yours, &c.,

Granville Humphreys.

145, Elms Road, Clapham, S.W.-4.

## THE PLACE OF MUSIC IN EDUCATION.

Sir,—May I draw your attention to the inaccuracy of your Devonshire correspondent's report, in your November issue, of a lecture which I gave at Plymouth recently? The title of the lecture was 'The place of Music in Education'; not 'The place music deserves in standard education.' I certainly never advocated standardization of education! Nor did I advocate the training of the appreciative faculties to the exclusion of instrumental training, as the report suggests. The lecture was simply an outline of a course in music which would bring every pupil in our schools into touch with the masterpieces of music, and lay the foundations of sound musical taste.—Yours, &c.,

A. Forbes Milne.

Universities House, 25, Bloomsbury Square,
London, W.C.-1, November 9, 1918.

Forthcoming lectures at the University of London by Sir Frederick Bridge are on 'Samuel Pepys' (December 11); 'Evelyn's Diary' (February 6); 'Dr. Burney's Journey in France and Italy' (March 6); 'Sir Henry Bishop's Journeys in France and Belgium—two Diaries' (April 16). The lectures begin at 5.0 and are free by ticket obtainable on application at the University.

## THE COMING SEASON.

(*The first list appeared on pp. 467-8, October number.*)

*Bradford Festival Choral Society.*—Three concerts. November 29, Miscellaneous choral works (conductor, Dr. E. C. Bairstow); December 16, 'Messiah' (conductor, Mr. Charles Stott); March 7, Parts 1 & 2 of 'Hiawatha' (conductor, Dr. E. C. Bairstow).

*Ealing Philharmonic Society* (twenty-second season).—Concerts at Ealing Town Hall: November 30, 'A Tale of Old Japan,' Fletcher's 'The Deacon's Masterpiece'; February 22, 'Judas Maccabæus' and 'Hymn of Praise'; May 3, 'Merrie England' (conductor, Mr. E. Victor Williams).

*Liverpool Philharmonic Society* (eightieth season).—Eight concerts (conductors, Sir Henry Wood, Sir Edward Elgar ['Gerontius,' March 15], Mr. Landon Ronald, and Mr. Eugène Goossens).

*Bradford Permanent Orchestra* (twenty-seventh season).—Five concerts, on Saturdays, at 7.15 in St. George's Hall. November 2, December 7, January 18, February 22, and March 22 (conductor, Mr. Julian Clifford).

*Libanus Choral Society.*—December 26, at Town Hall, Maesteg, 'Mount of Olives,' and Choral Fantasia on 'Tannhäuser' (conductor, Mr. Tom Thomas).

*Dumfries Choral and Orchestral Union* (a combination of the Dumfries Select Orchestra and the Arrol-Johnston Musical Association).—Two chamber concerts, December 4 (Catterall Quartet), March 5; two orchestral concerts, January 22 and March 26; two choral concerts, December 22 ('Messiah'); February 26 (Miscellaneous).

## UNBENDINGS AT QUEEN'S HALL.

Mr. Landon Ronald's concert of humorous music, on October 28, provided much entertainment, and realised a handsome sum for Red Cross funds. The programme included the Humoresque 'Under the Clock,' from Mackenzie's 'London Day-by-Day,' Gounod's 'Funeral March of a Marionette,' the last movement of Haydn's 'Farewell' Symphony, and the Pizzicato from Délibes's 'Sylvia,' played by the Royal Albert Hall Orchestra. The Cockney fun of the first was well brought out under the baton of the composer, who conducted with great gusto. The Gounod item, with its wooden rhythms and drily-acid scoring, is surely one of the best examples of musical humour. The Haydn movement was played to a constant ripple of laughter, which rose to guffaws as the last of the performers blew out his candle and stole from the platform, leaving the absent-minded conductor (Sir Frederic Cowen) still placidly beating time. Most of the audience were probably surprised to find old Haydn's naïve joke bearing revival so well. Mr. George Robey conducted the Délibes item. Perhaps Mr. Robey wished to be taken seriously in his new rôle; at all events, he came on the platform with no apparent intention of being funny. But, as we all know, a reputation is enough in such cases, and he had only to step to the desk, take up the baton, and give the usual warning taps, to call forth roars of laughter. In vain did he turn and survey the audience with a slightly-pained expression: the laughter increased, and the Pizzicato was held up for some minutes. When it began, most of us found ourselves wondering if conductors mattered very much after all, for the playing was excellent. So long as Mr. Robey contented himself with merely beating time the audience merely smiled; but at the first expressive movement of his left hand the laughter broke out and continued to the end. Any serious intentions of the conductor were then dropped, and he became the frank comedian. In response to vociferous calls, Mr. Robey repeated a portion of the movement, giving a diverting parody of interpretative methods. His ranging from *rallentando* to *accelerando*, interspersed with sudden, silent rests (during which he stood with arms folded behind him), was capital fun.

The other instrumental items were the familiar 'Lucy Long' variations for bassoon (played with the usual hilarious effect by Mr. Edward Dubrucq), and Richard Blagrove's 'Toy' Symphony, in which over thirty of our leading musicians took part. Mr. Landon Ronald began conducting this (with a 9-ft. baton), but later Sir Alexander Mackenzie, apparently growing tired of his work as second violin, made his way to the desk and superseded him by summary methods, only to be himself ejected later by Sir Frederic Cowen and Mr. Edward German. It was difficult to say exactly when the work ended, as it gradually resolved itself into a romp to the strains of 'Sir Roger de Coverley.' The Symphony was full of funny incidents, among the best being Mr. Harry Dearth's long and desolating cadenza on an instrument of wide compass and comb-and-paper timbre. The full 'cast' of the players deserves permanent record:

1st VIOLINS.
Sybil Eaton.
Margaret Fairless.
May Harrison.
Daisy Kennedy.
Max Mossel.
John Saunders.

2nd VIOLINS.
Edward German.
D. de Groot.
Margaret Harrison.
Sir Alexander C. Mackenzie.
Arthur Payne.
Musician Albert Sammons.

VIOLAS.
York Bowen.
Alfred Gibson.
Waldo Warner.

'CELLI.
C. Warwick Evans.
Beatrice Harrison.
W. H. Squire.

PIANOFORTE.
Arthur de Greef.

BIG DRUM.
Joseph Ivimey.

CYMBALS.
Sir Edward Elgar, O.M.

TAMBOURINE.
Gregory Hast.

TRIANGLE.
Benno Moiseiwitsch.

RATTLES.
Sir Frederick Bridge.
Sir Frederic Cowen.

NIGHTINGALES.
The Misses Irene Scharrer.
Myra Hess.
Muriel Foster.

CUCKOOS.
Madame Albani.
Ada Crossley.
Carrie Tubb.

CASTANETS.
C. Hayden Coffin.
Mark Hambourg.

SQUEAKER.
Harry Dearth.

The vocal side of the programme was rather weak. The duet of Miss Carrie Tubb and Mr. Harry Dearth was disappointing, and their solos hardly less so. We felt that an opportunity had been missed. How welcome a Gilbert and Sullivan extract would have been! And with the wealth of really first-rate humorous quartets available, it seemed a pity not to have included a couple. Mr. Gregory Hast was provided with better material, and sang three neat trifles by Mr. Dalhousie Young in delightful style. Mention must be made of Mr. George Robey's amusing methods in selling by auction the original manuscripts of well-known songs by Elgar, Cowen, German, and Landon Ronald. Altogether, it was a very jolly occasion, and Mr. Landon Ronald and his co-workers deserve hearty congratulation.

---

There are signs of a much-needed decentralization in London concerts. Probably the dark streets and the difficulties of transport have hastened matters. As most of the residential suburbs are well-provided with halls suitable for chamber-music and recitals, it seems to us that the arrangement of first-class local concerts is likely to be a considerable factor in spreading an appreciation of the art. We have received a prospectus of a scheme of this kind—a series of subscription concerts given at St. Leonard's Hall, Streatham. The first concert took place on October 23, when the programme was provided by the London String Quartet and Miss Margaret Balfour. On November 5 the London Trio played and Miss Ethel Fenton sang, and on November 19 the Allied Quartet and Mlle. Juliette Autran were the performers. The remaining concerts are on December 3 (Solomon and Melsa) and December 17 (Miss Fanny Davies, Miss Marjorie Hayward, and Mr. Yves Tinayre). The concerts begin at 8.15.

# O praise the Lord of Heaven.

ANTHEM FOR SEPTUAGESIMA OR GENERAL USE.

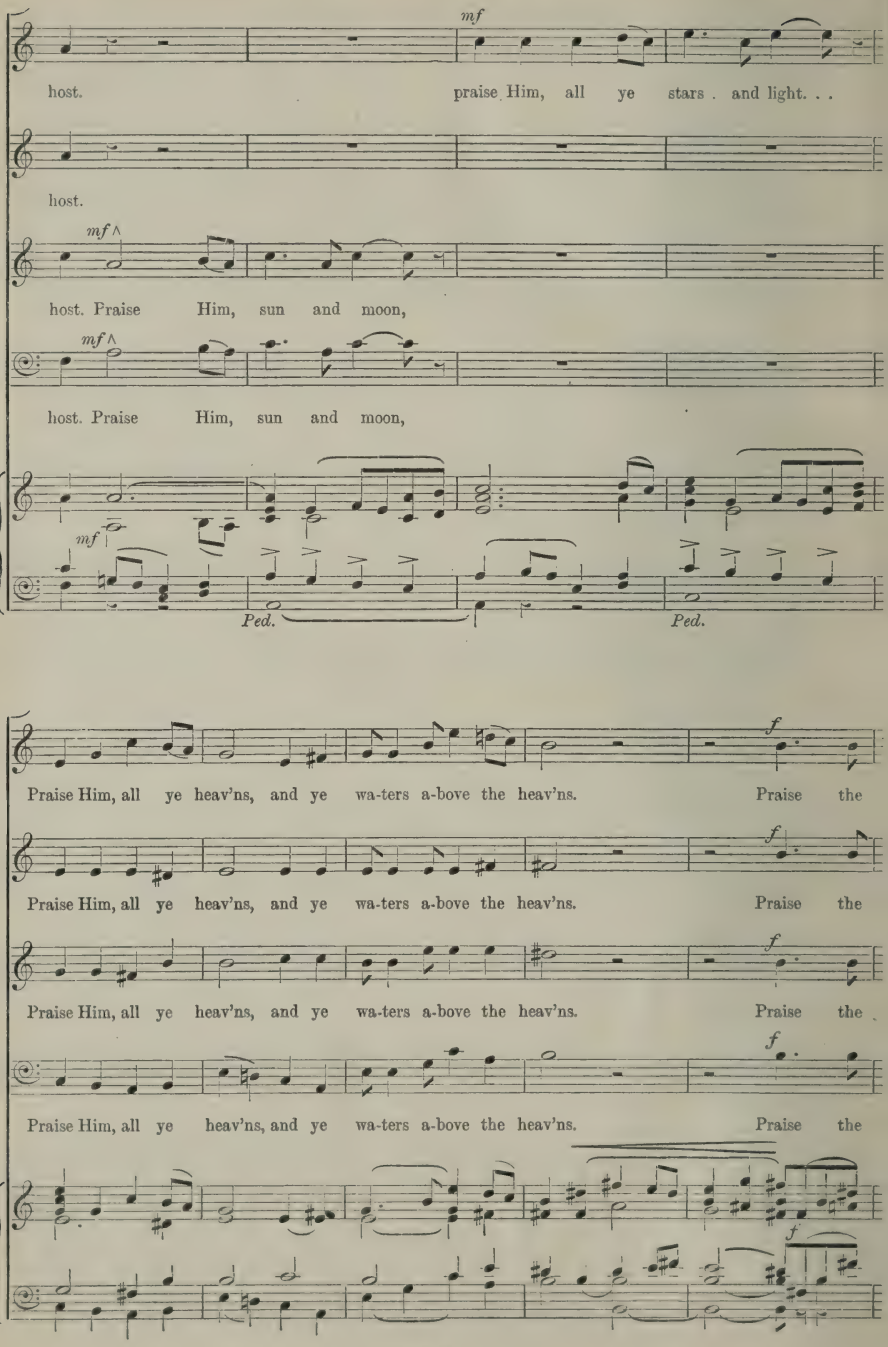
Psalm cxlviii. 1, 2, 3, 4, 7, 8, 11, 12.

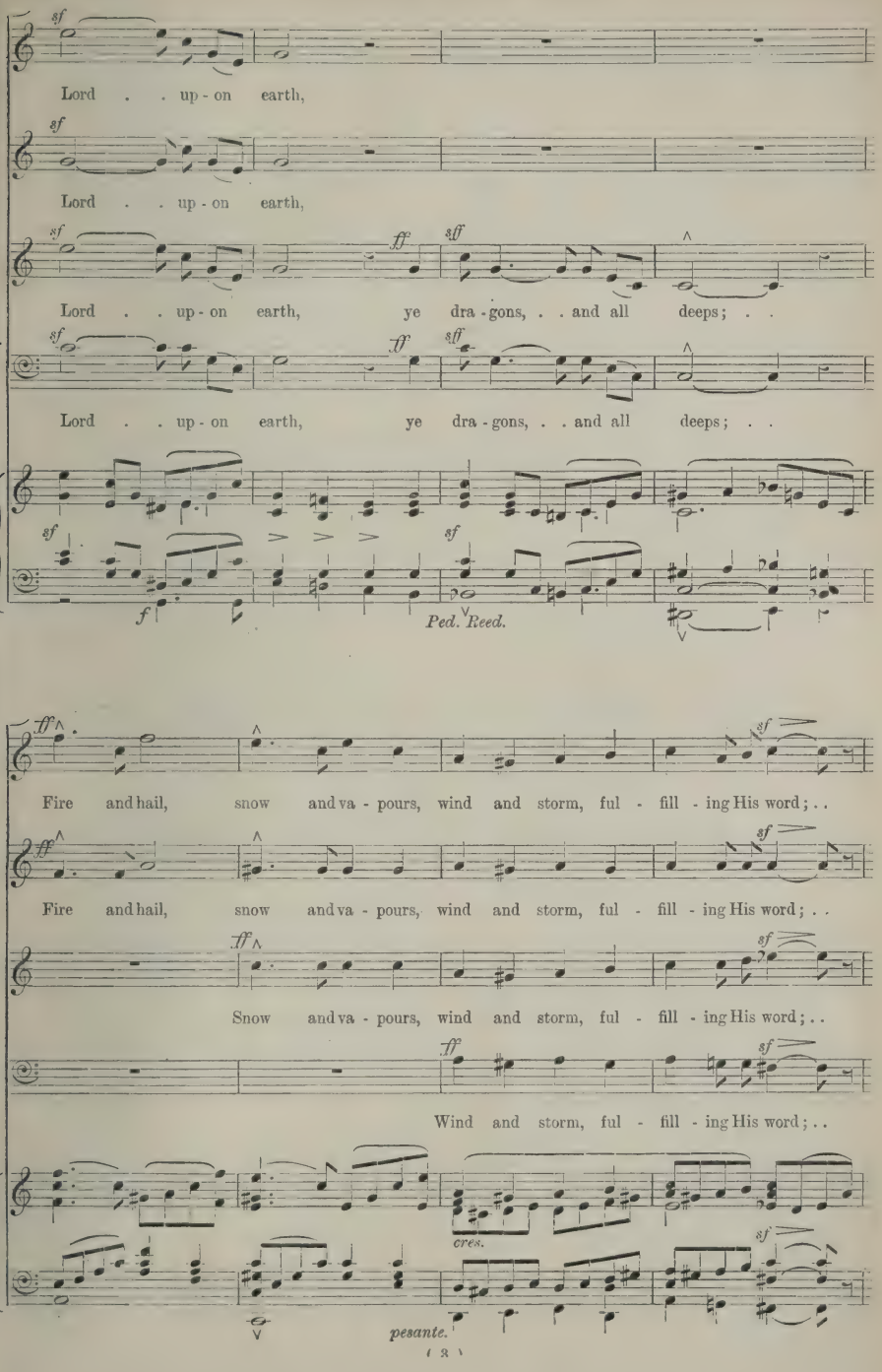
Composed by HUGH BLAIR, M.A., Mus. D., Cambridge.

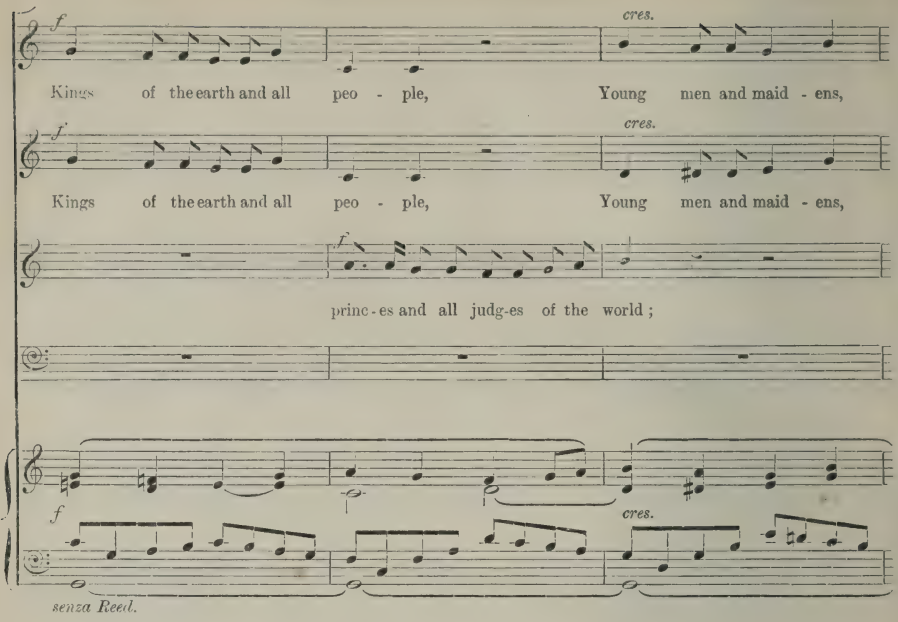
LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Allegro moderato.
SOPRANO
O praise the Lord of Heav'n, praise . . Him in the
ALTO.
O praise the Lord of . . Heav'n, praise Him, praise Him in the
TENOR.
O praise the Lord of . . Heav'n, praise Him, praise Him in the
BASS.
O praise the Lord of Heav'n, praise Him in the
Allegro moderato. ♩=100.
ORGAN.
f Gt., Sw. coupled.
Ped. Gt. coupled.
height. Praise Him, all ye an - gels of His, praise . . Him, all His
height. Praise Him, all ye an - gels of His, praise . . Him, all His
height. Praise Him, praise Him, all ye . . an - gels of His, praise . . Him, all His
height. Praise Him, praise Him, all ye . . an - gels of His, praise . . Him, all His
Ped.

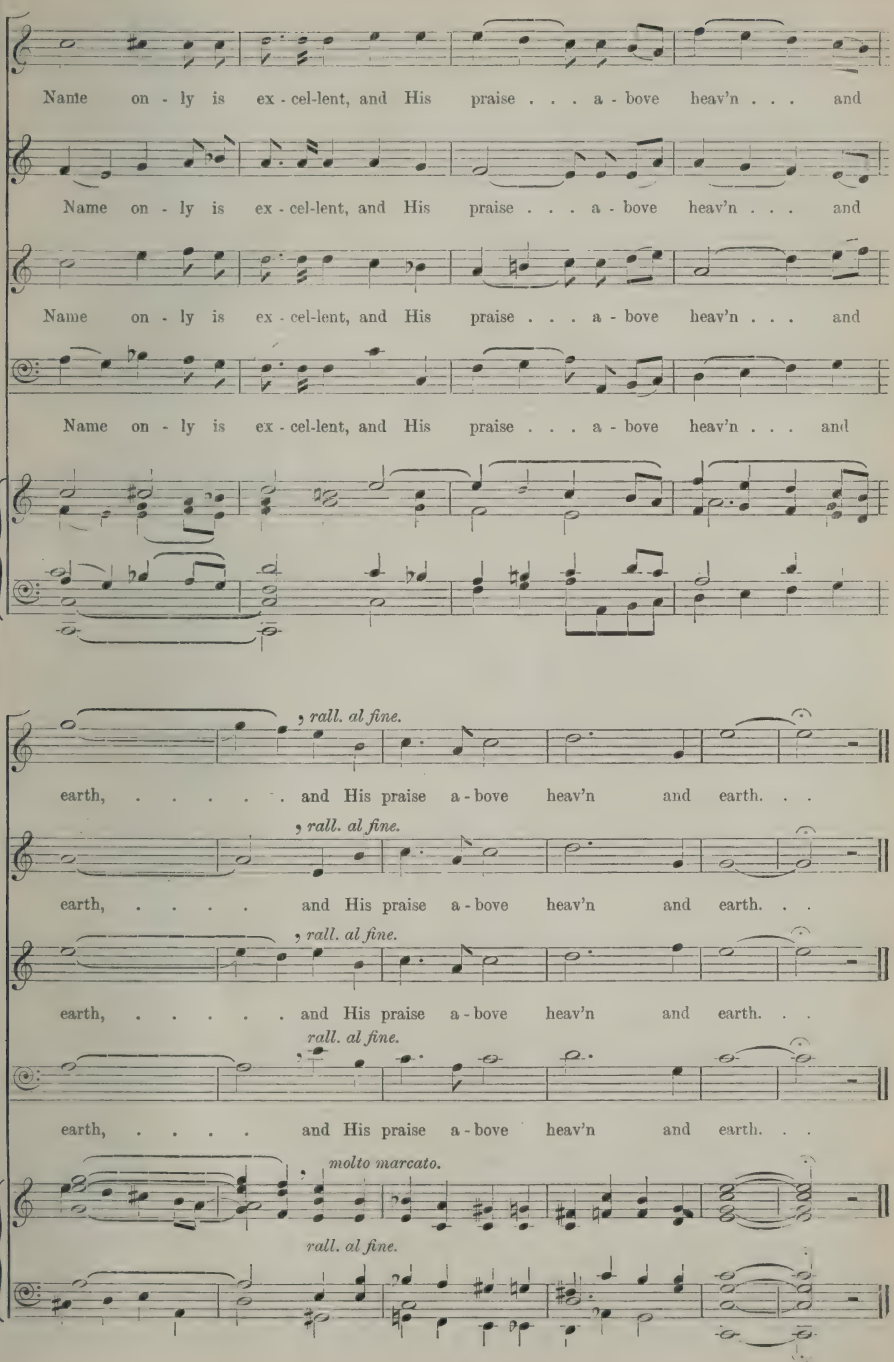
*Copyright*, 1918, *by Novello and Company, Limited.*


mf
host. praise Him, all ye stars . and light. . .
host.
mf
host. Praise Him, sun and moon,
mf
host. Praise Him, sun and moon,
mf
Ped.
Ped.
f
Praise Him, all ye heav'ns, and ye wa-ters a-bove the heav'ns. Praise the
f
Praise Him, all ye heav'ns, and ye wa-ters a-bove the heav'ns. Praise the
f
Praise Him, all ye heav'ns, and ye wa-ters a-bove the heav'ns. Praise the
f
Praise Him, all ye heav'ns, and ye wa-ters a-bove the heav'ns. Praise the
f


Lord . . up - on earth,
Lord . . up - on earth,
Lord . . up - on earth, ye dra - gons, . . and all deeps; . .
Lord . . up - on earth, ye dra - gons, . . and all deeps; . .
Ped. Reed.
Fire and hail, snow and va - pours, wind and storm, ful - fill - ing His word; . .
Fire and hail, snow and va - pours, wind and storm, ful - fill - ing His word; . .
Snow and va - pours, wind and storm, ful - fill - ing His word; . .
Wind and storm, ful - fill - ing His word; . .
cres.
pesante.


f
cres.
Kings of the earth and all peo - ple, Young men and maid - ens,
f
cres.
Kings of the earth and all peo - ple, Young men and maid - ens,
f
princ - es and all judg-es of the world;
f
cres.
senza Reed.

Allargando.
sempre cres.
ff
Maestoso.
praise the Name of the Lord; . . . . . for His
sempre cres.
ff
praise the Name of the Lord; . . . . . for His
sempre cres.
ff
old men and chil - dren, praise the Name of the Lord; . . . . . for His
sempre cres.
ff
old men and chil - dren, praise the Name of the Lord; . . . . . for His
Allargando.
Maestoso.
sempre cres.
ff


Name on - ly is ex - cel-lent, and His praise . . . a - bove heav'n . . . and
Name on - ly is ex - cel-lent, and His praise . . . a - bove heav'n . . . and
Name on - ly is ex - cel-lent, and His praise . . . a - bove heav'n . . . and
Name on - ly is ex - cel-lent, and His praise . . . a - bove heav'n . . . and
rall. al fine.
earth, . . . . . and His praise a - bove heav'n and earth. . .
rall. al fine.
earth, . . . . and His praise a - bove heav'n and earth. . .
rall. al fine.
earth, . . . . . and His praise a - bove heav'n and earth. . .
rall. al fine.
earth, . . . . and His praise a - bove heav'n and earth. . .
molto marcato.
rall. al fine.

## SONGS OF THE HEBRIDES.

The Musical Association opened its forty-fifth session on November 5 with a paper by Mrs. Kennedy-Fraser, who gave an interesting account of her experiences in collecting racial songs—a term she preferred to 'folk-songs'—in the Western islands of Scotland, and of the characteristics of the music so gathered. She said that the Gaels were peculiarly idealistic and altruistic in their traditions, however strongly the history of clan strife might seem to negative this proposition. The people's tradition was its real history, and the value put upon this Celtic tradition was the belief that the emotion of the ideal was the most valuable human faculty in the furtherance of civilization, and that communal song, as found in the Hebrides, tended to create and transmit social ideals under the vivifying influence of collective emotion. Describing the conditions under which the search after this Hebridean music was conducted, the lecturer said that she and her helpers had at times to undergo long hours of semi-starvation, nervous strain, and semi-suffocation in the peat smoke, with occasional long weary tramps in blinding wind and rain and perilous crossings of dangerous sounds in small open boats. In later tours the phonograph was employed not only as a means of securing tunes more quickly and more accurately, and of giving pleasure to the singers themselves, but also as furnishing durable proofs of the authenticity of the work. In these remote isles, perhaps because one still found life on the material side as simple as at the earlier stages of social organization, one found a people hindered by physical conditions from producing a material civilization. Life was incredibly hard on some of the isles. The ancient social order—an age-long communism—which had left us this heritage of song, was held together by ties of blood-relationship, and was in a manner free from wage-labour. Yet if the sands of that ancient civilization were fast running out, its tale of folk-art still yielded the flower of its ideals.

As early as 1895, Mrs. Kennedy-Fraser had come to the conclusion that the Scoto-Celtic racial music had not hitherto been fully exploited, and that there were probable types of melody which had not appealed to former collectors, but which might nevertheless be well worth gathering in. It was not until 1905, however, that she was able to carry out a long-cherished scheme of herself attempting to collect from the mouths of the Scoto-Gaels the still unnoted survivals of the music of their race. An important side of the work was the faculty of recognising at a first hearing the value of unharmonized, unfamiliar melody. This was not a common faculty in these days of harmonic music, even amongst musicians, and the effect of the first hearing of any melody in an unfamiliar tonality, and without the illuminating guidance of some harmonic progression, was strangely bewildering—totally different from the effect which that same melody had on the same ear after its having been heard with harmonic treatment, even if the supporting harmony be then removed. She (the lecturer) had previously been giving lecture-recitals on songs and song-writers, and had carefully pointed out the means by which such writers as Wolf, Cornelius, Liszt, and Schubert heightened the effect of their melody and deepened and subtilized its expression by harmonic colouring and by figures of accompaniment. She had thus learned how slight were the harmonic formulæ out of which, at times, a perfect art-song might be fashioned. When she began her work in the Isles, she found that the unrecorded music of the Celtic people of the Hebrides consisted mainly of just such characteristic, separate motives, such definite musical formulæ, as she had been dealing with in the art-song. These formulæ were occasionally treated freely, repeated, alternated, or re-arranged, all improvised by a rarely gifted musical singer. The musical matter discovered was so strongly characteristic, particularly in its sea colour and spirit, that one felt it could not but give new life and means of expression to the musical forms of the larger sea-girt isle we call Britain. Only those whose ears had been filled for days and weeks together with the moan of the sea and the wind round one of those rocky isles, could realise how much of their haunting mystery was reflected in the music of the race. 'The Sea,' said Kenneth Macleod, 'has given to Hebridean song its fiercest joy and its most passionate sorrow. The sea-rapture songs are the songs of men; the sea-sorrow songs are the songs of women.' This was no primitive music, as the psychologists to whom it had been made known also agreed. It was often exquisitely fashioned and subtle, although apparently simple. Specially devised at times to hypnotise by repetition and monotony, it yet kept alive by a curious and unexpected variety the attention of the hearer. This music was a racial inheritance of the many, but was in many cases fashioned quite consciously by the gifted few. At any rate, tradition among the Isle folk themselves attributed music-making to the gifted few and not to the mass. Hebridean music dated back probably much of it to a time anterior to notation, yet it need be none the less a conscious art, and a perfect melodic art at that.

The Hebrides were early in our era colonized by Scoto-Gaels from Ireland. In the 9th century Norse petty kings, driven from Norway, settled here, and the Isles remained under Norse sway for nearly four centuries. This period left its indelible mark on the place names, and possibly on certain types of tunes. An idiom found in the remote outer isles might be Norse, but again it might be a sort of far-flung seafaring idiom, persisting in remote places from the days when the sea united rather than divided peoples, and might therefore be neither peculiarly Norse nor Celtic.

There were to be found a few examples of tunes in the major scale, which had over-run Europe and killed by its exuberant growth so many beautiful and pregnant melodic scales; but it was not a favourite. Among heptatonic scales perhaps the favourite was a scale from G to G on the white keys, the whole-tone below the tonic being used with great feeling for its potentialities of expression. Needless to say, no modern minor scale was ever found, only the old original minor scale from A to A. The other seven-notes scales were also all in use. The pentatonic scales were plentifully used in all five forms, and there were also great quantities of tunes formed on scales with only one gap, not two, as in the true pentatonic scale. Scales were also found with the alternating major and minor third. The Hebrideans were very fond of wide-stepping intervals, such a descent as a sixth from the upper tonic, an interval much more in use than the fourth from the upper tonic down to the dominant. M. Duhamel, the successor to Ducoudray in the Breton branch of Celtic research work, valued very highly this Hebridean material. He had very ingeniously systematized the tonality of the Celts on the basis of a certain restricted series of fifths, thus: *Fa, do, sol, re, la*, from which in close position he built five distinct pentatonic scales. Pursuing this idea, he evolved various other scales, but difficulties arose when attempting to assign particular tunes to their proper scales.

Illustrations to the paper were sung by the lecturer, Miss Patuffa Kennedy-Fraser, and Miss Margaret Kennedy.

## THE CARILLON OF BRUGES.

For some time past there has been great anxiety as to the fate of the bells of Bruges—for ever associated with the well-known poem of Longfellow, 'The Belfry of Bruges.' Now, however, there is definite information that the bells are safe and uninjured. M. A. Nauwaelaerts, the official City Carillonneur, who is serving in the Belgian Army, visited Bruges at the first possible opportunity, and found that his house was in good condition, having been cared for by friends, and that the bells of the carillon were intact. The Huns stole every sheet of music he possessed, and severed all the connecting wires of the clavier. It did not take long to temporarily adjust the action-work, and very soon the bells were pealing forth 'La Brabançonne,' 'The Lion of Flanders,' and 'God save the King,' to the great joy of the inhabitants. All lovers of bell-music will be very glad to know that this historic carillon has not been destroyed, and there are now great hopes that the magnificent carillon of Malines has survived. The Tour des Halles, Bruges, containing the carillon of forty-seven bells, is 352 feet high and dates from 1280. The octagonal superstructure was added after 1482, and the parapet in 1822. The bells are by Joris Dumery, 1743, and replace thirty-eight bells by the great Hemony, 1662, destroyed by fire in 1741. The reputed weight of the largest bell is 6,000 kilos. The Malines carillon consists of forty-five bells, the reputed weight of the largest being 8,884 kilos and of the carillon 34,098 kilos = 33½ tons.

## THE MUSICIANS' GIFT.

For the provision of additional musical facilities for the members of His Majesty's Forces in the 2,600 Huts and Centres of the Y.M.C.A. at home and abroad.

*Committee*—The Editors of all the Musical Papers of the Country.

*Hon. Treasurer*—Major H. Walford Davies, R.A.F., Mus. Doc.

*Organizing Secretaries*—Percy A. Scholes, Mus. Bac., A.R.C.M.; Katherine E. Eggar, A.R.A.M.

*Hon. Organizer of National Collection of Music and Instruments*—Herman Darewski.

Total received to November 11, 1918 .. .. .. £2,771 18 10
Total for month October 11 to November 11.. .. 135 17 9

*Amounts received between October 11 and November 11.*

(*a*) PROCEEDS OF CONCERTS.

| | | £ | s. | d. |
|---|---|---|---|---|
| Bishopsgate. | Miss Hetty Bolton, Pianoforte Recital .. | 15 | 4 | 0 |
| Enfield. | Miss Eleanor Franklin Pike, Pupils' Sale of Work .. .. .. .. .. | 21 | 0 | 0 |
| Pendleton. | Miss Cicely Bass, Pupils' Concert at Highfield School .. .. .. | 4 | 10 | 0 |
| Salisbury. | Miss Glades Smith, Invitation Lecture) Recital .. .. .. .. .. | 8 | 0 | 0 |
| Winchester. | Miss Florence Alvey and Mr. Stanley Blagrove, Concert .. .. .. | 15 | 2 | 0 |
| | Total for month .. | £63 | 16 | 0 |

(*b*) DONATIONS AND COLLECTIONS.

| | | £ | s. | d. |
|---|---|---|---|---|
| *Per* Mr. J. Alfred Murdoch, *President*—Members of the Pianoforte Manufacturers' Association: | | | | |
| | Allison Pianos Ltd. .. .. .. .. | £2 | 2 | 0 |
| | Bausall & Son .. .. .. .. | 3 | 3 | 0 |
| | Bernard Brocks .. .. .. .. | 2 | 2 | 0 |
| | H. F. & R. A. Brasted .. .. | 3 | 3 | 0 |
| | Collard & Collard .. .. .. | 5 | 5 | 0 |
| | John Crowley .. .. .. .. | 1 | 1 | 0 |
| | Thos. Harper .. .. .. .. | 1 | 1 | 0 |
| | Harper Piano Co. & Slot Polyphon.. | 1 | 1 | 0 |
| | D. F. Menan, Ltd. .. .. .. | 1 | 1 | 0 |
| | J. Alfred Murdoch .. .. .. | 2 | 2 | 0 |
| | Shenstone & Co., Ltd. .. .. | 5 | 5 | 0 |
| | T. E. Shipman .. .. .. .. | 2 | 2 | 0 |
| | Smith & Dawson .. .. .. .. | 1 | 1 | 0 |
| | Leon Souhami .. .. .. .. | 2 | 2 | 0 |
| | Strohmenger & Son .. .. .. | 1 | 1 | 0 |
| | Alfred Taylor & Son .. .. .. | 1 | 1 | 0 |
| | Vincent Music Co. .. .. .. | 2 | 2 | 0 |
| | Joseph Wallis & Sons, Ltd... .. | 3 | 3 | 0 |
| | | 39 | 18 | 0 |
| *Per* Major Kelly, on behalf of Rotherham People; collected for the purchase of a 'Rotherham' Pianoforte .. .. .. .. .. .. | | 26 | 5 | 0 |
| Employees of Messrs. S. Gratix, Jun., and Bro., Manchester .. .. .. .. .. .. | | 2 | 2 | 0 |
| Dr. Walter Carroll .. .. .. .. .. .. | | 1 | 1 | 0 |
| Mr. James B. Clark.. .. .. .. .. .. | | 1 | 0 | 0 |
| Mr. Mozart Sheaves .. .. .. .. .. .. | | 0 | 10 | 6 |
| Miss E. F. Webley, collected at Bromsgrove .. .. | | 0 | 10 | 0 |
| Miss Elsa West .. .. .. .. .. .. | | 0 | 7 | 6 |
| Miss Margaritte Robinson, Sale of Bead Necklaces.. | | 0 | 4 | 3 |
| Mrs. Davis, collected from 'some poor people' .. | | 0 | 3 | 6 |
| Total for month .. | | £72 | 1 | 9 |

Raised by the Edinburgh Committee since February—*Chairman*, Mr R. W. Pentland; *Hon. Secretary*, Mrs. Baily, Newbury, Colinton, Midlothian:

| | | £ | s. | d. |
|---|---|---|---|---|
| Donations .. .. .. .. | £99 10 10 | | | |
| Concerts, &c. .. .. .. .. | 120 11 11 | | | |
| | | 220 | 2 | 9 |

A committee has been formed in Glasgow. *Presidents*—Lady Weir, Mr. Alex. Murray, and Mr. Bertie Heilbron; *Joint Hon. Secretaries*—Mr. James Allan, 61, Hillhead Street, Glasgow, and Miss Agnes Millar, 6, Princes Square, Strathbungo.

## ROYAL CHORAL SOCIETY.

The programme on November 23 was of exceptional interest, consisting of three choral works—'The Golden Legend,' Charles Wood's 'Dirge for Two Veterans,' and Parry's 'Blest Pair of Sirens'—and two detached items—the aria 'Recompense,' from Parry's 'War and Peace,' and the Hallelujah Chorus. Fine performances of these were given under Sir Frederick Bridge's direction. The soloists were Misses Carrie Tubb and Olga Haley, and Messrs. Alfred Heather, Joseph Farrington, and Edward Halland, all of whom sang excellently, Miss Haley and Mr. Farrington making the most of the great opportunities presented by the Aria and the Dirge.



# London Concerts.

### QUEEN'S HALL.

#### QUEEN'S HALL ORCHESTRA.

The two outstanding features at the Symphony Concert on November 10 were the Franck Symphony and the poignant 'Shropshire Lad' Rhapsody of Butterworth. Miss Irene Scharrer played delightfully in Beethoven's fourth Concerto, and Miss Margaret Balfour's fine voice was well suited in Leroux's 'Le Nil.' The remaining orchestral items were Brahms's 'Tragic Overture,' and 'Forest Murmurs' from 'Siegfried.' Sir Henry Wood conducted, and the performance throughout reached a very high level.

#### THE LONDON SYMPHONY ORCHESTRA.

This fine band made a welcome re-appearance at Queen's Hall on November 4, when a Beethoven programme was submitted. Mr. Hamilton Harty conducted, and obtained a remarkable performance of the C minor Symphony. Musician Albert Sammons played the Concerto in D, and Miss Ethel Fenton sang three songs. The remaining items were the Overtures to 'Egmont' and the 'Leonora' (No. 3). There was a large and appreciative audience. We may be allowed to express a hope that the L.S.O. will not forget the importance of variety. One-man programmes are a mistake, we think, even when the man is Beethoven.

### ÆOLIAN HALL.

Mr. George Parker's recital on October 29 was notable for its excellent selection of native songs by Bairstow, Ernest Bullock, Martin Shaw (four) and Geoffrey Shaw, Ireland (seven), Walker, and Stanford. Mr. Parker was heard to the greatest advantage in Martin Shaw's jubilant 'Easter Carol' and 'The Cavalier's Escape,' Ireland's 'Blind,' 'The Cost,' and 'Blow out, you bugles,' and Stanford's 'The bold, unbiddable child.' Marked contrast was provided by the Four Serious songs of Brahms, in which we seemed to feel more than a touch of spleen. Mr. Parker's voice is a powerful, ringing baritone. He is very much in earnest, and with his clear enunciation and his evident liking for the best type of song, should be an acquisition to the concert-hall. Miss Marjorie Hayward played solos by Friedemann Bach, Mozart, Sauret, and Frank Bridge, and Mr. Gilbert de Chelette accompanied.

Madame D'Alvarez gave a recital on November 3, when a most interesting scheme suffered from a too generous granting of encores. But the songs were so well chosen and so finely sung that what was lost in one way was gained in others. Mr. Kiddle was, as usual, a perfect accompanist.

Mr. Thomas F. Dunhill and Miss Nancy Phillips gave a very enjoyable recital on November 6, when three Sonatas for violin and pianoforte were played—Dunhill in F, Faure in A, and Grieg in G.

Miss Carrie Tubb sang only British songs at her joint recital with Miss Lena Ashwell on November 7. Some of these were new to us,—three by the late Willie Manson, and two by Miss Annie Miller. They were delightful. Miss Ashwell's recitations, with and without music, were, as usual, perfect examples of elocution. Miss Phyllis Parker and Mr. Harold Craxton were at the pianoforte.

### WIGMORE HALL.

Mr. George Pawlo gave a concert on November 8, with a programme commendably short and enterprising. He sang Holst's Four Hymns from the Rig Veda, an extract from Percy Rideout's opera, 'The Cardinal,' the 'Spring Song' from 'The Valkyrie,' Holbrooke's 'Annabel Lee,' and an

extract from Elgar's 'King Olaf.' He was heard to the greatest advantage in the Holst and Elgar works, the Rig Veda hymns being particularly striking. The London Symphony Orchestra accompanied, and played Berlioz's rarely-heard 'Beatrice and Benedict' Overture, two pieces by Delius, and a Mozart Overture. Mr. Hamilton Harty conducted.

On November 11, Miss May Harrison gave a delightful performance of Mozart's A major Concerto, Bach's Chaconne, and Delius's Sonata, with Mr. Hamilton Harty's invaluable assistance at the pianoforte.

Miss Isabel Gray and Mr. Rene Ortmans's orchestra joined forces on November 15 with admirable results in Liszt's first and Rachmaninov's second Concertos. The orchestra also gave a remarkably flexible performance of the 'Siegfried Idyll.'

Miss Muriel Foster's recital on November 17 was a feast of good things, the composers drawn upon including Bach, Gluck, Ravel, Hahn, Ireland, Quilter, and Delius. Conspicuous among the modern examples were John Ireland's splendid 'Earth's Call,' and three beautiful new songs by Delius. The programme included also some charming Canadian folk-songs. Mr. Anthony Bernard accompanied.

### South Place Concerts.

Excellent schemes are the rule at South Place. A Dvorák programme on November 3 included the Quintet in A, the Quartet in A flat, and the Sonatina in G for violin and pianoforte. The players were Miss Jessie Grimson, Mrs. Herbert Withers, and Messrs. Woodhouse, Tomlinson, and Patterson Parker. Miss Ethel Fenton sang 'Inflammatus' and four Gipsy songs.

On November 10 Schubert's Quintet in C, and Haydn's Quartet in G were played by Messrs. Saunders, Core, Woodhouse, Williams, and Miss Edith Vance. Miss Muriel Foster was the vocalist, singing Ireland's 'Earth's Call,' five songs of Ravel, and four by Reynaldo Hahn.

Brahms was well represented on November 17 by the Pianoforte Trio in C (Miss Jessie Munro, Miss Dorothea Walenn, and Miss Edith Vance), and by two pianoforte solos —Rhapsody in G minor and 'Au Bord d'une Source' (Miss Jessie Munro). Mr. Constantine Stroesco sang songs by Da Parma, Debussy, and di Veroli. Pathetic interest was attached to the unfinished Trio by William B. Manson, killed in action, July, 1916, aged nineteen. Paul Juon's Trio in A minor received its first South Place performance.

### Royal Philharmonic Society.

We are glad to be able to announce that this Society will give six concerts during the season. The dates are December 5, January 30, February 27, March 26, April 29, and May 29. The programmes are of exceptional interest, and contain a good leaven of native works,—Elgar's 'Falstaff' and 'Polonia,' Delius's new Violin Concerto and 'In a Summer Garden,' Holst's 'The Planets' Suite, Vaughan Williams's 'Wasps' Overture, Butterworth's 'Shropshire Lad' Rhapsody, Stanford's Pianoforte Concerto (first London performance), and pianoforte pieces by Eugène Goossens. The conductors are Landon Ronald, Adrian Boult, and Major Geoffrey Toye.

### Royal College of Music.

A fitting tribute was paid to the memory of the late Sir Hubert Parry on November 9, when a programme drawn from his works was performed under the direction of Sir Walter Parratt and Sir Charles Stanford. The choral items were 'Blest Pair of Sirens' and 'The Glories of our Blood and State.' The orchestra played the 'English' Symphony and an Elegy 'In Memoriam Brahms,' composed in 1897 and now played for the first time. Miss McClelland, a very promising student, sang an extract from 'Judith,' and Miss Muriel Foster gave finely four of the 'English Lyrics,' with Mr. Liddle at the pianoforte.

### Sir Frederick Bridge's Reminiscences.

For some time past it has been an open secret that Sir Frederick Bridge was putting on paper a selection from the host of interesting events with which his long career has been crowded. We are now able to announce that the volume is finished, and that it will be published shortly by Messrs. Novello.

Sir Frederick has touched life at so many points that his recollections and reflections can hardly fail to be of interest not merely to musicians, but to the wider public which has always an eye and an ear for a versatile and energetic personality. In his own special department the memories of the Abbey organist should be of great value as a record of a period which has seen such remarkable developments in matters connected with choirs and organs.

As an examiner of wide experience he should be able to say much of practical value in regard to musical education.

Sir Frederick's activities as a *raconteur* have so far been mainly confined to the platform, where they have served to transform many a lecture or academic utterance from a sedative into a stimulant. We may be sure that the more deliberate methods of pen and paper will result in a feast of good things.

The title of the book will be 'My Musical Pilgrimage.'

## Music in the Provinces.

(By our own correspondents.)

### Birmingham.

In local musical circles, especially among all classes of choristers, the regretted death of Dr. McNaught, late Editor of the *Musical Times*, has caused widespread sorrow, for his courtly and genial personality, his wonderful tact and judgment as choral adjudicator in the Midland Competitive Music Festivals, had endeared him to all who took part in those uplifting functions. Through the medium of this column the present writer had been associated with Dr. McNaught for many years, and as local representative in Birmingham of the *Musical Times* would desire to record his sense of the great loss the musical world has sustained in the death of the Editor of this journal. As well also would he wish to convey his deep-felt sympathy to and condolence with Mrs. McNaught and her family in their great sorrow.

Concerts are just now plentiful, indeed far in excess of those in ordinary times, but the War has brought a new concert-going public, the masses being more fully represented than ever before. Concerning the Festival Choral Society's performance of Berlioz's 'Faust' it need only be said that Sir Thomas Beecham conducted a remarkably impressive reading at the Central Hall on October 16, being admirably supported by choir, orchestra, and principals, the latter including Miss Gladys Ancrum, Mr. Frank Mullings, Mr. Herbert Brown, and Mr. Arthur Cranmer.

The second of three violin and pianoforte recitals promoted by Miss Gertrude Fuller and Miss Beatrice Hewitt was held in the large Lecture Theatre of the Midland Institute on October 19. Scholarly and impressive readings were given of Brahms's Sonata for violin and pianoforte in G major, Op. 78, and Mozart's Sonata, also for violin and pianoforte, in G major. If for nothing else than its lovely Adagio, Brahms's Sonata will always appeal to musicians and true lovers of chamber music. Deeply contrasted stood Mozart's playful and graceful Sonata, the performers being in perfect accord. For her violin solos Miss Fuller chose a triad of 18th-century pieces arranged by Alfred Moffatt—an Arioso and Sarabande (accompanied on the organ by Mr. Appleby Matthews), a Bourrée, and the 'Admiral' Galliard. In these Miss Fuller realised a beautiful and sympathetic tone, displaying sound musicianship in her admirable performance. Miss Hewitt is to be congratulated on her very excellent rendering of Beethoven's great Pianoforte Sonata in E flat, Op. 81*a*, each movement bearing a distinctive title—'Les Adieux,' 'L'Absence,' and 'Le Retour.' It is some years since this Sonata was played in Birmingham, but in days

gone by it often found its way into the programmes selected by such pianists as Arabella Goddard, Sir Charles Hallé, and Paderewski.

The first of four Subscription Concerts which Mr. Max Mossel is giving this season took place at the Central Hall on October 22, when Benno Moiseiwitsch gave a pianoforte recital exclusively of Chopin excerpts. The selection was quite admirable, and included the first Sonata in B flat minor, Op. 35, containing the Funeral March. Of course the choice of pieces included Ballades, Preludes, and a number of the Etudes; but best of all was his superb playing of the Barcarolle in F sharp, Op. 60, and the glorious Fantasie in F minor, Op. 49. Moiseiwitsch is entitled to rank amongst the foremost of living pianists, and is as great a player of Brahms and Beethoven as he is of Chopin. His execution is never aggressive, and his technique is absolutely flawless. He met with a glorious reception, and at the close of the recital he was accorded an ovation.

The greatest drawing power of any vocalist before the public is that of Madame Clara Butt, and here in Birmingham it does not matter how often she comes—she is literally supreme, and always attracts overflowing houses. It was her second visit to Birmingham this year, and took place at the Central Hall on October 24, being her first appearance in that Hall, our Town Hall having been requisitioned for National purposes. The singer's wonderful voice was heard in all its rich and voluminous timbre in the dramatic aria 'O don fatale,' from Verdi's 'Don Carlos.' She never sang better, but her admirers were principally interested in a group of dainty English songs demanding no strenuous vocal effort, but whose message was perhaps more intimate. She was excellently accompanied by a new-comer, Miss Grace Torrens. The artists associated with the prima-donna were Melsa and the veteran Ben Davies.

Madame Minadieu's first Musical Matinée of a series of four arranged for this season was given in the Grosvenor Room, Grand Hotel, on October 26, the principal attraction being Madame Kirkby Lunn, who has not appeared in Birmingham for some years past. The rich and luscious quality of her voice, and the wonderful artistry of her singing and phrasing, were again fully revealed in a number of well-chosen songs by Caldara, Gluck, Chausson, Bruneau, Borodin, and Rachmaninov, in which she was sympathetically accompanied by Miss Ethel Attwood, of London. The instrumental portion of the programme comprised a Trio by a local and promising composer of the new school, W. J. Fenney, of the Midland Institute School of Music, whose composition was admirably interpreted by Miss Marjorie Sotham (pianoforte), Mr. Hodgson (violin), and Miss Joan Willis (violoncello). Each of these artists also contributed a variety of solos for pianoforte, violin, and 'cello. Mr. G. H. Manton accompanied the instrumentalists in his customary faultless manner.

The Appleby Matthews Sunday evening orchestral concerts at the Scala Theatre have proved so successful and popular that a second series of four similar concerts was inaugurated on November 4. The excellent orchestra of forty performers are now in perfect accord with Mr. Appleby Matthews's beat, and the conductor himself gains in experience every time he directs his players. He possesses to a high degree a temperament which readily reflects an abounding vitality, and he is a born enthusiast. The programmes are admirably selected, and embrace all kinds of schools. He has for leader Mr. Alexander Cohen, a scholarly and artistic violinist who occasionally is heard in well-known solos.

Mr. Appleby Matthews's latest venture is in the domain of choral concerts, which he inaugurated at the Central Hall on October 26 with Coleridge-Taylor's 'Hiawatha' cycle, Parts 1 and 2, followed by Debussy's 'Blessed Damozel.' The choir is especially rich in sopranos of a remarkably choice and pure quality, and it is difficult to recall a more thrilling outburst of 'Minnehaha' than was produced by these singers. Altogether the performance was deeply interesting and enjoyable. Debussy's work did not fare so well, needing more rehearsals and better knowledge of Debussian idioms to do justice to the music. On November 2 Mr. Matthews gave two performances of 'Messiah,' one in the afternoon and another in the evening, a unique undertaking, the appeal of which, however, was not adequate to fill the Central Hall.

Of special interest was Mr. Bernard Jackson's concert of Bach music given in the Royal Society of Artists' Gallery on November 1. Mr. Jackson is a Bach enthusiast whose aim is to form a Birmingham Bach Society, and it is hoped he will ultimately succeed in his laudable undertaking. He was assisted by the Catterall String Quartet (the concert-giver himself acting as pianist), and Mr. E. Cockerill (double-bass), Mr. W. Heard (flute), and Mr. J. Dounagh (oboe). The cultured vocalist was Dr. Tom Goodey, of Birmingham University. All the examples presented were certainly very beautiful and of the greatest interest, the whole concert proving a truly artistic musical event.

The famous Yorkshire pianist, Mr. Frederick Dawson, who has not been heard here for some years, gave two pianoforte recitals in the Royal Society of Artists' Gallery on November 2 and 16. His splendid playing inspires regret that he does not more often visit our city, for he is a pianist of the first rank and a master of all schools. Endowed with a glorious technique, faultness to a degree, he reveals also a wide range of interpretative gifts. His programmes were admirably selected, and included copious Chopin excerpts. His remarkable staccato playing could not have been excelled by any living executant.

The Birmingham Choral and Orchestral Association opened its series of concerts at the Town Hall on November 2 with a performance of Mendelssohn's oratorio 'St. Paul,' which is now seldom given. Mr. Joseph H. Adams, who conducted, did his best with the forces under his control, and as far as the choral singing went, the sopranos, who revealed a beautiful and pure tone-quality, carried off the palm. The soloists were Miss G. Whitehill, Miss Dorothy George, Mr. Ernest Ludlow, and Mr. Charles Till. Mr. C. W. Perkins was at the organ.

The Midland Musical Society's series of concerts opened with an ever-welcome performance of Sullivan's 'Golden Legend,' which was first produced at the Leeds Musical Festival in 1886. A large audience was present at the Town Hall on November 9 to hear Sullivan's master-work. Mr. A. J. Cotton, the conductor, had well prepared the work, and on the whole gave a sympathetic reading, although the orchestra, owing to prevalent conditions, was somewnat too weak to cope adequately with the orchestral score. The principals were Miss Muriel Boughton, Mr. Walter Hyde, and Mr. Herbert Parker, with Mr. C. W. Perkins at the organ.

The Birmingham Choral Union's concert given in the Town Hall on November 16 was in the nature of a ballad concert, when, instead of an entire choral work, the choir sang a number of part-songs by Elgar, Gounod, Bantock, &c. There was no orchestra. The chief vocalists were Miss Perceval Allen and Mr. Hamilton Harris. Mr. C. W. Perkins presided at the organ, and Miss Marjorie Sotham, an excellent local pianist, contributed solos with masterly skill. The choir numbered over two hundred voices, admirably trained and conducted by Mr. Wassell. The singing was artistic and refined.

A pianoforte recital was given by Miss Rosemary Savage, a clever local pianist, and a recital was also given by Vladimir de Pachmann, who was in his most characteristic vein. A violin recital by Miss Rhoda Backhouse, a new-comer, and vocal recitals by Mr. John Goss and Dr. Tom Goodey have also to be recorded.

The second chamber concert of a series of five, given by the Birmingham Chamber Concerts Society in the Royal Society of Artists' Gallery on November 12, proved a delightful musical event. The Catterall String Quartet was assisted in Mozart's fanciful Quintet for strings and oboe by Mr. E. Mills, the celebrated oboe-player. The interpretation of this charming Quintet was faultless to a degree. The other items were Schumann's String Quartet, Op. 41, No. 2, and three 'Novellettes' by Glazounov, also for strings. Mrs. Rawdon Briggs replaced Mr. Park, the viola-player, who was indisposed.

## BOURNEMOUTH.

Entertainments to suit all tastes were provided for the very large number of visitors temporarily residing at Bournemouth during the war period. The ravages of the influenza epidemic

inevitably reacted on audiences, the public being disposed to observe a wise caution in frequenting places where many people congregated together. But with the abatement of the epidemic there should be a largely increased support for the various attractions that Mr. Dan Godfrey has arranged for the delectation of Bournemouth music-lovers.

There has been some splendid playing at the Symphony Concerts, and Mr. Godfrey is to be congratulated upon the high state of efficiency of his orchestra. Not even in pre-War days did we enjoy greater technical and interpretative excellence on the part of the string and brass sections. This has been clearly demonstrated in recent performances of some extremely exacting works. The compositions of chief interest played during the past month have been Mozart's G minor Symphony and 'Figaro' Overture (in which Mr. Godfrey's variations of tempi were, we would say, rather abrupt), Brahms's C minor Symphony, Ravel's 'Pavan for a Dead Infanta,' Granville Bantock's Overture, 'The Pierrot of the Minute,' Glazounov's second Symphony, and Parry's Symphonic Variations—played In Memoriam the deceased composer. Of the novelties, a tone-poem, 'Niobe,' by Arnold Trowell, proved to be a very charming and most expressive composition, worthy of repeated performances. We are unable to speak of Cyril B. Rootham's Overture to the opera 'The Two Sisters,' as illness prevented our attendance at the concert wherein it figured. Rebikov's pleasing 'Christmas-Tree' Suite was given its first performance here at the fifth concert of the series.

The soloists at these concerts have been: Miss Desirée MacEwan, a clever child-performer, who revealed considerable promise in Beethoven's C minor Pianoforte Concerto, though we should recommend a less restless attitude at the instrument; Mr. Arnold Trowell, whose playing of the Saint-Saëns Violoncello Concerto in A minor was at this excellent artist's usual distinguished level; Mlle. Juliette Folville, an admirable artist whose performance of the C minor Pianoforte Concerto by Rachmaninoff we regretted having to miss; and Miss Bessie Rawlins, who scored an unqualified success in Hamilton Harty's interesting Violin Concerto. Miss Rawlins's able performance revealed her as one of the most delightful violinists it has been our good fortune to hear for some time past. She should soon take her place among our leading players.

## BRISTOL.

The members of the Bristol Choral Society have rendered a great service to the cause of music by continuing their fine concerts regardless of the difficult War-time conditions of the past four years. During one season only, 1915-16, when the military commandeered Colston Hall, did the concerts have to be abandoned. On Saturday, November 16, the occasion of the first of this season's concerts, a large audience was aroused to enthusiasm by a thrilling performance of the Hallelujah Chorus from 'Messiah.' This was followed by the National Anthem, and a few words from the Lord Mayor (Alderman Twiggs). In view of the Gounod centenary, the beautiful work 'Irene' had been chosen for performance, and a large measure of the enthusiasm which marked the early stages of the concert attended the unfolding of the opera under the skilful direction of Mr. George Riseley. The principal soloists were Miss Carrie Tubb (Irene), Lieut. Richard Ripley (Muriel), and Mr. Herbert Brown (Suliman). Lieut. Ripley came at the last moment in place of Mr. Alfred Heather, a victim to influenza, and under the circumstances acquitted himself well. Miss Carrie Tubb also sang charmingly such numbers as 'Far greater in His lowly state,' and Mr. Brown was heard to fine effect in 'She alone charmeth my sadness,' &c. The choir did excellent work, the ladies' voices being heard to great advantage. The instrumental work was as usual on a high level, the Ballet music and the Grand Processional March being special features. The next concert is on December 14, when 'Messiah' will be given.

It has often been urged in the past that the week's visit of the Royal Carl Rosa Opera Company was all too brief, and that Bristol should share with other large towns in having at least a fortnight of grand opera. It was greatly to the delight of many music-lovers, therefore, to find that the famous company was booked at the Prince's Theatre for fourteen performances, extending over the end of October and beginning of November. Large audiences were the rule, and there was no doubt that the prolonged visit was amply justified. Three operas, 'Tannhäuser,' 'Tales of Hoffmann,' and 'Madame Butterfly,' were given each week; there were also single performances of 'La Bohême,' 'Mignon,' 'Dante and Beatrice' (followed by 'Pagliacci'), 'Don Giovanni,' 'Faust,' 'Carmen,' 'Il Trovatore,' and 'Maritana.' The performances were of a high standard, and were not only greatly appreciated but often evoked much enthusiasm.

The Clifton Chamber Concerts, which have been a great source of pleasure to many for several years, had this season to be abandoned, two or three members of the party having been engaged in national war work. It is not improbable that we shall be having a pianoforte recital by Mr. Herbert Parsons. Miss Dorothy Peake has provided a set of three recitals at the Royal West of England Academy. Miss Peake is an accomplished pianist, and she has been supported by Miss Doris Bates, an able violinist. On November 14 the vocalist was Capt. F. Stephen Jasper, M.C.

The Bristol United Methodist Choral Society gave a successful concert in the Y.M.C.A. Hall on November 13. The choir of a hundred and fifty voices was under the directorship of Mr. Fred. Stone. Jessop's cantata 'The Galilean,' and Mendelssohn's 'Hear my prayer,' were the principal features in a miscellaneous programme. The solo vocalists were Miss Amy Richards, Miss Marion Eiles, Mr. John Royce, and Mr. J. W. Davey.

Miss Dorothy Godwin, harpist, has been elected by the directors an Associate of the Royal Academy of Music, London.

For the evening of November 11 an organ recital had been arranged at St. Mary Redcliff Church, but by a happy thought a thanksgiving service was substituted. There was a crowded congregation. The vicar, who had been away on military duties, returned home in time to take part in the service.

The members of the Bristol Royal Orpheus Glee Society, meeting on the evening of November 11, included special music in their programme in view of the great news of the cessation of hostilities. The proceedings were opened with the Doxology, followed by the National Anthem. The first glee taken was most appropriate to the occasion, being 'Furl up the flag, sweet peace is come.' Allusion was made to the presence of Lieut. J. E. Tratman, son of Mr. J. F. W. Tratman, who until recently occupied the position of hon. secretary of the Society. Lieut. Tratman had lately been awarded the Royal Air Force Cross.

## CAMBRIDGE.

The University Musical Society has arranged an attractive programme for the current academical year in anticipation of an increase in membership. The choir and orchestra have been seriously reduced in numbers owing to the War, but the committee has firmly refused to consider any suggestions for the suspension of the Society's activities, feeling convinced that it was a prime duty to keep music alive in Cambridge and to develop local artistic resources. The first concert this term took place in the Guildhall on November 13, when the Philharmonic String Quartet played Quartets by Beethoven in F major (Op. 59, No. 1), Dr. Charles Wood in D major (first performance), and Ravel in F major. On December 6, at the Choral and Orchestral Concert, Sir Charles Stanford is to conduct his Pianoforte Concerto, with Mr. Herbert Fryer at the pianoforte; and in memory of Sir Hubert Parry the choir will sing the two Motets, 'My soul, there is a country' and 'There is an old belief.' The other items include a 'Fantasia on Christmas Carols' by Vaughan Williams, a set of North-Country Folk-Tunes arranged by W. G. Whittaker, 'Pavane pour une Infante défunte' (Ravel), and the Overture to Dr. Rootham's new opera, 'The Two Sisters.' Next term Señor Pedro Morales is arranging a concert of Spanish chamber music, and there is to be a memorial concert at which Dr. Rootham's setting of Mr. Laurence Binyon's words 'For the Fallen' and other works will be performed.

The Musical Club is holding fortnightly concerts. The Club rooms are still closed, and the concerts have up to the present taken place in the Corpus Combination Room. But with the steady increase in membership, and consequent improvement in finance, it is very probable that soon the Club's activities will be resumed.

## DEVON AND CORNWALL.

### DEVON.

At the annual meeting of the South-West District of the Incorporated Society of Musicians, held at Plymouth in October, a discussion took place of plans to attract new members, and make membership generally of more value to subscribers. The need for such a policy was evidenced by the decrease of membership during recent years, and the subnormal figure at which membership in this section now stands. It was resolved to arrange an attractive meeting at Plymouth in April, 1919, with a lecture by an eminent professor or a musical demonstration. The finances were reported as thoroughly sound, the subscriptions being equal to working expenses. It was concluded to be advisable to reserve the interest on invested funds for developments after the conclusion of peace. Dr. Weekes was in the chair, and the attendances represented Plymouth, Exeter, Bodmin, and Paignton. Mr. T. Roylands Smith and Mr. Reginald Moore were re-elected hon.-treasurer and hon.-secretary, the latter to have assistance in the secretarial work. The next annual meeting, in October, 1919, will be held at Exeter.

The Sunday concerts at Plymouth Theatre Royal have included a visit, on November 3, of Madame Luia Juta, a gifted operatic singer, Miss Nancy Fiori, Italian pianist (who played the Bach 'Italian' Concerto), and Mr. Isidor Sesta, 'cellist; a memorial concert (Sir Walter Raleigh) on November 10, with vocal solos from local artists and recitals by Miss Nina Lyn; and a special 'armistice victory programme' on November 17, when the band of the R.M.L.I., Plymouth Division, was conducted by Mr. S. P. G. O'Donnell in Mackenzie's 'Britannia' Overture, a 'Camp' Fantasia by Woodhouse, on music of the Allies, music by Elgar, and American Airs. The band of the R.G.A. (Mr. R. G. Evans) and that of the R.M.L.I. alternately gave concerts in the Pier Pavilion on Sunday evenings.

Plymouth Guildhall concerts have occasioned visits from Miss Meta Murray, Mr. S. J. Bishop, Miss Vera Barker, Miss Mabel Corran, and Mr. Hubert Grant (vocalists), and Senhor Edgardo Guerra, a Brazilian violinist of high musicianship, who has temporarily sojourned in the West, and will be much missed on his return to London next month. Plymouth Co-operative Education Department continue their weekly concerts of popular but instructive music on Saturday evenings. Plymouth Orpheus Choir (Mr. David Parkes) announce a concert of interesting choral items and a recital by Pachmann on November 28.

At the Raleigh Tercentenary Service in Exeter Cathedral, on October 29, the appropriately chosen Anthem was Handel's 'Their bodies are buried in peace but their name liveth for evermore'; and at the Thanksgiving Service on the great day of announcement of the armistice a fine programme of British music was arranged by Dr. Wood. Psalm 46 being sung to a Gregorian chant, the congregational singing of this and of the hymns being the finest example of vox populi that could be heard. The dismissal voluntary was John Hopkins's 'Thanksgiving March,' having a choral song of rejoicing as Trio. At an organ recital in the Mint Church, Exeter, on November 13, Dr. Wood played a Choral Song and Fugue by S. S. Wesley, a 'Fantasia for Soft Stops' by Callaerts, two movements from Boëllmann's 'Suite Gothique,' an idyllic 'By the Sea' (Arensky), and an arrangement of a Gavotte by Elgar. Miss Margaret Upward was the vocalist.

Madame Luia Juta and party visited Torquay Pavilion on November 2, when her fine vocal powers, and Miss Nancy Fiori's artistic pianoforte playing, achieved great success. A three-days' season of concerts was opened on November 3 in the Pavilion by the Royal Marine Band from Plymouth, the chief event being a symphony concert, Mr. S. P. G. O'Donnell conducting.

Miss O. Fellowes gave an organ recital at West Alvington on October 21, and the choir sang quartets and anthems. A chamber concert was arranged at Dawlish on October 24 by Mrs. Cecil Magor, the ensemble party including violins, two 'celli, and pianoforte (Bandsman Eric Gritton, Lond. Regt.), and among the vocalists were Captain E. Edwards and C.S.M. H. Richards, members of the N.Z. Force. Friends from Westward Ho! and Bideford gave a concert at Parkham on November 1 in aid of the Nursing Association, and a concert for Red Cross Funds at Paignton on November 2 comprised violin music by Pte. Hoffman, and songs by Pte. Prof. Smith and Miss C. Martin.

Very fine congregational singing was heard at Barnstaple on November 12, when the Nonconformist and Church choirs and congregations of the town amalgamated for a Thanksgiving Service in the Parish Church. Dr. H. J. Edwards, organist, played the last movement of Guilmant's Organ Sonata at the close.

Two highly-interesting concerts of chamber-music were arranged by Dr. Edwards at Barnstaple on November 15, with the collaboration of Senhor Edgardo Guerra (violin) and Miss F. Chanter ('cello). Trios by Mendelssohn (Op. 66) and Saint-Saëns (Op. 18), and the César Franck Sonata, were the concerted numbers. Dr. Edwards, with his invariable insight, played pianoforte music by Debussy and Chopin, and three charming pieces of his own—Prelude, Minuetto, and Romanza, independent numbers.

### CORNWALL.

The musical masque, 'Patience and Hope,' was performed with good effect at Camborne on October 17 by Treslothan Girls' Friendly Society, with Mrs. Pendarves at the pianoforte. Private W. R. Roberts, an organist at Camborne, took the opportunity afforded by his being home on leave to give an organ recital at Troon Church on October 20. Two concerts were given on October 24 for War funds, one at Gunnislake, directed by Mr. W. P. Leverton, and the other at Padstow. The former comprised vocal solos and recitations, and at the latter the vocalists were Mrs. G. B. Hooper, Mr. Myrus Toms, and Miss Mia Sylvia. Miss Muriel Bate was at the pianoforte, and Mr. Pedler's band contributed several items.

In aid of Red Cross funds the Band of the Royal Defence Corps, Hayle Division, gave a concert at St. Erth on November 2. In addition to the band items, flute solos by Bandsman Curnow, violin solos by Bandsman Dowrick, and several instrumental duets, were also performed.

At Bugle, on November 8, a programme of concerted and solo chamber-music was given by the Misses J. and M. Davis, Elsie Marks, M. Williams, and H. Hill, and Miss Meta Hawke (director).

'Messiah' was sung at St. Ives on November 8 by a choir of a hundred voices, conducted by Mr. W. J. Jacobs. Mr. J. L. Jacobs was at the organ, and soloists assisted from Camborne, St. Agnes, St. Ives, and Penzance.

## EDINBURGH.

For a considerable time it seemed as if there was no prospect of a season at all, but now we are promised a fairly busy one. Many concert notices appear, which indicates that the promoters had deemed it inadvisable to announce earlier owing to the uncertainty of national events. On October 26 a ballad concert was given by Madame Stralia and Mr. Fraser Gange, with Miss Marie Hall as violinist and Miss Peppercorn as pianist. The visit of Pachmann on October 12 was the only other event of the month. He gave a popular recital of his favourite pieces now well known to all his followers.

On November 2 a welcome return visit of Moiseiwitsch has to be recorded. He played a varied programme, and included numbers by Cyril Scott, Debussy, Catoire, Palmgren, and Rachmaninoff. The larger works were Chopin's B flat minor Sonata and Schumann's Fantasia in C major.

The Beecham Opera visit from November 4 to 16 has given a splendid send-off to the musical season. Tremendous enthusiasm has been aroused, and the desire has been revived for orchestral concerts. The performances left little to be desired. Bach's 'Phœbus and Pan' and Rimsky-Korsakov's 'Coq d'Or' were given in Edinburgh for the first time.

Madame Clara Butt, assisted by Mr. Ben Davies, Miss Melda, and Miss Grace Torrens, gave a concert on November 16.

The Classical Concerts are to be resuscitated. A subscription series of four chamber concerts is also announced, and several other interesting concerts which will be recorded later.

## GLASGOW.

The concert season may be said to have commenced with Mr. Herbert Walton's organ recitals in the Cathedral, which, with respect to artistic achievement and popular support, were eminently successful. Mr. John Pullein continues his

monthly organ recitals at St. Mary's Cathedral. Sir Thomas Beecham's Opera Company gave a month's season of their repertory to large audiences at the Theatre Royal. Since the Denhof 'Ring' performances some years ago, there has been no such presentation of opera here, due to the exceptionally fine array of solo vocalists, the magnificent band, and the fitting stage settings. It is needless to particularise when all the presentations were of such a high standard, but exception must be made in the case of 'Phœbus and Pan,' which, as represented on the stage, must have been a revelation to many whose notions of Bach are confined to his organ compositions. The first of the Choral and Orchestral Union's concerts was given on November 16, when the Choral Union under Mr. David Stephen sang with fine effect Elgar's 'The Spirit of England' and Parry's 'Ode on St. Cecilia's Day.' The accompaniments were played by an orchestra led by Mr. Fellowes, with Mr. Walton as organist, and the solo music by Miss Agnes Nicholls and Mr. William Hayle. The virile playing of Miss Adela Verne as solo pianist was much appreciated. The ballad concerts of the Glasgow Abstainers' Union have been resumed, and a fair number of concerts by visiting performers as well as by local effort have been given, most of them for the benefit of one or other of the patriotic funds. The D'Oyly Carte Opera Company gave a fortnight's performances at the King's Theatre.

## LIVERPOOL.

There were two outstanding items in the programme of the first concert of the Philharmonic Society which Sir Henry Wood conducted on October 29. These were Mr. Howard Carr's orchestral pictures of 'Three British Heroes,' and J. C. Bach's eight-voice Motet, 'I wrestle and pray.' The Australian composer's pieces are a notable achievement. They made a deep impression, and that not only as programme-music. In connection with their titles they possess forceful inspiration, and an inventive and descriptive suggestiveness which make them masterpieces in their way. For each of his heroes Mr. Carr has provided an atmosphere with sure and telling touches of colour, whether in the martial Irish lilt of 'O'Leary, V.C.,' the dreary Arctic desolation of the second sketch, 'Captain Oates,' or in the picturesque realism of Zeppelin destruction in 'Warneford, V.C.' It is hoped that a second performance may soon be vouchsafed. Equally notable was the choral singing in the Bach Motet, upon which the new chorus-master, Dr. A. W. Pollitt, may well be congratulated and encouraged. Under his clear and helpful direction the singers were very responsive, and exhibited some rarely beautiful *piano* singing. Sir Henry Wood secured an attentive hearing of Brahms's first Symphony, which, with Gluck's 'Alceste' Overture and Sullivan's 'Macbeth' Overture, completed the instrumental items. Miss Carrie Tubb sang with vocal beauty and art in an air from Beethoven's 'Fidelio,' and in songs by Liza Lehmann, Ireland, and Somervell.

Mr. Eugène Goossens, jun., conducted the second Philharmonic Concert on November 16, when the programme, if not exhilarating, was interesting in including Borodin's second Symphony in B minor, a work of considerable although not sustained power, and also Dvorák's Violoncello Concerto in B minor, which gave Madame Suggia scope for her great skill and delicate singing tone. The Concerto is all the more acceptable as pure music than merely as a vehicle for executive display. The sparkling performance of Bantock's Comedy-Overture, 'The Pierrot of the Minute,' deepened appreciation of its great poetic fancy and exquisite workmanship, which wears well. A special line is due to the successful singing of Miss Margaret Balfour, whose beautiful voice was especially well-shown in Bizet's 'Agnus Dei,' a fine melody which makes a direct and natural appeal without recourse to the tonal scale. Massenet's 'Evocation' and Frank Bridge's 'Love went a-riding,' expertly accompanied by Mr. Walter Bridson, further increased the favourable impression Miss Balfour made. Elgar's 'Pomp and Circumstance,' No 1, in D, with choral refrains, in which the audience joined, or tried to join, and Handel's 'Hallelujah Chorus,' which respectively opened and ended the concert, suffered somewhat in dignity in each case owing to the forced pace.

Mr. Josef Holbrooke and Mr. Arthur Beckwith (who wore khaki and spurs) gave a notable performance in Crane Hall on October 21, when they played three British Violin and Pianoforte Sonatas, viz., Sonata in A, No. 2, Ireland; Sonata in A flat, No. 2, McEwen; Sonata in F, Op. 69, Holbrooke. Of these representative works, John Ireland's Sonata has already passed into the category of things accepted, where Holbrooke's Sonata should join it. J. B. McEwen's music is somewhat less individual in note, while very melodious. The wide gulf which separates modern musical idiom from the conventional formality as well as classic beauty of Beethoven, was shown by the performance of the C minor Sonata, Op. 30, No. 2.

During the past month there has been a regular epidemic of pianoforte recitals, with a manifest quickening in public appreciation of the opportunities provided by Messrs. Rushworth, the pioneers of Wednesday mid-day recitals, and also by Messrs. Crane in Crane Hall. Headed by such renowned names as Hambourg, Pachmann, and Dawson, the list includes Mr. Edward Isaacs, Miss Una Truman, Miss Marguerite Stilwell, Mr. Walter Bridson, Miss Elsie Walker, and Miss Marjorie Sotham, who collaborated with Mr. Johann C. Hock ('cello) in an example of Dutch music of the Handelian period, the Sonata in D minor by Willem Defesch, a placid work whose interest is chiefly antiquarian. But it was a good vehicle for Mr. Hock's suave tone. Last, but not least, was the recital on November 12 by Mr. William Faulkes, an accomplished pianist as well as organist and organ-composer of high degree.

It is interesting to compare the various programmes which more or less run the conventional course from Bach, Beethoven and Chopin, to Liszt. With these inevitable names were associated Schumann ('Etudes Symphoniques') and Mendelssohn ('Variations Serieuses'). But the conviction remains that of the beloved classics the music of Bach alone towers imperishable—in interest ever fresh, ever wonderful, especially in such numbers as the D major Organ Prelude and Fugue (Mr. Hambourg), the 'Italian Concerto' (Mr. Isaacs), and the 'Chromatic Fantasia' (Miss Una Truman). It is equally unmistakable that the music of the moderns who have dared to break away from academic shackles is growing in popular esteem. Our English School was notably represented by Cyril Scott ('Lotus Land' and 'Nigger Dance'), John Ireland ('Island Spell' and 'Ragamuffin'), and Frank Bridge ('Fragrance' and 'Fireflies').

Despite the tumult and excitement of the crowded streets on Armistice Day, the fateful eleventh of November, a full house assembled at the first concert of the Rodewald Society in the Yamen Rooms, when the Catterall Quartet played Beethoven's G major, Op. 18, No. 2, the Debussy Quartet, and Borodin's Quartet in A. It is cheering to note that there are to be five more of these delightful concerts, by whose aid the Society has lightened many dark days of war. With Sir Charles Stanford as president, the old officials who have carried on so well in difficult times happily remain in Mr. Ernest Bryson (chairman), Dr. Pollitt (hon.-treasurer), and Messrs. Ernest Roberts and W. Rushworth (hon.-secretaries).

Recent recitalists on the new organ in Hope Street Church have included Mr. Sydney H. Nicholson, who played Bach's D minor Toccata and Fugue and Debussy's Prelude to 'The Blessed Damozel,' and Dr. A. H. Brewer, whose programme on November 14 paid tribute to two predecessors at Gloucester in Dr. S. S. Wesley's Andante in E flat and Dr. C. H. Lloyd's Elegy No. 2. To this true organ music a transcription of 'Finlandia' was heard in sharp contrast. Dr. Brewer also gave a masterly performance of Bach's 'Passacaglia.'

## MANCHESTER AND DISTRICT.

On October 15 Sir Thomas Beecham forwarded to the City Council a letter embodying his offer to build in Manchester an Opera House that shall be of a size and importance that will cause it to rank inferior only to those of Paris and Petrograd. He will commence building as soon after conclusion of peace as building prices and labour conditions permit. When built he will maintain and manage it for ten years. At the end of that time he will present it as a gift to the city. The City Council on its side must find a central site of not less than 45,000 square feet.

After this probationary period the donor reserves to himself the right, during his life-time, to appoint the controlling members of the business and artistic staff—although the Opera House will then be absolutely City property. Sir Thomas considers himself best qualified to draft the most fitting constitution for the future government of this undertaking, but recognising that no Council could or would accept such proposals if it had no part in framing them, he makes it quite clear that the financial clauses 'will be submitted to the approval of the representatives of the City, and shall not be included in, or deemed to be an essential part of, the constitution without their general consent.' At the expiration of the ten years' period, all persons connected with the Opera House during his life-time control are to be 'considered as the servants of an organization which shall consist of an association of the City authorities and myself.'

The City Council has appointed a Sites Consultative Committee. It seems probable that, with the definite allocation of the famous Piccadilly site for an Art Gallery, the Opera House will be erected on a site (now occupied with warehouses and offices) between the Town Hall, the Midland Hotel, and St. Peter's Square; not improbably the contemplated new Library will be accommodated on a portion of the same site. Thus Manchester is presented with one of those unique opportunities, often dreamed of by the idealist but so rarely realised, whereby her artistic life (in the biggest sense of the term) may be co-ordinated and consolidated, finding an appropriate part in the gigantic task of social Peace Reconstruction. As I write, the news comes that the outgoing Lord Mayor (Sir Alexander Porter) is to be chairman of the Sites Committee. Himself deeply interested in all that affects every phase of the æsthetic life of the City, his year of office was fittingly crowned by the announcement that initial steps in these two matters have been taken. Manchester can now look forward to a resumption of that musical and artistic leadership which she undoubtedly possessed in Mid-Victorian days.

The vast issues raised by recent events have probably had a profound effect on most people's power of musical appreciation, however wide one's sympathies, however catholic one's taste. Much that has delighted or attracted us in a very real sense up to quite recent times is felt in these days to be somewhat trivial; one's senses yearn for the big, deep, soul-stirring things in art of all sorts. People of more than ordinary artistic consciousness have, of course, always felt this. My point is that what in the recent past was only felt with a sense of real conviction by a comparative handful of people, is now overwhelmingly experienced by the crowd.

Take two notable instances in symphonic music, which are quite household words—César Franck's D minor and Tchaikovsky's 'Pathetic.' Any person of average musical perception hearing these works to-day and analysing his feelings must be impressed by the difference in mental attitude now as compared with the pre-War period. Nine out of ten persons would have voted the 5/4 movement first in their affections. To-day they feel the more enduring power of the first and last movements. The 'Rakoczy March' of Berlioz has been described, not inaptly, as the perfect musical symbol of 'La Gloire,' but has war ever been expressed in music with more drastic or realistic force than by Tchaikovsky in that overpoweringly ferocious section of the first movement? And, apart from the 'Heldenleben' 'Antagonists' section,' has the clash of opposing forces ever found more vital and enduring expression than in the culmination of the great third movement of the 'Pathetic'? These are some of the emotions aroused as we listen to him now, not to name the feelings of alternate hope and despair haunting us, waking or sleeping, in these latter days, which find their ideal expression in the Symphony. Like the Tchaikovsky Symphony, that of César Franck I heard again a few days later, both in those momentous times just prior to the signing of the Armistice. Beecham plays no other Symphony so well as Franck's D minor. Our minds were in tune with big events; we were, probably, all of us abnormally receptive. Belgium and Northern France were being cleared; Franck's music glowed with unearthly light, and the listener's imagination was carried by it into regions never before suggested by this work. Never again can I listen to that mighty 'Credo' theme without, as on October 31, finding in it the musical symbol of Belgium's invincible faith in ultimate deliverance, and as that fine B major theme towards the close rang out in trumpets and trombones, it seemed a clarion voice heralding the dawn of Peace.

The news of November 11 led to a complete transformation of the programme originally announced for the third Hallé concert. It included Mackenzie's 'Britannia,' Elgar's 'The 4th of August' ('The Spirit of England'), 'Pomp and Circumstance' March (No. 1), and solo with chorus, 'Land of Hope and Glory'; Bizet's 'Patrie' Overture; Purcell's 'Come, if you dare'; C. H. H. Parry's 'Blest Pair of Sirens,' and a selection from 'Hymn of Praise' embracing the 'Watchman' solo and the 'Night is departing' chorus, with the 'Now thank we all our God' chorale. These Mendelssohn selections followed Elgar's 'The 4th of August.' Should any choral conductor be inclined to repeat the Manchester programme, may I suggest that Elgar should follow the Mendelssohn? Tchaikovsky's 'Francesca da Rimini' was the only big-scale orchestral work, and Mr. Hamilton Harty's graphic treatment of this now highly-appreciated symphonic-poem only strengthened the already firm conviction that as an orchestral conductor he seems destined to share with Goossens the first place amongst the younger conductors. The Hallé chorus-master, Mr. R. H. Wilson, conducted 'The 4th of August,' and Miss Gwladys Roberts sang the brief solo portions.

The closing section of the concert took on quite a homely character, as the big audience took up the 'Land of Hope and Glory' refrain, a mighty volume of tone rising from orchestra, organ, choir, and people. A former representative of this Journal in Manchester—the late Arthur Johnstone—made two very striking predictions as to Elgar's music. One, about 1900, concerned the place 'Gerontius' would occupy in the world's choral literature; the other was in 1902, when to the present writer he declared that Elgar's 'Land of Hope and Glory' tune was destined to become something very like a British national anthem, and in one of his criticisms he alluded to it as 'perhaps the broadest open-air tune composed since Beethoven's "Freude schöner Götterfunken."' Many pooh-poohed his judgment in those days, but the last few years have proved him equally right in this as he was about 'Gerontius.'

Another rather unique experience in the Free Trade Hall deserves mention. At Mr. Brand Lane's orchestral concert on November 2, conducted by Sir Henry Wood, Pachmann played solos in each half of the programme. Following his second group came three orchestral works. The audience was so enthusiastic about the pianoforte-playing, that Pachmann went on playing and playing until there was no time for the three orchestral works, and Pachmann 'played out time!' Very different was Sir Henry's gracious acquiescence in comparison with Richter's ill-natured refusal once at a Hallé concert to allow a distinguished visitor to play even one encore, let alone a whole series of them.

## SHEFFIELD AND DISTRICT.

The Sheffield Musical Union arranged a programme appropriate to the times for the first concert of the season, given in Victoria Hall on November 14. A tribute to the heroes of the War was paid in a deeply expressive and reverential performance of Elgar's elegiac ode 'To the Fallen.' Nothing Dr. Coward and his choir have ever done has become them more than this noble performance. As a reflection in terms of Art, on the problems of immortality, 'The Dream of Gerontius' is unique. Its revival after a lapse of some years was peculiarly appropriate and very welcome in view of past memorable performances by the Union. Opinions may differ as to the suitability and the artistic purity of some phases of Dr. Coward's interpretation of the work. But none can deny the technical thoroughness with which they are carried out. The balance of the choir was surprisingly even, in view of the claims upon its man-power. Miss Dilys Jones, called upon at short notice, sang the music of the Angel with the mingling of sympathy and spiritual exaltation demanded by the part. Mr. John Booth, fighting manfully against the limitations of a cold, realised closely the Newman-Elgar conception of 'Gerontius,' and Mr. Robert Charlesworth sang impressively in the bass music. After patriotic feeling had found expression in

'Land of Hope and Glory' the concert ended with the singing in majestic *tempo* of Handel's 'Hallelujah' chorus.

Mr. Josef Holbrooke's music in the smaller forms is meeting with growing appreciation in Sheffield, where from time to time he comes to give a concert, mainly of his own compositions. On a recent occasion he had the assistance as violinist of Mr. J. H. Parkes, and the two musicians gave a spirited and strongly rhythmic performance of the composer's Sonata for violin and pianoforte. Here, as in Mr. Holbrooke's 'Legende,' the fine structural power, thematic felicity, and harmonic freedom of the music were notable features. Among a number of pianoforte solos—chiefly characteristic genre-pieces—mention should be made of Cyril Scott's 'Rainbow Trout,' 'Elephant's Dance,' and 'Rikki-tikki-tavy.'

The Thursday Three o'Clock Concerts of the Misses Foxon continue their successful progress. At the fourth Miss Violet Markham afforded variety by some apposite and pungent remarks on music of the day and its associations with literary ideals. Major Arthur Hall's clever set of 'Nursery Rhymes' was sung to the delight of a large audience.

At a Sonata recital given by a few talented pupils of Mr. Claude Crossley some interesting music was heard. César Franck's Sonata in A was played by Miss Winifred Rowbotham and Mr. Maurice Taylor. Excellent as was the ensemble, the general effect suffered by the transference of the string part to the 'cello. Misses Addy and Ridgeway played Beethoven's Sonata, Op. 12, No. 1, and Miss Charlesworth and Mr. Taylor were in brilliant association in Scharwenka's Sonata in E minor for pianoforte and 'cello.

The five-hundredth People's Saturday Concert at Victoria Hall was made the occasion of a special c... ation and a presentation to Mr. R. Wright, the organizer. The concerts are a feature of Sheffield public musical life.

A series of successful performances of 'The Yeomen of the Guard' has been given at Croft Hall, Sheffield. Mr. W. H. Dawn conducted.

## YORKSHIRE.

### LEEDS.

The Saturday Orchestral Concerts have been resumed at Leeds under very hopeful auspices, for the first, on October 19, attracted an audience that crowded the Town Hall in every part. Mr. Julian Clifford conducted the 'Pastoral' Symphony, and Miss Myra Hess was the brilliant soloist in Saint-Saëns's C minor Pianoforte Concerto. Frank Bridge's impressive 'Lament' for strings was the only unfamiliar feature. On November 9 Mr. Hamilton Harty was the conductor, and gave an excellent performance of Mendelssohn's Scotch Symphony. A little orchestral Idyll, entitled 'Bo-Peep,' by Mr. Harding Churton, the vice-chairman of the committee that organizes the concerts, which had already been heard at Harrogate, was played and proved a pleasing piece, effectively written for the instruments. The Leeds Philharmonic Society gave a concert on November 6, at which Parry's 'Blest Pair of Sirens' was performed in memory of the much-loved musician, and Stanford's 'Phaudrig Crohoore' received a brilliant interpretation under Dr. Bairstow's able conductorship. Mozart's E flat Symphony and Franck's Symphonic Variations, with Mr. Frederick Dawson as solo-pianist, were also included in this interesting programme. The Leeds Bohemian Concerts began a fresh season on November 13, when string quartets by Mozart (in D, K. 499), Brahms (C minor), and Debussy were played with delightful spirit by Mr. Cohen's quartet.

Two of the mid-day recitals at Leeds University have taken place. On October 29 Madame Charlotte Davies (pianoforte) and Mr. Bensley Ghent (violin) were the artists, and on November 12 Miss Annie Corrie, an accomplished pianist, played an interesting programme. A concert by local artists on November 5, on behalf of a War charity, was of quite unusual quality. Miss Kathleen Frise-Smith played some important pianoforte pieces, including five of Scriabin's Preludes, Mrs. Rawdon Briggs was violinist, and Miss E'sie Suddaby and Mr. Hayle contributed some interesting songs. Mr. Mark Hambourg has been visiting the district, and has given recitals at Leeds (November 11) and Bradford (November 15) when his phenomenal execution and sometimes terrific power impressed his hearers.

### OTHER TOWNS.

The Bradford Subscription Concerts have succeeded in attracting crowded audiences to their first two concerts. On October 18, it was Madame Clara Butt, on November 1, Vladimir de Pachmann, who was the star. The Bradford Permanent Orchestra's concerts were resumed on November 2, when Mr. Arthur Catterall's quietly masterful performance in Beethoven's Violin Concerto was the chief feature in the programme, which also included Mr. Arnold Trowell's tone-poem, 'Niobe,' a graphic and powerful composition which follows closely the story, yet avoids too great a realism. The Huddersfield Choral Society, on October 25, gave a fine performance, under the composer's direction, of Major Walford Davies's 'Everyman.' As it had not been heard for some years in the district, it was very welcome, and a renewed acquaintance only served to emphasise belief in its originality and power. The choir was rather too large to give quite the intimate effect that is demanded, otherwise it was more than satisfactory, and responded admirably to the conductor's beat, while the solo parts were excellently filled by Miss Esta d'Argo, Miss Gertrude Higgs, Mr. Spencer Thomas, and Mr. Foster Richardson. Dr. Coward conducted Bach's motet, 'Sing ye to the Lord,' which suits this massive chorus well enough. The Halifax Society, under Mr. C. H. Moody, gave the whole of Coleridge-Taylor's 'Hiawatha' on November 7, with Miss Ellinger, Mr. D'Oisly, and Mr. Graham Smart as soloists. At Hull the Janssen Concerts were resumed on October 19, when Dr. Rumschisky as pianist and Mr. Plunket Greene as vocalist were responsible for a thoroughly artistic and interest ng programme.

# Musical Notes from Abroad.

## MILAN.

Seasons of opera have opened simultaneously both at La Scala and at the Lirico Theatre. That of La Scala has been organized by the Sifal Society (Società Italiana fra Artisti Lirici), its aim being to provide work for over six hundred theatrical operatives—singers, maestri, directors of orchestra, members of the chorus, machinists, &c.—and to give a significant demonstration of the moral force of the country by keeping open the most renowned theatre in the world. Very large donations have been received from private sources to encourage this enterprise, which is non-speculative. The Lirico season is also in full swing. Impresario Poli, the indefatigable, is now in his element after the inaction of the Dal Verme Theatre (of which he is manager and impresario), which closed its doors to grand opera last November and was subsequently requisitioned by the Government for Red Cross and refugee purposes. He leaves no stone unturned to make his seasons popular, attractive, and successful by careful discrimination in the choice of artists (so far as it is possible to-day), and detailed attention to that very important item, scenery and its ocular effects.

The Scala season opened on the evening of September 12, with a magnificent performance of Rossini's 'Mosè.' This opera had been shelved for very many years, until, in 1915, Mascagni took it down from its dusty pedestal, and after a general polishing up, presented it to the public at Rome, Florence, and Milan. At Milan, only a few performances had been given at the Dal Verme when Italy declared war on Austria, and the city was much too enthusiastic and excited to trouble about Moses.

To-day, with final victory at hand, this old Rossinian opera returns to the theatre. It is the centennial of the work, and so the re-appearance is wholly justified. Moreover, the subject of 'Mosè' coincides and is in perfect accord with the political moment, inasmuch as the Biblical episode is concentrated in the triumph of a cause of justice over violence. As regards the successful reception accorded this opera now, much credit is due to Maestro Tullio Serafin, a very great favourite, especially at Milan. He concerted and directed the opera magnificently. Serafin invariably interprets the operas he conducts with subtle attention to and

respect for the composer's meaning and intentions, leaving aside every tendency to introduce his own personality. This has special reference to the older operas, which have a very much more defined meaning than the modern. The protagonist was the famous basso Nazzareno de Angelis. The part of Amenosi was sustained by tenor Alessandro Dolci, and that of Pharaoh was sung by baritone Fausto Ricci, practically a debutant. Pharaoh's consort was impersonated by soprano Fidelia Solari. With the exception of the first-mentioned singer, these elements are not of the first grade; however, the performance was very well received and amply applauded. 'Mosè' was represented at Naples for the first time in 1818. It came to Milan in 1822 at the Re Theatre, and again in 1823 at the same theatre. The first performance at La Scala was given in 1825. The last performance at this same theatre was in 1869.

Some twenty-five years have passed since 'Don Pasquale' was given at La Scala. It was nevertheless welcome to the public on the evening of September 28. The general success was due in no small measure to the superb singing and acting of that inimitable artist, Rosina Storchio, who took the part of Norina. She was assisted by Dino Borgioli and others, all of whom did well without shining in any particular way.

Two novelties for Milan in the opera line form part of this season's programme at La Scala: 'Ghismonda,' a lyric tragedy in two episodes by Renzo Bianchi, and 'Il Carillon Magico,' a mimic symphonic comedy consisting of a preamble and one Act, by Riccardo Pick-Mangiagalli, a composer who has acquired very considerable fame for his symphonic works, besides being a first-rate pianist. He specialises in music for Ballo. His 'Salice d'oror' was given at La Scala some years ago with very promising results. 'Ghismonda' was a conspicuous success in June last year at Rome, and also was very well received in this city. In point of musical status, 'Ghismonda' must be classed as a first-rate composition. The melodic themes and their development belong essentially to the modern Italian School. Dramatic vigour and the capacity to reproduce passionate contrasts, products of a mature mind, are however somewhat lacking in Bianchi, who is still young. The lyric element predominates, and is perhaps excessive, but this is due in part to the expression overflowing in an idealistic temperament, and in part due to the nature of the libretto, the author having transformed a novel of Boccaccio of crude mediæval realism into a lyric tragedy. Given a libretto of wider scope, Bianchi should surely produce a work of more solid structure, of more organism. Such faith is directly inspired by the fine qualities inherent in the music of 'Ghismonda.'

The orchestral grandiloquence of 'Il Carillon Magico' is the most striking feature of the work. Pick-Mangiagalli is a most up-to-date polyphonist, and here gives us some fine contrapuntal weaving, clear and concise, the music being extremely well-written and diverting. The composer is a man of very great promise.

The season at the Carcano Theatre continues. Since the outbreak of hostilities this theatre has been the busy bee of entertainment houses. Its activity is due to the Sifal Society, now also running the present La Scala season, and the object (as already explained in the pages of the *Musical Times*) of running these consecutive seasons is to give constant employment to singers and theatre personnel generally.

Very popular is a proposal to erect a marmoreal souvenir to the memory of Alfredo Catalani, the composer of 'Lorely,' 'La Wally,' and other works. Contributions are flowing in from artists all over the globe. The tablet will be set in the wall of the house where the great maestro died. The general suggestion is for a monument. Catalani is certainly worthy of anything that may be done in this direction. The Vice-Syndic of Posilippo has sent a letter to the Assessor for Fine Arts in the Commune of Naples, proposing that a marble tablet be set up to the memory of Sir Paolo Tosti at Marechiaro, the name of which has become famous through his very popular song named after this little town.

We learn that Puccini has decided to modify the third Act of 'La Rondine' (The Swallow). This is perhaps a wise move, taking into consideration the dubious success this opera encountered. He is already at work on it, and soon we shall have the pleasure of listening to the second edition.

Pietro Mascagni has just finished an operetta called 'Si' (Yes). It is said to abound in facile, catchy melody. The story is of a little lady who was too glib in saying 'Si,' and who afterwards was quite prompt in saying 'No.' Leoncavallo is putting the finishing touches to two new operas, one of which is destined for France and the other for Italy.

Puccini's trilogy, consisting of 'Il Tabarro' (The Cloak), 'Suora Angelica' (Sister Angelica), and 'Giovanni Schicci,' already described in the columns of the *Musical Times*, will be performed in New York, at the Metropolitan Theatre, early in December. Maestro Maranzoni, orchestral conductor of the Metropolitan, who came to Italy lately to concert measures for the final arrangements with Puccini himself, has returned to America, taking with him the musical material, and designs for the scenery and for the costumes. The three works will be given at Rome in January, 1919.

The son of Toscanini has been awarded a bronze medal for conspicuous bravery under fire.

An American singer who is doing well in Italy is Miss Diana d'Este. She has not been over here very long, but obtained considerable success at the Massimo Theatre, Palermo, Sicily, in March last. She is better known in America as Miss Catherine Irving Powell. Possessing a fine lyric soprano and a strong personality, she should make rapid strides.

E. Herbert-Césari.

Milan, October, 1918.

---

## ROME.

### THE SUMMER SEASON.

At the time of writing the city is still in the throes of a widely-spread epidemic of influenza, which has threatened to cause a general closing of all theatres, and were it not that the subject does not admit of pleasantry, one might be tempted to say that the disease was a just punishment for the sins of the Summer—artistic sins, be it understood. Certainly the miseries consequent upon the epidemic are a not discordant epilogue to the miserable opera season which has just closed. Of course, the Summer season of Rome, as I have pointed out before, is never of great merit, but this year the Eternal City has 'touched bottom.' In order not to exaggerate, I quote the following from a recent issue of *Musica*:

> The magnificent efflorescences which form the delight of the hot evenings in Rome are not even profanations of Art, because of art there is absolutely nothing, and it is impossible to have any regard for spectacles that would be almost unworthy of a mountain village. If one reduced the orchestra to a single pianoforte, and removed one or two chorus-singers, one would have the sort of spectacle the writer remembers to have seen in a village in the Alps in Winter (which corresponds to Rome in Summer because there is nobody there)—spectacles really enjoyable, in which the prima-donna did the duets by herself, and was not above undertaking the chorus as well, answering back to herself!

Speaking of the newspaper reports, the writer continues:

> It is necessary to remember that the same phrases that laud to the stars some howling tenor to-day in Rome, praise also Caruso and Shipa, not because these three tenors are of equal merit, but probably because it is necessary that the howling tenor also may earn his daily bread.

From all of which the reader will immediately understand the *raison d'être* of the temporary suspension of this column, in which I venture to hope that he finds occasionally somewhat of interest, and for which involuntary suspension I trust he will forgive me.

We have had no fewer than five opera companies in Rome during the Summer for periods ranging from a month to eight weeks. Besides the slight defects mentioned above, these companies have suffered from that appalling lack of originality in their programmes which I have before remarked as among the most disastrous consequences of the War in artistic circles at Rome. 'Carmen,' 'L'Amico Fritz,' 'La Traviata,' 'La Forza del Destino,' 'Ballo in Maschera,' 'Zazà,' and 'Cavalleria Rusticana,' have been the stock representations. The sole item of interest has been a revival, after six years' neglect, of Leoncavallo's 'Bohême,'

at which representation the author assisted. The revival was very successful, *spectatis spectandis*, though perhaps had the season been more propitious the merits of the work would have been more appreciable; but at all times, may be, it would be judged as inferior to the Puccinian work of the same title.

Meanwhile, as I have said, musically there is 'nothing doing' in Rome. A general diminution in the epidemic, however, and political events which at the moment of writing have set the entire city in a ferment of demonstration and illumination, seem to promise better things for the forthcoming Winter season. *Fiat!*

### THE ORGANS OF ROME.

In the October *Musical Times*, Mr. Graham Dunstan refers to the projected organ for St. Peter's. It is true that this instrument has been projected—I fancy from the days of Leo XIII.—but its accomplishment is yet very far off, so that it is rather too much to affirm that the organ is 'building.' Owing to the prevalent malady noted above, the Summer 'villeggiatura' is being prolonged as long as possible, so that I have not yet been able to see the organist of the Vatican basilica, but I hope later to be able to give full details of the project, and thus supply data for the article suggested by Mr. Dunstan. Meanwhile, as a matter of interest, readers may like to know that the principal organs in the city are those of the Augusteum and of the churches of St. Ignatius and St. Camilla. I append for their information the specifications of the two first-named.

The organ in the Augusteum, constructed by Bossi, of Turin, was inaugurated in June, 1913. It is a four-manual instrument of fifty-eight notes, with pedal-board of thirty notes and sixty stops, and has 4 020 speaking-pipes. The following is the specification:

| Great. | Ft. |
|---|---|
| Principal | 16 |
| Diapason | 8 |
| Second Principal | 8 |
| Dulciana | 8 |
| Bourdon | 8 |
| Salicionale | 8 |
| Quinta | 5⅓ |
| First Octave | 4 |
| Second Octave | 4 |
| Twelfth | — |
| Fifteenth | — |
| Piano grave | — |
| Piano acuto | — |
| Tromba | 16 |
| Tromba | 8 |
| Tuba mirabilis | 8 |
| Cornetto | — |
| Tremolo | — |

| Choir. | Ft. |
|---|---|
| Bourdon | 16 |
| Principal | 8 |
| Flauto | 8 |
| Gamba | 8 |
| Bourdon | 8 |
| Unda Maris | 8 |
| Clarinetto | 8 |
| Flauto armonico | 4 |
| Viola armonica | 4 |

| Swell. | Ft. |
|---|---|
| Quintadena | 8 |
| Eufonio | 8 |
| Principalino | 8 |
| Viola gamba | 8 |
| Viola celeste | 8 |
| Concerto viole | — |
| Flauto ottaviante | 4 |
| Ottava Eolina | 4 |
| Ottavina | 2 |
| Pieno | — |
| Oboe | 8 |

| Solo (*Recitivo Espressivo*). | Ft. |
|---|---|
| Controgamma | 16 |
| Viola gamba | 8 |
| Concerto viole | 8 |
| Principal Dulc. | 8 |
| Bourdon | 4 |
| Flauto armonico | 4 |
| Voce eterea | 4 |
| Voce corale | 8 |
| Tromba armonica | 8 |
| Tremolo | — |

| Pedal Organ. | Ft. |
|---|---|
| Great Principal | 32 |
| Contra bombardone | 32 |
| Contrabasso | 16 |
| Violone | 16 |
| Subbasso | 16 |
| Armonica | 16 |
| Bombarda | 16 |

| Pedal Organ. | Ft. |
|---|---|
| Gran Quinta | 10⅔ |
| Ottava | 8 |
| Bordone | 8 |
| Violoncello | 8 |
| Tromba | 8 |
| Clarone | 4 |
| Ottava | 4 |

I may add that all the registers have 58 pipes, with the following exceptions: Pieno grave (290), Pieno acuto (290), Cornetto (174), Viola celeste (53), Concerto viole on Swell (119), Pieno on Swell (232), Concerto viole on Solo (180). The stops are arranged in two rows above the fourth manual, an arrangement which perhaps is slightly inconvenient. The façade of the organ, containing 232 pipes, is magnificent in the extreme, and in this respect the instrument of the Augusteum is superior to that of the Sacred Heart at Turin, which contains 6,000 speaking pipes, and is the largest in Italy. The cost of the Augusteum organ is calculated at about £2,500.

The three-manual organ in St. Ignatius, constructed by Inzoli in 1888, has fifty-seven stops and 2,400 pipes. The twenty stops on the Great act also on the Choir, having at the side of the principal button a similar smaller one.

| Great and Choir. | Ft. |
|---|---|
| Principal | 16 |
| 1st Principal | 8 |
| 2nd Principal | 8 |
| Bourdon | 8 |
| Dulciana | 8 |
| Viola gamba | 8 |
| Unda Maris | 8 |
| Ottava | 4 |
| Flauto armonico | 4 |
| Viola | 4 |
| Dulciana | 4 |
| Duodecima | 2⅔ |
| Fifteenth | 2 |
| Ottavino | 2 |
| Ripieno | |
| Corni dolci | 15 |
| Contrafogotto | 16 |
| Clarinetto | 8 |
| Trombe reali | 8 |
| Clarone | 4 |

| Swell. | Ft. |
|---|---|
| Principalino | 8 |
| Bourdon | 3 |
| Violinzoli Gam. | 8 |
| Voce Angelica | 8 |
| Flauto Dolce | 4 |
| Viola | 4 |
| Ottava | 4 |
| Violoncello (Bass) | 6 |
| Oboe | 8 |
| Coro di Voci umane | 8 |

| Pedal Organ. | Ft. |
|---|---|
| Contrabassi | 16 |
| Bourdon | 16 |
| Bourdon | 8 |
| Basso armonico | 8 |
| Violone | 8 |
| Basso Forte | 8 |
| Bombarde | 16 |

### 'UNPUBLISHED DOCUMENTS ON PALESTRINA.'

While the actualities of the War have made the proposed national monument to Pier Luigi Palestrina a thing of the future, Don Raffaele Casimiri, the *maestro di cappella* of the Cathedral Church of Rome (which is St. John Lateran, and not, as many imagine, St. Peter's), has just rendered a great service to the history of music by his publication of the small volume which has appeared under the above title, and is the result of Casimiri's researches in the Chapter libraries of St. Mary Major and the Lateran. The principal fruit of these researches is to set at rest the long-disputed question as to the identity of Pier Luigi's master. It has generally been supposed that it was to Goudimel that Palestrina owed his musical education, and this owing to the certainty that the name of this personage ended in 'el.' At last the question is set at rest by the discovery of documents in the archives of St. Mary Major proving that Palestrina, when admitted to the Schola Cantorum of St. Mary's, was confided to the charge of a vicar-choral named Cappola, about the year 1541, just a few months after the appointment as *maestro di cappella* of a certain Firmino Le Bel, of Noyon, in France. Thus, at any rate until the contrary can be proved, it is to be believed that this personage was the master of Palestrina. This, as I have said, is the most important result of the researches of Don Casimiri. A number of other documents which he publishes go to establish with greater security the dates of the various movements of the great master from the six years which he passed as organist in his native Palestrina to his return to Rome in 1550 as *maestro* at St. Peter's, and his successive vicissitudes as *maestro* at the Lateran and St. Mary Major, up to his return to St. Peter's in 1571 and his death in 1594, comforted in his last moments by the genial founder of the Oratory, St. Philip Neri.

The works of Palestrina are now widely-known, sung, and appreciated; but there was a time when they were preserved only by the Sistine Chapel, and it seemed as though the very name of the author of the Mass of Pope Marcello was destined to be forgotten. This, perhaps, as has been pointed out by a Roman critic, may be due to the fact that the spirituality of Pier Luigi was in glaring contrast with the Pagan cult of his age—an age which entirely failed to comprehend his ideas or understand his sentiments, and succeeded only in admiring the brilliance of his form and the technical beauty of his counterpoint.

To-day it seems as though the 'prince of sacred music' is coming into his own, and—after the War—Palestrina will vaunt a national monument to the greatest of her sons. Meanwhile he sleeps in St. Peter's in the shadow of the Sistine, and—who would believe it?—not a stone, not a sign, marks the spot of his sepulture. It may be due to

mere negligence, but perhaps I guessed aright when, to a bewildered stranger who had in vain searched St. Peter's and sought information from me, I replied, 'Pier Luigi is so great that he needs no monument.'

### BOÏTO AND VERDI.

Following on the death of Boïto, it is natural that much should have been said concerning his connections with Verdi, for whom he wrote the libretti of 'Othello' and 'Falstaff,' and to whom he declared himself dedicated by a 'voluntary slavery.' There has just been published a letter written by Boïto in 1901, two months after Verdi's death, in which he laments the great master, and which is so beautiful, both in language and sentiment, that I cannot forbear to attempt a translation:

> Verdi is dead [he writes], and he has taken with him a vast proportion of our light and vital heat. By that olympian old age were we all illumined, and he is passed from us in a magnificent ending, as some formidable and silent gladiator (for from a week before his death the silence of the long sleep had fallen upon him). Do you know Gemito's admirable bust of the master, sculptured forty years ago? Such as he was then—the head inclined upon the breast, regarding under severe brows some unknown and fearful opponent, and mentally calculating the resistance necesssary to oppose him—such was he four days before the end. He resisted with an heroic resistance, and for four days and three nights did the respirations of his large breast sustain him victoriously. The fourth night those respirations yet filled the room—but what inexpressible weariness! And so he was strong and beautiful to the very last-moment: so be it; and the ancient reaper must have borne away his scythe well blunted! My friend, believe me, I have lost in my life beings whom I idolised, and my sorrow has survived my resignation. But never have I felt a sentiment of hate for death, and of contempt for that mysterious power at once blind and stupid, triumphant and vile. It needed the death of that nonagenarian to arouse in me such an impression. He too hated it, because he was the most powerful expression of life that one could well imagine, and he hated it as he hated idleness, as he hated an enigma or doubt. Now, it is all over, and he sleeps like a king of Spain in his Escurial, under a bronze that covereth all that there is of him.

### MUSICAL CULTURE.

It is good to find our Allies able and willing to learn from us, and it is consoling to find that we have the wherewithal to satisfy their desires. Signor Armando Mercuri has recently devoted two columns of the *Corriere d'Italia* to an article on 'Musical Culture in Italy after the War,' and the text, development, and conclusion of his theme is imitation of the School of Musical Culture opened in Florence two years ago by Miss Ruth Hall.

The writer opens his article by explaining why he does not believe that the projected National Theatre of Music would obtain its scope, and this owing to the lack of musical culture in the general public and the difficulties under which the young composers find themselves compelled to labour. He deplores the neglect of musical instruction in the Lyceums and Universities, which is responsible for the fact that the majority of persons quickly tire of concerts of instrumental and chamber music, and can scarcely keep their seats to the end of a lyrical opera, whilst they willingly overcrowd the operetta theatres and music-halls, where wretched music is wedded to the grossest mimicry. Authors, knowing the public 'taste' (!), write for pence and popularity, and managers and publishers combine to keep down the level of musical culture. Justice, however, demands that the Augusteum at Rome be noted as a noble and rare exception.

Signor Mercuri sees a remedy for these ills in the introduction into the schools of the study of the history of music, in the multiplication of institutions such as the Augusteum, in the diffusion of Scholæ Cantorum, the revival of the oratorio, and the institution of periodical 'expositions' of the works of young authors. In the Florentine School of Musical Culture, the history of music is illustrated by performances illustrative of the various epochs treated, and singing and instrumental classes are held. This corresponds largely to the ideals of Signor Mercuri, and therefore, he says, 'Let us hope that the musical schools may be multiplied in Italy, following the example of the illuminated and fruitful activity of this genial and cultivated English lady-musician.'

### ROME'S OFFICIAL 'TE DEUM.'

No one who was privileged to assist at the solemn thanksgiving 'Te Deum' in the Church of Ara Coeli, on the evening of November 9, will ever forget the moving scene. Ever since the glorious news of November 4 the city has been richly decorated with flags, and not a day has been without its procession or demonstration. On November 9, the day chosen for the official 'Te Deum,' all the streets around the historic Campidoglio were thronged with persons hastening to the memorable function, whilst on the famous flight of steps which leads up to the church a dense mass of human beings struggled to obtain at least a glimpse of what was passing in the thronged sanctuary.

On those steps, my readers will remember, Gibbon sat and meditated his 'Rise and Fall of the Roman Empire.' On such an occasion as that which I describe, it was impossible not to think that the venerable Campidoglio was celebrating a new resurrection, a new Rise of Rome, the assertion and the consecration of the Third Rome.

Punctually at the appointed hour the first chords of the organ were heard, and the men's choir of over fifty voices took up Dellabarba's Motet, written for time of war, 'Difende, Domine, Italicam Gentem.' After the Motet, the long procession of the parochial clergy of Rome entered, brought up by the Cardinal Vicar of the Pope, who at once intoned the Te Deum. This was sung to the festival setting of Capocci, a setting at once majestic and delicate, which closes in a veritable pæan of triumph. The alternate verses, according to the Roman custom, were sung by the people, and one could not help noticing how emphatically this was a people's function, and with what ardour they joined in the singing. Perosi's setting of the hymn, 'Tantum Ergo,' sung by members of the Roman Vocal Quartet, with choir, preceded the Benediction, and the singing, to a popular melody, taken up by the enormous congregation, of the strophe, thrice repeated, 'Our Lady of Victory, pray for us,' brought the magnificent ceremony to a close.

The King's Lieutenant, and the Lord Mayor of Rome, occupied special faldstools, while many Ministers and members of Parliament assisted at the function.

Leonard Peyton.

## Miscellaneous.

A very successful concert took place at St. Andrew's Hall, Norwich, on November 14, when Mendelssohn's 'Hymn of Praise' was sung. The soloists were Madame Nancy Wyles, Miss C. Cross, and Mr. W. R. Gurley. Mr. E. Harcourt conducted, Mrs. Walter Gemmer was at the pianoforte, and Dr A. W. Abdey at the organ. In the miscellaneous part of the programme Zacharewitsch played. The concert realised over £21 for War charities.

At the Public Library Lecture Hall, Northampton, on November 7, a very successful 'Evening with Cyril Scott' was given. The Rev. J. S. Hooper gave a short lecture on the composer, and a lengthy programme of songs and solos for violin and pianoforte was performed. The proceeds were handed to the Primrose Hill Congregational Church Soldiers' Comforts Fund.

Composers who intend submitting works to the Carnegie United Kingdom Trust for consideration in the 1919 scheme are reminded that MSS. must be received by the secretary at East Port, Dunfermline, not later than February 1.

# CONTENTS.


| | Page |
|---|---|
| William Gray McNaught. By John E. Borland ... | 537 |
| The Music of the Czecho-Slovak Races.—IV. By Rosa Newmarch ... ... ... ... ... | 541 |
| W. G. McNaught. By Robin H. Legge ... ... | 545 |
| The Pianoforte Music of the Associated Board Examinations for 1919. By Ernest Austin ... ... | 546 |
| Occasional Notes ... ... ... ... ... ... | 547 |
| Church and Organ Music ... ... ... ... | 548 |
| Organs in Jerusalem ... ... ... ... ... | 549 |
| Reviews ... ... ... ... ... ... | 550 |
| Obituary ... ... ... ... ... ... | 551 |
| Letters to the Editor ... ... ... ... ... | 551 |
| The Coming Season ... ... ... ... ... | 554 |
| Unbendings at Queen's Hall ... ... ... ... | 554 |
| Songs of the Hebrides ... ... ... ... ... | 560 |
| The Carillon of Bruges ... ... ... ... ... | 560 |
| The Musicians' Gift ... ... ... ... ... | 561 |
| Royal Choral Society ... ... ... ... ... | 561 |
| London Concerts ... ... ... ... ... ... | 561 |
| Royal Philharmonic Society ... ... ... ... | 562 |
| Royal College of Music ... ... ... ... ... | 562 |
| Sir Frederick Bridge's Reminiscences ... ... ... | 562 |
| Music in the Provinces ... ... ... ... ... | 562 |
| Musical Notes from Abroad ... ... ... ... | 568 |
| Miscellaneous ... ... ... ... ... ... | 571 |

MUSIC:

'O praise the Lord of Heaven.' Anthem for Septuagesima or General Use. By HUGH BLAIR ... ... ... 555


*EXTRA SUPPLEMENT given with this number:—*
*'Seven Hymns of Thanksgiving for Victory.'*

## *DURING THE LAST MONTH.*

### Published by NOVELLO & CO., LIMITED.

BELARIBI, ELINOR.—"Requiescant." Song. In two keys, C and E flat. 2s. each.

BIGGS, ALLAN.—"There a is garden in her face." Song. For Tenor. 2s.

B. J. H.—"Fighters and Workers; or Britain's War Aims." To the air of "Spanish Ladies." 2d.

BLAIR, HUGH.—"O praise the Lord of Heaven." Anthem for Septuagesima or general use. (No. 910, *The Musical Times.*) (1½d.) 2d.

CORRIE, GHITA.—"Fight! Fight! Fight!" Song. New and Revised Edition. 1s.

DOLMETSCH, ARNOLD (arranged by).—"In and Out." Song for "The Baby in the ring." 3d.

HAMILTON-GELL, Rev. F. A. W. Christmas Carol ("Hark, the hosts of Heaven"). ½d.

HAWKES, W. D.—"We praise Thee, O great Master." Hymn. 1½d.

HILLS, W. B.—"A Hymn of Thanksgiving for Peace." 1d.

HOLBROOKE, J.—"The Curse of Math." From the Drama "The Children of Don" (Op. 56). 1st Violin, 1s.; 2nd Violin, 1s.; Viola, 1s.; Violoncello, 1s.; Bass, 1s; Arpa, 1s.

NEWTON, ERNEST.—"Eight Easy Melodies for Young Beginners." For Violin with Pianoforte Accompaniment. (2s. 6d.) 3s.

NOURSE, E. L. (arranged by).—"Two Old Devon Carols." 1½d.

PETHER, H. E.—"Khaki and Blue." Song. 1s. 6d.

RICHARDSON, MARION.—"An Evening Prayer." 4d.

SCHOOL MUSIC REVIEW (No. 318 contains the following music in both notations:—"Song should breathe of scents and flowers." Arranged as a Two-part Song. Composed by J. L. Hatton. (1½d.) 2d.

STAINER, J.—"Awake, awake, put on thy strength." (First Chorus.) Full Anthem. (No. 909, *The Musical Times.*) (1½d.) 2d.

DURING THE LAST MONTH—*(Continued).*

STEWART, D. M.—"Had I the Heaven's embroidered cloths." Song. In E and G. 2s. each.

THANKSGIVING HYMNS FOR VICTORY. By Various Composers. (3d.) 4d. Words only (6s.) 7s. 6d. per 100.

TONIC SOL-FA SERIES:—

No. 2279. "Drink to me only" (T.T.B.B.). H. E. Button. (1½d.) 2d.
,, 2280. "Far down the green valley" (T.T.B.B.). C. H. Döring. (1½d.) 2d.
,, 2281. "Gipsy Song" (T.T.B B.). Mendelssohn. (1½d.) 2d.
,, 2282. "Maiden fair, O deign to tell" (T.T.B.). Haydn. (1½d.) 2d.
,, 2283. "Men of Harlech" (T.T.B.B.). J. Tilleard. (1½d.) 2d.
,, 2284. "The Three Huntsmen" (T.T.B B.). C. Kreutzer. (1½d.) 2d.
,, 2285. "The wintry winds are blowing" (T.T.B.B.). J. Müller. (2d.) 3d.
,, 2286. "Thuringian Folk-song" (T.T.B.B.). Franz Abt. (1½d.) 2d.
,, 2287. "The winter it is past" (S.A.T.B.). E. L. Bainton. (1½d.) 2d.
,, 2288. "Proud Maisie" (S.A.T.B.). H. Balfour Gardiner. (1½d.) 2d.
,, 2289. Seeping (T.T.B.B.). Edward German (1½d.) 2d.
,, 2290. "Weep no more" (S.A.T.B.). Thomas Tomkins. (1½d.) 2d.
,, 2291. "God goeth up with shouting." Chorus. J. S. Bach (3d.) 4d.

### PUBLISHED FOR
### THE H. W. GRAY CO., NEW YORK.

WARD, H. R.—"O Holy Father." Sacred Song. (60 cents) 2s. 6d.

WILD, WALTER.—"How sleep the brave." Song. (60 cents) 2s. 6d.


# THE HEROES

PATRIOTIC PART-SONG FOR MIXED VOICES.

THE WORDS BY
CLIFTON BINGHAM
THE MUSIC BY
FREDERIC H. COWEN.

Price Fourpence.
Tonic Sol-fa, 1½d.
String Parts, 4s.; Wind Parts, 6s.

London: NOVELLO AND COMPANY, Limited.

PIANISTE WISHES to meet Instrumentalist or Singer for practice and concerts; Evenings. "E. L.," 20, Lambourn Road, Clapham, S.W.-4.

LADY SEEKS ENGAGEMENTS.—Good Accompanist and Paniste; excellent sight-reader. Picture-palace work not objected to, or saleswoman for music. S. Morris, 21, Gladwell Road, Crouch End, N.-8.

PIPE ORGAN WANTED, small, for private house. Gray, Petersham, Surrey.

PIPE ORGAN FOR SALE, by RUTT, Leyton.—Two-Manuals, 14 Stops, figured Oak casework, 464 Pipes. Built 1907; Electric Blower. First-class condition. Specification and price, Heaths, 76, Queen Street, Cardiff.

WANTED, ASSISTANT for MUSIC DEPARTMENT.—State experience, &c. Foyle, 121-123, Charing Cross Road, W.C.-2.

FIRST-CLASS TUNER WANTED at once for Margate and Folkestone. Permanency for good men. State wages and experience. Thornton Bobby, Queen Street, Margate.

YOUNG LADIES, experienced in good Music Business, WANTED for Margate and Folkestone. State experience and salary required. Thornton Bobby, Queen St., Margate.

PLAYER ORGAN, in birdseye maple, seat to match; full compass, 30 Rolls Music, 65 Note. Cost 120 Guineas. Accept £60. Handsome instrument, in good order. Apply, J. E., c/o Novello & Co., Ltd., 160, Wardour Street, W.-1.

# REVISED PRICES.

# MUSIC FOR THANKSGIVING SERVICES.

## HYMNS.

### SEVEN HYMNS OF THANKSGIVING FOR VICTORY.

| No. | | | |
|---|---|---|---|
| 1. | Praise the Lord: to-day we raise. | Words by A. C. Ainger. | Music by J. Barnby. |
| 2. | O God, Supreme Commander. | ,, A. A. Toms. | ,, J. F. Bridge. |
| 3. | Now the waters are abating. | ,, W. H. Draper. | ,, J. Langran. |
| 4. | The rocks were rent. | ,, H. D. Rawnsley. | ,, G. C. Martin. |
| 5. | Lord of Hosts, Who hast endued us. | ,, A. C. Benson. | ,, W. Parratt. |
| 6. | Hush! for amid our tears. | ,, M. B. Whiting. | ,, C. H. H. Parry. |
| 7. | The Lord hath done great things. | ,, W. H. Draper. | ,, John E. West. |

*Price 4d.* *Words only, 7s. 6d. per 100.*

| | s. | d. |
|---|---|---|
| King of Peace, in justice reigning J. Tilleard (Words, by W. H. Draper, 3s. per 100.) | 0 | 1½ |
| Lift your heads, ye gates of God ... S. S. Wesley (Words, by M. B. Whiting, 2s. per 100.) | 0 | 1½ |
| Now thank we all our God ... ... ... ... | 0 | 1½ |
| O God, Supreme Commander ... W. Creser (Words, by A. A. Toms, 3s. per 100.) | 0 | 1½ |
| Onward, Christian soldiers (Sol-fa, 1½d.) Sullivan | 0 | 1½ |
| Thanks be to God ... ... G. C. Martin (Words, by S. Childs Clarke, 3s. per 100.) | 0 | 1½ |
| The Prince of Peace (Carol) ... A. H. Brewer (Words, by W. H. Draper, 2s. per 100.) | 0 | 1½ |
| The trumpet-notes are sounding ... J. F. Bridge (Words, by T. Disney, 3s. per 100.) | 0 | 1½ |
| We march, we march to victory ... Barnby | 0 | 2 |

## ANTHEMS.

*Those marked † can be had in Tonic Sol-fa.*

| | s. | d. |
|---|---|---|
| Be glad and rejoice† ... ... ... Foster | 0 | 4 |
| Behold, God is great ... ... ... Naylor | 0 | 6 |
| Behold, God is my salvation ... ... Woods | 0 | 6 |
| Blessing, glory, wisdom, and thanks† Tours | 0 | 6 |
| Fear not, O land† ... ... ... Goss | 0 | 8 |
| God is my salvation† ... ... ... Bowes | 0 | 4 |
| God is our hope and strength... ... Greene | 0 | 8 |
| *God is our refuge and strength† ... Hiles | 0 | 8 |
| *God' save the King (with altered verse by the Dean of Rochester)† ... arr. by Bridge | 0 | 3 |
| *God save the King† arr. by Novello or Costa, each | 0 | 4 |
| God save the King (male voices)† arr. by Barnby | 0 | 3 |
| If the Lord Himself ... ... ... Walmisley | 0 | 8 |
| In my distress ... ... ... ... Hopkins | 1 | 4 |
| *In that day ... ... ... ... ...Elvey | 0 | 6 |
| *It came even to pass† ... ... ... Ouseley | 0 | 6 |
| I will love Thee, O Lord, my strength Clark | 0 | 6 |
| I will love Thee, O Lord, my strength Ouseley | 1 | 0 |
| I will magnify Thee ... ... ... Palestrina | 0 | 4 |
| I will sing of Thy power, O God ... Greene | 0 | 6 |
| I will sing of Thy power, O God† ... Sullivan | 0 | 2 |
| Let God arise ... ... ... ... Trimnell | 0 | 6 |
| Let the righteous be glad† ... ... Lloyd | 0 | 4 |
| *Lord, Thou art God ... ... ... Stainer | 0 | 10 |
| Lord, Thy arm hath been uplifted†... Spohr | 0 | 3 |
| *Magnify His Name ... ... ... Martin | 0 | 6 |
| Make a joyful noise† ... ... ... Mackenzie | 0 | 8 |
| O be joyful in the Lord, all ye lands... Prout | 0 | 4 |
| *O give thanks... ... ... ... Purcell | 0 | 8 |
| O give thanks to the Lord ... ... King | 0 | 4 |
| O give thanks unto the Lord† ... Elvey | 0 | 4 |
| O praise God in His holiness† ... Trimnell | 0 | 6 |
| O praise God in His holiness† ... Weldon | 0 | 2 |
| O praise God in His holiness Clarke-Whitfeld | 0 | 8 |
| O praise the Lord, all ye heathen ... Batten | 0 | 8 |
| O praise the Lord, all ye heathen ... Ouseley | 0 | 4 |
| O praise the Lord, all ye heathen† ... Wilton | 0 | 2 |
| O praise the Lord, with one consent† Handel | 0 | 4 |
| Praise our God, ye people† ... ... E. V. Hall | 0 | 6 |
| Praise the Lord, and call upon His Name† Elvey | 0 | 6 |
| Praise the Lord, call upon His Name Benedict | 0 | 10 |
| Praise the Lord, O Jerusalem† ... Bliss | 0 | 4 |
| Praise the Lord, O Jerusalem† ... Hall | 0 | 6 |
| Praise the Lord, O Jerusalem... ... Hayes | 0 | 6 |
| Praise the Lord, O my soul ... ... Elliott | 0 | 4 |
| Praise the Lord, ye servants ... ... Crament | 0 | 6 |
| Rejoice in the Lord, O ye righteous .. Armes | 0 | 8 |
| *Rejoice in the Lord, O ye righteous ...Martin | 0 | 8 |
| Sing, O heavens ... ... ... Mackenzie | 0 | 8 |
| Sing to the Lord a new made song ... Mendelssohn | 0 | 10 |
| Sing unto God, and high affections raise† Handel | 0 | 2 |
| The Lord is my strength ... ... Goss | 0 | 8 |
| We will rejoice in Thy salvation ... Croft | 0 | 6 |
| Who is like unto Thee, O Lord† ... Sullivan | 0 | 8 |

## CANTATAS, ETC.

| | s. | d. |
|---|---|---|
| F. H. COWEN. | | |
| *A SONG OF THANKSGIVING ... ... | 2 | 0 |
| R. FRANZ. | | |
| PRAISE YE THE LORD ... ... ... | 1 | 4 |
| NIELS W. GADE. | | |
| *ZION. (Op. 49.) (Baritone Solo and Chorus) ... | 1 | 4 |
| HANDEL. | | |
| *O PRAISE THE LORD. Chandos Anthem, No. 6 | 1 | 4 |
| F. HILLER. | | |
| *A SONG OF VICTORY. 125th Ps. (Sol-fa, 1s.) | 1 | 4 |
| MENDELSSOHN. | | |
| *COME, LET US SING. 95th Ps. (Sol-fa, 8d.) | 1 | 4 |
| *HYMN OF PRAISE (Lobgesang). (Sol-fa, 1s. 4d.) | 1 | 4 |
| Ditto. Choruses only, without Accompt., | 0 | 8 |
| *LAUDA SION (Praise Jehovah). ... (Sol-fa, 1s.) | 1 | 4 |
| *NOT UNTO US, O LORD. 115th Psalm. | 1 | 4 |
| SCHUBERT. | | |
| *SONG OF MIRIAM, THE. (Sol-fa, 8d.) | 1 | 4 |
| Book of Words (per 100)... ... ... ... | 6 | 6 |
| SPOHR. | | |
| *GOD, THOU ART GREAT. (Sol-fa, 8d.) ... | 1 | 4 |
| SULLIVAN. | | |
| *FESTIVAL TE DEUM and DOMINE, SALVAM FAC. ... ... (Sol-fa, 1s. 4d.) | 2 | 0 |
| *TE DEUM. A Thanksgiving for Victory (Sol-fa, 1s.) | 1 | 4 |

*Orchestral parts can be had of those marked *.*

LONDON: NOVELLO AND COMPANY, LIMITED.

# PENITENCE PARDON AND PEACE

## J. H. MAUNDER.

*The Musical Times*, 1/1/99: "An admirable example of a commendable class of Church music. Consists of writing of that melodious and effective nature for which the composer is so widely famed."
*Musical Opinion*, 1/2/98: "A fine Church composition."
*Musical News*, 15/1/98: "We have no hesitation in cordially recommending it."
*Musical Standard*, 5/3/98: "Deserves considerable popularity."
*Organist and Choirmaster*, 15/2/98: "For the music we have nothing but praise."
*Birmingham Post*, 5/3/98: "The music is of a high artistic value."
*Liverpool Courier*, 2/8/98: "A work of great merit in every respect."
*Manchester Courier*, 9/3/98: "It will doubtless be used in many 'quires and places where they sing.'"
*Newcastle Leader*, 23/2/98: "A well-written work."
*Western Morning News*, 25/3/98: "A good composition. Striking and original."
*Chester Chronicle*, 16/4/98: "A beautiful work, very tuneful, and exceedingly effective."
*Lichfield Mercury*, 4/2/98: "Extremely effective, containing some really beautiful music."
*Journal of the Incorporated Society of Musicians*, 1/2/98: "A well-written work. We can strongly recommend it."

Price One Shilling and Sixpence.

Paper boards, 2s. 6d.; Tonic Sol-fa, 1s. Words, 2s. per 100.

***Band Parts may be hired or purchased from Messrs. Goodwin & Tabb, 34, Percy Street, W.***

London: NOVELLO AND COMPANY, Limited.

## ADVENT AND CHRISTMAS MUSIC.

BY

EDWARD BUNNETT, MUS. D. CANTAB.

### CHRISTMAS CAROLS.

Five Sets in Books, Sixpence each Set, or in separate numbers, One Penny each.
Selections sent on application to the Composer, 75, Thorpe Road, Norwich.

### ANTHEMS.

| | |
|---|---|
| O Lord, Thou art my God (Advent) ... ... ... | 3d. |
| The Lord is my Shepherd do. ... ... ... | 3d. |
| 130th Psalm, "Out of the deep" (score) ... ... | 6d. |
| In the beginning (Christmas) ... ... ... ... | 3d. |
| Do. do. Tonic Sol-fa ... ... | 1½d. |
| Behold, I bring good tidings (Short Anthem) ... | 2d. |
| Arise, shine, for thy light is come ... ... ... | 3d. |

### SERVICES.

| | |
|---|---|
| Te Deum in E. Four Voices ... ... ... ... | 3d. |
| Benedictus and Jubilate in E ... ... ... ... | 3d. |
| Benedicite in E ... ... ... ... ... ... | 2d. |
| Communion Service in E ... ... ... ... | 6d. |

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

## NOW THANK WE ALL OUR GOD.

CHORALE FROM THE CANTATA

THE LORD IS A SUN AND SHIELD.

COMPOSED BY

J. S. BACH,

WITH FREE ACCOMPANIMENT.

Price, Three-halfpence.

London: NOVELLO AND COMPANY, Limited.

# ORIGINAL COMPOSITIONS

FOR THE

## ORGAN.

(New Series.)

| No. | | s. | d. |
|---|---|---|---|
| 1. | Seven Chorale Preludes (1st Set) .. .. C. H. H. Parry | 3 | 6 |
| 2. | Prelude in C .. .. .. .. .. W. Wolstenholme | 1 | 6 |
| 3. | Festival Prelude on "Ein' Feste Burg" .. W. Faulkes | 1 | 6 |
| 4. | Meditation .. .. .. .. .. .. W. Faulkes | 1 | 6 |
| 5. | Postludium .. .. .. .. .. .. W. Faulkes | 1 | 6 |
| 6. | Jour de Noces .. .. .. .. J. Stuart Archer | 1 | 0 |
| 7. | Cantilène .. .. .. .. .. R. G. Hailing | 1 | 0 |
| 8. | Ite Missa Est .. (Edited by John E. West) .. J. Lemmens | 1 | 6 |
| 9. | Triumphal March (Edited by John E. West) .. J. Lemmens | 1 | 6 |
| 10. | Fanfare .. (Edited by John E. West) .. J. Lemmens | 1 | 0 |
| 11. | Cantabile .. (Edited by John E. West) .. J. Lemmens | 1 | 6 |
| 12. | Finale .. (Edited by John E. West) .. J. Lemmens | 1 | 6 |
| 13. | A Fantasy .. .. .. .. .. C. Edgar Ford | 1 | 6 |
| 14. | Intermezzo (A Marriage Souvenir) .. W. Wolstenholme | 1 | 6 |
| 15. | Legend .. .. .. .. .. .. Harvey Grace | 1 | 6 |
| 16. | Meditation .. .. .. .. .. Alfred Hollins | 1 | 0 |
| 17. | Barcarolle .. .. .. .. .. A. W. Pollitt | 1 | 0 |
| 18. | Cantique .. .. .. .. .. Edward Elgar | 1 | 6 |
| 19. | Prelude and Fugue in C (Edited by John E. West) J. L. Krebs | 2 | 0 |
| 20. | Epilogue .. .. .. .. .. W. Wolstenholme | 1 | 6 |
| 21. | Suite Ancienne .. .. .. .. F. W. Holloway | 2 | 6 |
| 22. | Fantasia and Fugue .. .. .. .. C. H. H. Parry | 2 | 6 |
| 23. | Voluntary .. .. .. .. .. W. G. Alcock | 1 | 0 |
| 24. | Impromptu .. .. .. .. .. W. G. Alcock | 1 | 0 |
| 25. | Legend .. .. .. .. .. .. W. G. Alcock | 1 | 0 |
| 26. | Intermezzo .. .. .. .. .. J. Stuart Archer | 1 | 6 |
| 27. | Twelve Miniatures .. .. .. .. H. M. Higgs | 3 | 0 |
| 28. | Toccatina (A study in Staccato) .. .. W. G. Alcock | 1 | 6 |
| 29. | Romance in A flat .. .. .. H. Sandiford Turner | 1 | 0 |
| 30. | Nocturne .. .. .. .. Thomas F. Dunhill | 1 | 0 |
| 31. | Festal Prelude .. .. .. Thomas F. Dunhill | 1 | 6 |
| 32. | Caprice de Concert .. .. .. .. J. Stuart Archer | 2 | 0 |
| 33. | Romance .. .. .. .. .. H. R. Woledge | 1 | 0 |
| 34. | Prelude in G minor in 7/4 time .. .. .. W. S. Vale | 1 | 0 |
| 35. | Romanza .. .. .. .. .. Alfred Hollins | 1 | 6 |
| 36. | Festal Prelude .. .. .. .. ..Alec Rowley | 2 | 0 |
| 37. | Romance with Variations .. .. .. J. Stuart Archer | 2 | 0 |
| 38. | Tone-Poems .. .. .. .. .. .. Oliver King | 2 | 0 |
| 39. | Allegretto Scherzando .. .. .. J. Stuart Archer | 2 | 0 |
| 40. | Nocturne .. .. .. .. .. H. R. Woledge | 1 | 0 |
| 41. | Festival Toccata .. .. .. .. Percy E. Fletcher | 2 | 0 |
| 42. | Præludium Pastorale .. .. .. .. J. Stainer | 1 | 0 |
| 43. | Fountain Rêverie .. .. .. .. Percy E. Fletcher | 2 | 6 |
| 44. | Ballade in E .. .. .. .. .. J. Stuart Archer | 1 | 6 |
| 45. | Seven Chorale Preludes (2nd Set) C. Hubert H. Parry | 3 | 6 |
| 46. | Prelude on Rorate Cœli .. .. .. Anthony Bernard | 1 | 0 |
| 47. | Three Chorale Preludes .. .. .. John E. West | 2 | 6 |
| 48. | Berceuse .. .. .. .. .. Eric Webster | 1 | 0 |
| 49. | Three Short and Easy Postludes .. .. F. W. Wadely | 1 | 6 |
| 50. | Evening Rest .. .. .. .. .. Alfred Hollins | 1 | 6 |
| 51. | Scherzo .. .. .. .. .. .. Alfred Hollins | 1 | 6 |
| 52. | Elegy No. 2 .. .. .. .. .. Charles H. Lloyd | 2 | 0 |
| 53. | Morning Song .. .. .. .. .. Alfred Holmes | 1 | 6 |
| 54. | Five Variations on an Old English Melody J. Stuart Archer | 2 | 6 |
| 55. | Chanson D'Espoir .. .. .. .. .. J. A. Meale | 1 | 6 |
| 56. | Scherzo .. .. .. .. .. .. J. A. Meale | 1 | 6 |

*(To be continued.)*

London: NOVELLO AND COMPANY, Limited.

## COMPOSITIONS BY
## DR. ARTHUR S. HOLLOWAY

### ORGAN.

| | s. | d. |
|---|---|---|
| INTRODUCTION, VARIATIONS, AND FUGUE ON THE "ADESTE FIDELES." (Third Edition) net | 2 | 6 |
| MEDITATION AND FUGUE .. .. .. .. .. ,, | 1 | 6 |

### PIANOFORTE.

LOVE'S APPEAL. Intermezzo .. .. .. .. .. ,, 1 0

### CONCERT SONGS.

THE LAND OF DREAMS (Baritone or Mezzo-Soprano).
MY PARADISE (Tenor).
MY NATIVE HOME (Tenor or Soprano).
THE BONNIE BLUE SEA (A Holiday Ditty).
Moderate Compass.
SERENADE (Baritone).
A PSALM OF LIFE (Medium Voice).
JUST AS I AM (Sacred Solo for Mezzo-Soprano or Baritone).

Each Two Shillings net.

London: NOVELLO AND COMPANY, Limited.

NOVELLO'S

# ALBUMS for the ORGAN

No. 8.

## TWELVE SELECTED PIECES

(CHRISTMAS MUSIC).

PRICE THREE SHILLINGS AND SIXPENCE.

CLOTH, PRICE FIVE SHILLINGS.

CONTENTS.

| No. | | |
|---|---|---|
| 1. | CHORALE PRELUDE, "In dulci jubilo" .. .. | J. S. Bach |
| 2. | PASTORAL SYMPHONY ("Christmas Oratorio") .. | J. S. Bach |
| 3. | QUEM VIDISTIS, PASTORES .. .. .. .. | W. T. Best |
| 4. | VENITE IN BETHLEHEM .. .. .. .. .. | W. T. Best |
| 5. | DECEMBER—Christmas Morn .. .. | Frederic H. Cowen |
| 6. | FANTASIA ON OLD CHRISTMAS CAROLS .. | William Faulkes |
| 7. | FOR UNTO US A CHILD IS BORN ("Messiah") .. | Handel |
| 8. | PASTORALE .. .. .. .. .. .. | Theodore Kullak |
| 9. | CHORUS OF SHEPHERDS .. .. .. .. | J. Lemmens |
| 10. | CHRISTMAS PASTORALE .. .. .. .. | Gustav Merkel |
| 11. | A CHRISTMAS PASTORAL .. .. .. .. | B. Luard-Selby |
| 12. | FANTASY ON TWO CHRISTMAS CAROLS .. ("The First Nowell" and "Good King Wenceslas.") | John E. West |

LONDON: NOVELLO AND COMPANY, LIMITED.

## THE VILLAGE ORGANIST.

BOOK 48.

CHRISTMAS MUSIC.

| | | |
|---|---|---|
| 1. | Fantasy on old Christmas Carols .. .. .. .. | Hugh Blair |
| 2. | Pastoral Symphony ("The Messiah") .. .. .. | Handel |
| 3. | "In dulci jubilo"—Ancient Carol .. .. | R. L. de Pearsall |
| 4. | Pastorale (8th Concerto) .. .. .. .. .. | Corelli |
| 5. | Christmas (Op. 205, No. 1) .. .. .. .. | Max Oesten |
| 6. | Choral ("Christmas Oratorio") .. .. .. .. | J. S. Bach |

Price One Shilling.

London: NOVELLO AND COMPANY, Limited.

## DEAR GOLDEN DAYS

SONG

THE WORDS BY

P. J. O'REILLY

THE MUSIC BY

FRANK JEPHSON.

In Two Keys, E flat and F.

Price Two Shillings each.

London: NOVELLO AND COMPANY, Limited.

## "THE FRINGES OF THE FLEET."

EDWARD ELGAR. RUDYARD KIPLING.

THESE FOUR POPULAR SONGS ARE NOW ISSUED FOR S.A.T.B., octavo, each 1s. net.

*Of all Musicsellers.*

ENOCH & SONS,

ENOCH HOUSE, 58, GT. MARLBOROUGH ST., W.-1.

JUST PUBLISHED.

FOR BARITONE VOICE.

## ONAWAY, AWAKE, BELOVED

SONG

FROM THE CANTATA

HIAWATHA'S WEDDING-FEAST

THE VERSE WRITTEN BY

LONGFELLOW

THE MUSIC COMPOSED BY

S. COLERIDGE-TAYLOR.

(Op. 30).

Price Two Shillings.

London: NOVELLO AND COMPANY, Limited.

THE

## ELEMENTS OF PIANOFORTE TECHNIQUE ARRANGED UPON A RHYTHMIC BASIS.

BY

DR. R. H. BELLAIRS.

Strongly recommended by the highest authorities.
More work can be done with Dr. Bellairs' Method than with any other.
Eliminates Mechanical Drudgery.
Interests the pupil from the very beginning.
List of *companion works* and testimonials on receipt of a post-card.

*Price 2s. 6d. net. Of all Musicsellers.*

ENOCH & SONS, LONDON.

Enoch House, 58, Great Marlborough Street, W.1.

## CHORALE PRELUDES FOR THE ORGAN

BY

C. HUBERT H. PARRY.

FIRST SET.

ORIGINAL COMPOSITIONS FOR THE ORGAN

(NEW SERIES), No. 1.

CONTENTS.

1. CHORALE PRELUDE on "Dundee."
2. CHORALE PRELUDE on "Rockingham."
3. CHORALE PRELUDE on S. S. Wesley's "Hampton."
4. CHORALE PRELUDE on the "Old 104th."
5. CHORALE PRELUDE on "Melcombe." [omnium."
6. CHORALE PRELUDE on "Christe Redemptor
7. CHORALE PRELUDE on "St. Ann's."

SECOND SET.

ORIGINAL COMPOSITIONS FOR THE ORGAN

(NEW SERIES), No. 45.

CONTENTS.

1. CHORALE PRELUDE on "Croft's 136th."
2. CHORALE PRELUDE on "Martyrdom."
3. CHORALE PRELUDE on "St. Thomas."
4. CHORALE PRELUDE on "St. Mary."
5. CHORALE PRELUDE on "Eventide."
6. CHORALE PRELUDE on "St. Cross."
7. CHORALE PRELUDE on "Hanover."

Price Three Shillings and Sixpence each Set.

London: NOVELLO AND COMPANY, Limited.

# A SELECTION
OF
# COLLECTED FOLK-SONGS
ARRANGED BY
## CECIL J. SHARP AND R. VAUGHAN WILLIAMS.

PRICE TWO SHILLINGS.

VOCAL PARTS (BOTH NOTATIONS), 1s.

CONTENTS.

A Farmer's Son so sweet.
Admiral Benbow.
As I walked through the meadows.
Brennan on the Moor.
Bingo.
Come, all you worthy Christian men.
Dashing away with the Smoothing Iron.
Down by the Riverside.
Farmyard Song.
Green Broom.
Heave away, my Johnny.
I will give my Love an Apple.
I'm seventeen come Sunday.
King Herod and the Cock.
My Boy Billy.
My Man John.
O No, John.
O Waly, Waly.
One man shall mow my meadow.
Spanish Ladies.
The Briery Bush.
The Carter.
The Coasts of High Barbary.
The Crystal Spring.
The Female Highwayman.
The Fox.
The Holly and the Ivy.
The Keeper.
The Keys of Canterbury.
The Lark in the Morn.
The Painful Plough.
The Red-Herring.
The Sheep Shearing.
The Tree in the Wood.
Wassail Song.
William Taylor.

*Each of the above Songs with Pianoforte Accompaniment may be had separately, price 1½d.*

LONDON: NOVELLO AND COMPANY, LIMITED.

# THE MONTHS
## TWELVE SKETCHES FOR THE PIANOFORTE
BY
## FREDERIC H. COWEN
IN FOUR BOOKS.

PRICE TWO SHILLINGS EACH.

CONTENTS:—

| | | | |
|---|---|---|---|
| | BOOK 1. | | BOOK 3. |
| January. | Lullaby for the New Year. | July. | Butterflies. |
| February. | (St. Valentine) Flirtations. | August. | Mid-day Rêverie. |
| March. | Boreas. | September. | Harvest Hymn. |
| | BOOK 2. | | BOOK 4. |
| April. | In Springtime. | October. | Autumn Evening Song. |
| May. | Italian Serenade. | November. | Civic Procession in the Olden Time. |
| June. | Birds. | December. | Christmas Morn. |

ARRANGEMENTS FOR SMALL ORCHESTRA BY THE COMPOSER.

| | | | | |
|---|---|---|---|---|
| No. 2. | February. | String Parts (5) ... | 4s. 0d. | Wind Parts, &c. ... ... ... 2s. 9d. |
| No. 5. | May. | String Parts (5) ... | 1s. 6d. | Wind Parts, &c. ... ... ... 1s. 6d. |
| No. 6. | June. | String Parts (4) ... | 1s. 0d. | Wind Parts, &c. ... ... ... 2s. 6d. |
| No. 9. | September. | String Parts (5) ... | 2s. 6d. | Wind Parts, &c. ... ... ... 5s. 0d. |
| No. 12. | December. | String Parts (5) ... | 2s. 3d. | Wind Parts, &c. ... ... ... 4s. 6d. |

LONDON: NOVELLO AND COMPANY, LIMITED.


London:—Printed by NOVELLO AND COMPANY, Limited, at Novello Works, Soho, and published at 160, Wardour Street, Soho, W.-1. Sold also by SIMPKIN, MARSHALL, HAMILTON, KENT AND CO., Ltd., Paternoster Row, E.C.-4.—Saturday, November 30, 1918.

THE

# ROYAL ACADEMY OF MUSIC

YORK GATE, MARYLEBONE ROAD, N.W.-1

INSTITUTED 1822. INCORPORATED BY ROYAL CHARTER, 1830.

Patron: HIS MAJESTY THE KING.

President: H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

PRINCIPAL—SIR ALEXANDER CAMPBELL MACKENZIE, Mus.D., LL.D., D.C.L., F.R.A.M.

THE ROYAL ACADEMY OF MUSIC offers to students of both sexes (whether amateur or professional) a thorough training in all branches of music under the most able and distinguished Professors. In addition to receiving individual lessons in the various branches of the Curriculum, students have the advantage of attending the Orchestral, Choral, and Chamber Music Classes, and the weekly Lectures on music and musicians. Evidence of their progress is given at the Fortnightly and Public Concerts and by periodical Operatic and Dramatic Performances.

There are three Terms in the Academic year—viz., the Michaelmas Term, from Michaelmas to Christmas; the Lent Term, from early in January to Easter; and the Midsummer Term, from early in May until the end of July.

The Fee for the ordinary curriculum is 12 Guineas per Term.

A large number of Scholarships and Prizes are founded and are competed for periodically.

Students who show special merit and ability receive the distinction of being elected by the Directors, Associates of the Institution, and are thereby entitled to the use after their names of the letters A.R.A.M. Students who distinguish themselves in the musical profession after quitting the Institution may be elected by the Directors, Fellows of the Royal Academy of Music, and are thereupon entitled to the use after their names of the letters F.R.A.M.

Subscribers have the privilege of attending the Lectures and Public Concerts and of introducing friends in proportion to the amount of their subscriptions.

An examination of persons trained independently of the Academy is held twice a year—viz., during the Summer and Christmas vacations—successful candidates at which are elected Licentiates of the Academy, and are thereupon entitled to the use after their names of the letters L.R.A.M. The syllabus is issued annually at Easter.

An examination of persons engaged in the Training of Children's Voices is held twice a year, and a certificate is granted to successful candidates.

A JUNIOR DEPARTMENT is now open.

Prospectus, entry form, and all further information may be obtained on application to the Secretary.

# Marshall & Rose

## SUPERB GRAND & UPRIGHT PIANOFORTES

### THE PIANOS WHICH INSPIRE

THOSE who purchase the Superb Marshall and Rose Pianoforte can always be confident that their instrument will win the highest measure of praise on account of its superlatively sympathetic qualities. The Marshall and Rose Pianoforte in the making has been treated with the same care and tenderness as a rare violin; it is the supreme outcome of years of experience and steady striving after an ideal; every part of it has literally been *trained* towards perfection, and the result is an instrument which is almost human in its responsiveness.

The artist who avails himself of this wonderful instrument as a means of self-expression will find that his message never fails in its appeal when given to an audience in such an exceptional manner. Real connoisseurs of Music are convinced that the magic and beauty of the immortal works of the great Composers can only be adequately realised when interpreted on the Piano of Perfection—the instrument which bears the name of MARSHALL AND ROSE.

**The Marshall and Rose Grand and Upright Pianofortes can also be obtained containing THE WORLD-FAMED ANGELUS PIANO-PLAYER, which gives you a Piano possessing every musical quality and the ability to play it.**

*Kindly call or write for Illustrated Catalogue No. 112 to the Manufacturers*

**SIR HERBERT MARSHALL & SONS, LTD.,**
Angelus Hall, Regent House, 233, Regent St., London, W.

# A PERFECT DAY

By CARRIE JACOBS-BOND.

Now published in the following Arrangements.

### MIXED VOICES.

| | s. | d. |
|---|---|---|
| S.A.T.B. (Old Notation) | 0 | 3 |
| S.A.T.B. (Sol-fa) | 0 | 2 |

### MALE VOICES

| | | |
|---|---|---|
| T.T.B.B. (Old Notation) | 0 | 3 |
| T.T.B.B. (Sol-fa) | 0 | 2 |
| A.T.T.B. (Old Notation) | 0 | 3 |
| A.T.T.B. (Sol-fa) | 0 | 2 |

### FEMALE VOICES.

| | | |
|---|---|---|
| S.S.A.A. (Old Notation) | 0 | 3 |
| S.S.A. (Old Notation) | 0 | 3 |

A PERFECT DAY (Organ Solo) ... .... net 2 0

## POPULAR WORKS for ORGAN

ARRANGED BY W. J. WESTBROOK.

| | | |
|---|---|---|
| Cuckoo and Nightingale Concerto (*Handel*) net | 2 | 0 |
| Gloria in Excelsis (*Rossini*) ,, | 2 | 0 |
| Wedding March (*Mendelssohn*) ,, | 2 | 0 |
| Moses in Egypt (*Rossini*) | | |

## RECENT ORGAN WORKS

| | | |
|---|---|---|
| Processional Entry for Festival Occasions (*Richard Strauss*). Arranged by Max Reger net | 2 | 0 |
| Toccata. Arranged by H. Reimann | 1 | 6 |

# O CANADA

ARRANGED BY EMERSON JAMES

| | s. | d. |
|---|---|---|
| S.A.T.B. (Old Notation) | 0 | 4 |
| T.T.B.B. (Old Notation) | 0 | 4 |

## JEAN SIBELIUS.

| | | | |
|---|---|---|---|
| Reminiscences of a Land of a Thousand Seas (Album for Piano) | net | 3 | 0 |
| Pan and Echo Dance, Intermezzo No. 3, Op. 53 A ,, | | 2 | 0 |
| Pélleas and Mélisande, Book No. 1, Op. 46 ,, | | 2 | 6 |
| ,, ,, Book No. 2, Op. 46 ,, | | 2 | 6 |
| Belsazar (Suite), Op. 51 ,, | | 2 | 6 |

## ALBERT MALLINSON.

Song Albums ... each, net 6 0

No. 1. For High Voice.
,, 2. ,, ,, ,,
,, 3. ,, Low ,,
,, 4. ,, ,, ,,
,, 5. Christina Rossetti's Songs.
,, 6. Lyrics from other Lands.
,, 7. The Songs of Sappho.
,, 8. My Garden (Song-Cycle).

## CARRIE JACOBS-BOND.

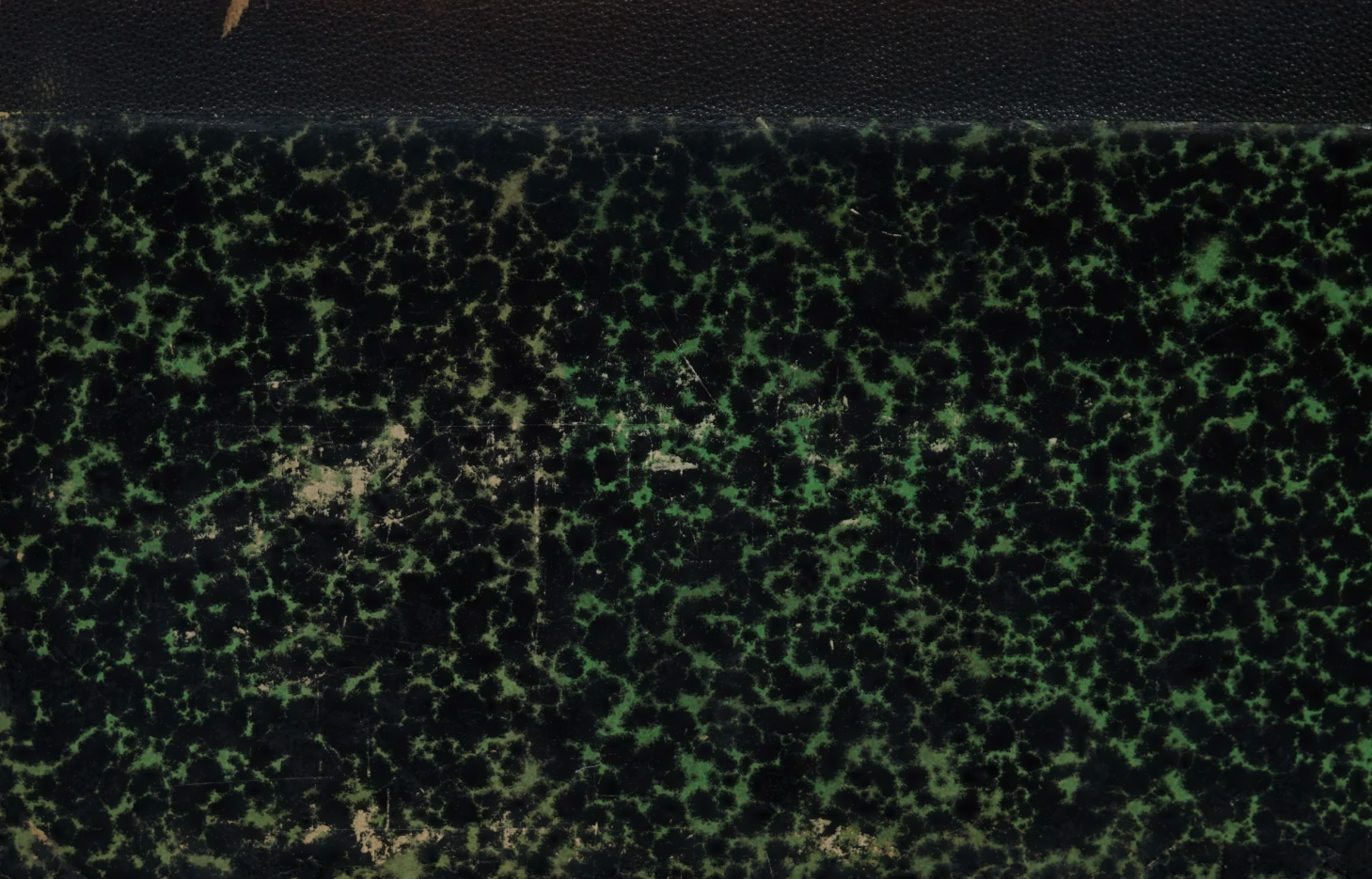
Recent Songs ... each, net 2 0

A Cottage in God's Garden
The Soul of You.
Robin Adair.

## THE FREDERICK HARRIS COMPANY,

40, BERNERS STREET, W.-1, LONDON.


London:—Printed by NOVELLO AND COMPANY, Limited, at Novello Works, Soho, and published at 160, Wardour Street, Soho, W.-1.
Sold also by SIMPKIN, MARSHALL, HAMILTON, KENT AND CO., Ltd., Paternoster Row, E.C.-4.—Saturday, November 30, 1918.
MADE IN ENGLAND

BOSTON PUBLIC LIBRARY
3 9999 08819 008 5

JUN 16 1919